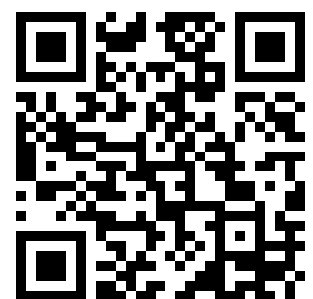

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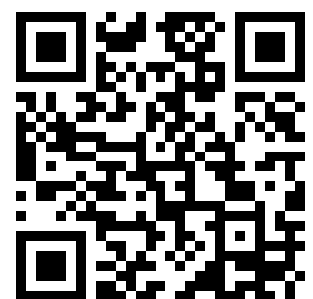
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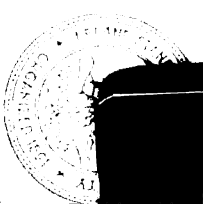
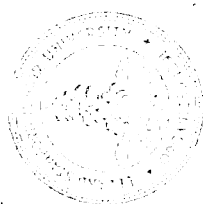
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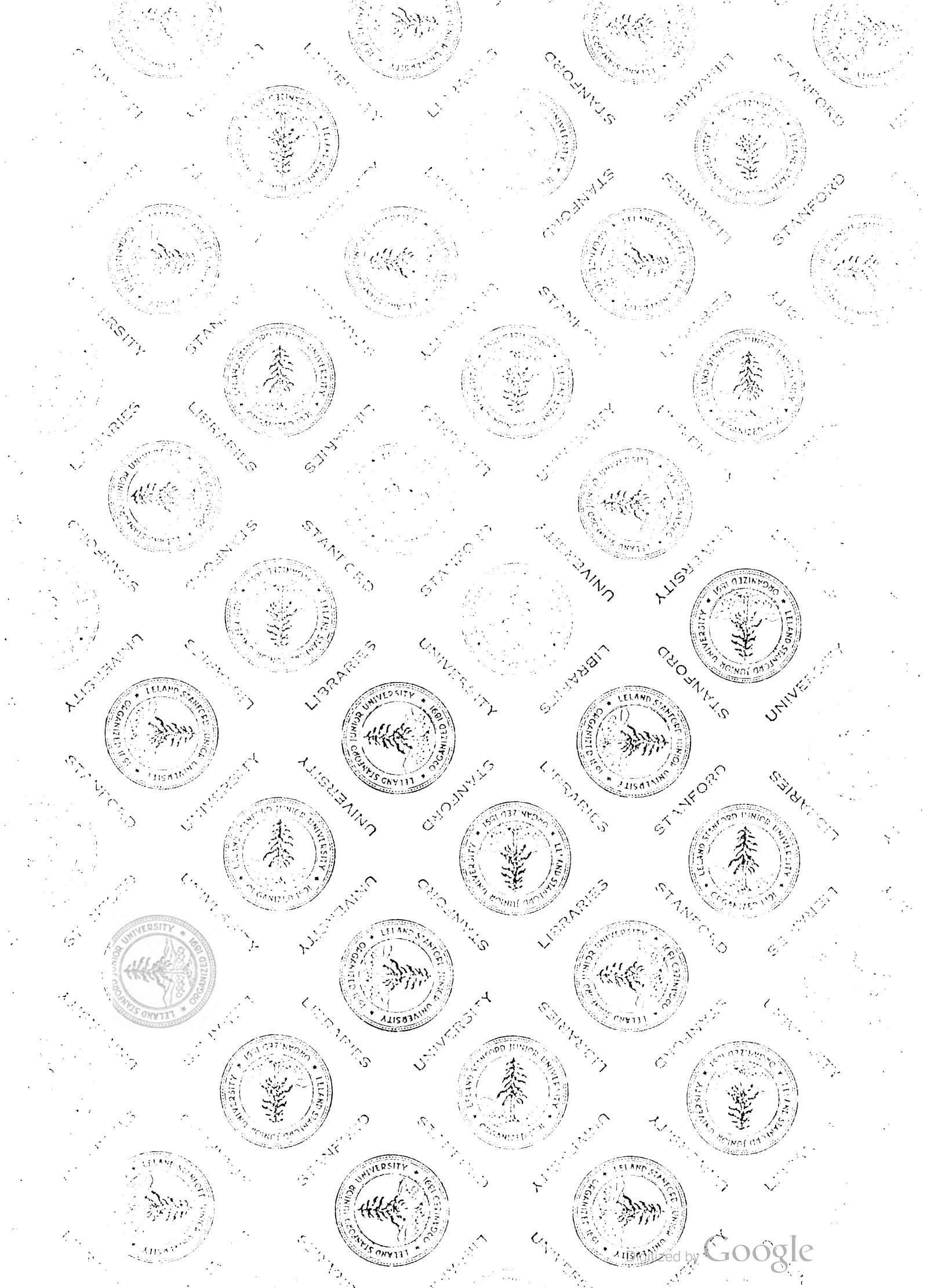


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THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE,
AND ART.

JANUARY — JUNE.

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SATURDAY, JANUARY 2, 1875.

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LITERATURE.

The Works of Edgar Allan Poe. Edited by John H. Ingram. Vols. I. and II., containing the Collected Tales. (London and Edinburgh: Adam & Charles Black, 1874.)

WITH just so much of the author's works before us, it would be too soon to speak definitively of his character, either as a man or a writer; and hence, although Mr. Ingram's memoir is prefixed, duly enough, to the first volume, I do not think it falls to be considered here in any detail. Mr. Ingram has done his best to clear Poe's name from the calumnies of Rufus Griswold (a gentleman, grim by name, who makes so repulsive a figure in literary history, that he might well have been coined in the morbid fancy of his victim); but when all is said, it is not in the power of man to make Poe altogether sympathetic. I cannot find it in my heart to like either his portrait or his character; and though it is possible that we see him more or less refracted through the strange medium of his works, yet I do fancy that we can detect, alike in these, in his portrait, and in the facts of his life as now most favourably told, a certain jarring note, a taint of something that we do not care to dwell upon or find a name for.

The tales themselves are all before us in these two volumes; and though Mr. Ingram does not tell us whether they are there printed in chronological order, I fancy we shall not be mistaken in regarding some of the last stories in the second volume, as being also among the last he wrote. There is no trace, in these, of the brilliant and often solid workmanship of his better moments. The stories are ill-conceived and written carelessly. There is much laughter; but it is a very ghastly sort of laughter at best—the laughter of those, in his own words, “who laugh, but smile no more.” He seems to have lost respect for himself, for his art, and for his audience. When he dealt before with horrible images, he dealt with them for some definite enough creative purpose, and with a certain measure and gravity suitable to the occasion; but he scatters them abroad in these last tales with an indescribable and sickening levity, with something of the ghoul or the furious lunatic that surpasses what one had imagined to oneself of Hell. There is a duty to the living more important than any charity to the dead; and it would be criminal in the reviewer to spare one harsh word in the expression of his own loathing and horror,

lest, by its absence, another victim should be permitted to soil himself with the perusal of the infamous “King Pest.” He who could write “King Pest” had ceased to be a human being. For his own sake, and out of an infinite compassion for so lost a spirit, one is glad to think of him as dead. But if it is pity that we feel towards Poe, it is certainly not pity that inspires us as we think of Baudelaire, who could sit down in cold blood, and dress out in suitable French this pointless farrago of horrors. There is a phase of contempt that, if indulged, transcends itself and becomes a phase of passionate self-satisfaction; so for the weal of our own spirits, it is better to think no more of Baudelaire or “King Pest.”

It is not the fashion of Poe's earlier tales to be pointless, however it may be with these sorry ones of the end. Pointlessness is, indeed, the very last charge that could be brought reasonably against them. He has the true story-teller's instinct. He knows the little nothings that make stories, or mar them. He knows how to enhance the significance of any situation, and give colour and life with seemingly irrelevant particulars. Thus, the whole spirit of “The Cask of Amontillado” depends on Fortunato's carnival costume of cap and bells and motley. When Poe had once hit upon this device of dressing the victim grotesquely, he had found the key of the story; and so he sends him with uneven steps along the catacombs of the Montresors, and the last sound we hear out of the walled-up recess is the jingling of the bells upon his cap. Admirable, also, is the use he makes of the striking clock at Prince Prospero's feast, in “The Mask of the Red Death.” Each time the clock struck (the reader will remember), it struck so loudly that the music and the dancing must cease perforce until it had made an end; as the hours ran on towards midnight, these pauses grew naturally longer; the maskers had the more time to think and look at one another, and their thoughts were none the more pleasant. Thus, as each hour struck, there went a jar about the assemblage; until, as the reader will remember, the end comes suddenly. Now, this is quite legitimate; no one need be ashamed of being frightened or excited by such means; the rules of the game have been respected; only, by the true instinct of the story-teller he has told his story to the best advantage, and got full value for his imaginations. This is not so always, however; for sometimes he will take a high note falsetto; sometimes, by a sort of conjuring trick, get more out of his story than he has been able to put into it; and, while the whole garrison is really parading past us on the esplanade, continue to terrify us from the battlements with sham cannon and many fierce-looking shakos upon broom-sticks. For example, in “The Pit and the Pendulum,” after having exhausted his bedevilled imagination in the conception of the pendulum and the red-hot collapsing walls, he finds he can figure forth nothing more horrible for the pit; and yet the pit was to be the crowning horror. This is how he effects his purpose (vol. i. p. 214):—

“Amid the thought of the fiery destruction that impended, the idea of the coolness of the well

came over my soul like balm. I rushed to its deadly brink. I threw my straining vision below. The glare from the enkindled roof illumined its inmost recesses. Yet for a wild moment did my spirit refuse to comprehend the meaning of what I saw. At length it forced—it wrestled its way into my soul—it burned itself in upon my shuddering reason. O for a voice to speak! oh horror! oh, any horror but this!”

And that is all. He knows no more about the pit than you or I do. It is a pure imposture, a piece of audacious, impudent thimble-rigging; and yet, even with such bugs as these he does manage to frighten us. You will find the same artifice repeated in “Hans Pfaal,” about the mysteries of the moon; and again, though with a difference, in the abrupt conclusion of “Arthur Gordon Pym.” His imagination is a willing horse; but three times, as you see, he has killed it under him by over-riding, and come limping to the post on foot. With what a good grace does he not turn these failures to advantage, and make capital out of each imaginative bankruptcy! Even on a critical retrospect, it is hard to condemn him as he deserves; for he cheats with gusto.

After this knowledge of the stage, this cleverness at turning a story out, perhaps the most striking of Poe's peculiarities is an almost incredible insight into the debateable region between sanity and madness. The “Imp of the Perverse,” for example, is an important contribution to morbid psychology; so, perhaps, is “The Man of the Crowd;” “Berenice,” too, for as horrible as it is, touches a chord in one's own breast, though perhaps it is a chord that had better be left alone; and the same idea recurs in “The Tell-Tale Heart.” Sometimes we can go with him the whole way with a good conscience; sometimes—instead of saying, yes, this is how I should be if I were just a little more mad than ever I was—we can say frankly, this is what I am. There is one passage of analysis in this more normal vein, in the story of “Ligeia,” as to the expression of Ligeia's eyes. He tells us how he felt ever on the point of understanding their strange quality, and ever baffled at the last moment, just as “in our endeavours to recall to memory something long forgotten, we often find ourselves upon the very verge of remembrance, without being able in the end to remember;” and how, in streams of running water, in the ocean, in the falling of a meteor, in the glances of unusually aged people, in certain sounds from stringed instruments, in certain passages from books, in the commonest sights and sensations of the universe, he found ever and anon some vague inexplicable analogy to the expression and the power of these loved eyes. This, at least, or the like of it, we all know. But, in the general, his subtlety was more of a snare to him than anything else. “Nil sapientiae odiosius,” he quotes himself from Seneca, “nil sapientiae odiosius acumine nimio.” And though it is delightful enough in the C. Auguste Dupin trilogy—it was Baudelaire who called it a trilogy—yet one wearies in the long run of this strain of ingenuity; one begins to marvel at the absence of the good homespun motives and sentiments that do the business of the everyday world; although the demonstrator is clever, and the cases in-

structive and probably unique, one begins to weary of going round this madhouse, and long for the society of some plain harmless person, with business habits and a frock coat, and nerves not much more shattered than the majority of his plain and harmless contemporaries. Nor did this exaggerated insight make him wearisome only; it did worse than that—it sometimes led him astray. Thus, in “The Pit and the Pendulum,” when the hero has been condemned, “the sound of the inquisitorial voices,” he says, seemed merged in one dreamy indeterminate hum. It conveyed to my soul the idea of *revolution*, perhaps from its association in fancy with the burr of a mill-wheel.” Now, it wants but a moment’s reflection to prove how much too clever Poe has been here, how far from true reason he has been carried by this *nimium acumen*. For—the man being giddy—the “idea of revolution” must have preceded the merging of the inquisitorial voices into an indeterminate hum, and most certainly could not have followed it as any fanciful deduction. Again, as before in the matter of effect, one cannot help fearing that some of the subtlety is fustian. To take an example of both sorts of imagination—the fustian and the sincere—from the same story “Arthur Gordon Pym :” the four survivors on board the brig *Grampus* have lashed themselves to the windlass, lest they should be swept away; one of them, having drawn his lashings too tight, is ready to yield up his spirit for a long while, is nearly cut in two, indeed, by the cord about his loins. “No sooner had we removed it, however,” Poe goes on, “than he spoke and seemed to experience instant relief—being able to move with much greater ease than either Parker or myself” (two who had not tied themselves so closely). “*This was no doubt owing to the loss of blood.*” Now, whether medically correct or not, this is, on the face of it, sincerely imagined. Whether correct or not in fact, it is correct in art. Poe evidently believed it true; evidently it appeared to him that thus, and not otherwise, the thing would fall out. Now, turn a page back, and we shall find (ii. 78), in the description of the visions that went before Pym while thus bound, something to be received very much more deliberately. “I now remember,” he writes,

“that in all which passed before my mind’s eye, *motion* was a predominant idea. Thus I never fancied any stationary object, such as a house, a mountain, or anything of that kind; but windmills, ships, large birds, balloons, people on horseback, carriages driving furiously, and similar moving objects presented themselves in endless succession.”

This may be true; it may be the result of great erudition in the thoughts of people in such sore straits; but the imagination does not adopt these details, they do not commend themselves to our acceptance, it is nowise apparent why stationary objects should not present themselves to the fancy of a man tied to the windlass of a dismayed brig; and, this being so, the whole passage, as art, stands condemned. If it be mere causeless fancy (as it seems), it is fustian of the most unpardonable sort; if it be erudition,—well then, it may be erudition, but never art. Things are fit for art so far only as they are both true and apparent. To make what I

mean clear: Mr. Ruskin, in some one or other of his delightful books, quotes and approves a poet (I think it was Homer) who said of a brave man that he was as brave as a fly; and proceeds, in his usual happy manner, to justify the epithet. The fly, he tells us, is in very deed the most madly courageous of all created beings. And therefore the simile is good—excellent good. And yet the reader’s instinct would tell him, I am sure, that the simile is a vile simile. Let him prefer his instinct before Mr. Ruskin’s natural history. For, though it be based on what is true, this comparison is not based upon a truth that is apparent; it does not commend itself to our acceptance; it is not art.

I have spoken at so great a length of these matters of method and detail, that no room remains to me to speak of the larger question—a question avoided also by Baudelaire on the same plea of want of space—why it is that these subjects interested Poe’s imagination—a question difficult of solution, indeed, but not insoluble with time. Nor have I left myself room to speak of what is perhaps still more important, the relation between Poe and his far greater and better compatriot, Hawthorne. That there is a consanguinity, that the two saw the world in a fashion not altogether dissimilar, that some of the short stories of Hawthorne seem inspired by Poe, and some of Poe’s short stories seem to be an echo of Hawthorne—all this is beyond question; but all this I can do no more than indicate.

Nor should the reader be surprised if a criticism upon Poe is mostly negative, and rather suggests new doubts than resolves those already existing; for it is Poe’s merit to carry people away, and it is his besetting sin that he wants altogether such scrupulous honesty as guides and restrains the finished artist. He was, let us say it with all sorrow, not conscientious. Hunger was ever at his door, and he had too imperious a desire for what we call nowadays the sensational in literature. And thus the critic (if he be more conscientious than the man he is criticising) dare not greatly praise lest he should be thought to condone all that is unscrupulous and tinsel in these wonderful stories. They are to be praised by him in one way only—by recommending those that are least objectionable. If anyone wishes to be excited, let him read, under favourable circumstances, “The Gold Bug,” “The Descent into the Maelström,” “The Cask of Amontillado,” “The Oval Portrait,” and the three stories about C. Auguste Dupin, the philosophical detective. If he should then desire to read more, he may go on, but warily; there are trap-doors and spring-guns in these two volumes, there are gins and pitfalls; and the precipitate reader may stumble unawares upon some nightmare not easily to be forgotten.

One word on the services of Mr. Ingram. This edition has evidently been a labour of love with him. Let us hope, in the next two volumes which are to complete the series, he may extend some of his love and labour to the scraps of French, which Poe was so fond of scattering about his pages. There are some deplorable errors abroad in the two under present consideration—errors

I should like to make clear to Mr. Ingram, some fine evening, over what he would call, or suffer his printers to call, a *façon* of *Clos de Vougeot*. ROBERT LOUIS STEVENSON.

Anatolica; or, the Journal of a Visit to some of the Ancient Ruined Cities of Caria, Phrygia, Lycia and Pisidia. By the Rev. E. J. Davis, H.B.M.’s Consular Chaplain, Alexandria. (London: Grant & Co., 1874.)

ASIA MINOR is one of the few countries within easy reach that have not yet passed into the domain of the ordinary tourist. While Palestine and Egypt are now annually visited by swarms of travellers of all kinds, and Mr. Cook can organise an “excursion” party for the Holy Land with as much *nonchalance* as he formerly felt in arranging one for the Rhine or Switzerland, the nearer provinces of Turkey in Asia still offer an interesting field for the more adventurous and enterprising traveller. The days are indeed past when he can hope, like Mr. Hamilton, or Sir Charles Fellows, to add materially to our geographical knowledge, or discover the sites of new and interesting cities, or to stumble unexpectedly upon such architectural remains as those of Azani, as was done by Lord Ashburnham just fifty years ago. But, with the exception of a few districts near the sea-coast, there is hardly any part of this great peninsula where an intelligent and observant traveller, who starts with a reasonable amount of information, and is content to describe things faithfully as he saw them, will not be able “to contribute something to our knowledge of a most beautiful and interesting country.” These are the words in which Mr. Davis has modestly described the object which he proposed to himself, and which he has fully realised in the work before us.

At the present day, indeed, the opening of the railway from Smyrna to Aidin, affording easy access to the ruins of Ephesus and the lovely valley of the Maeander, has been the means of attracting a largely increased number of tourists to Smyrna itself, very few of whom return from thence without having taken a passing glance at the remains of the far-famed city of Diana. But few and far between are those who avail themselves of the facility thus afforded them to extend their journey farther into the interior, though the highly interesting ruins of Hierapolis and Laodicea are situated within three or four days’ ride of the termination of the railroad at Aidin. These points have, however, been frequently visited as a part of “the Tour of the Seven Churches,” which has been repeated at intervals, more or less frequently, ever since it was first made by Dr. Smith, the chaplain at Constantinople, as far back as the year 1671; and was fully described by Mr. Arundell in 1828. This route, therefore, had nothing to offer in the way of novelty, and Mr. Davis exercised a very wise discretion in turning his steps from the site of Colossae towards the south-east into the comparatively little known regions of Pisidia and Lycia. No part of his route was indeed absolutely new; and the ancient sites which he visited had all been already de-

scribed. But the remarkable positions of *Sagalassus* and *Cremna* were still but imperfectly known, and his description of these interesting localities is accompanied with sketches of their plan and elevation which add materially to our knowledge. At the same time, this line of route led him through scenery of the most splendid character, and the descent through the vast forests that clothe the slopes of Mount Taurus to the plain of Adalia, which resembles the Campagna of Rome alike in its general aspect and its unhealthiness, appears to equal, if it does not surpass, any similar scene in the Apennines. A considerable portion of this descent lies along the ancient Roman road, which is still in such good preservation that it needs but little repair to render it as good as ever. But that little is not done. A bad mule-road is the only communication that exists with the important seaport of Adalia; and though there is a talk of a railroad, we entirely agree with Mr. Davis that it will be very long before a railroad is carried through the defiles of the Taurus.

Mr. Davis tells us that the desire to visit Anatolia was first aroused in him, when a boy at school, by receiving a copy of Sir C. Fellows's *Asia Minor and Lycia*. Hence, a visit to Lycia naturally formed part of his original scheme of travel, and he had proposed to proceed from Adalia through the south of Lycia to Xanthus and the Gulf of Makri; but already (though it was but May 10) "the heat was intense, the danger of malarious fever was every day becoming greater, and it was most probable they would find the villages along the coast deserted." They were, therefore, compelled to strike again into the uplands of the interior; and after visiting the highly interesting ruins of Termessus—first discovered and described by Lieutenant (now Admiral) Spratt in 1842—they proceeded through the highlands and mountain districts on the borders of Lycia and Caria until they rejoined their former route in the valley of the Meander. We are not aware that any traveller had traversed this tract of country since it was first explored by Messrs. Spratt and Forbes more than thirty years ago.

Mr. Davis has given us detailed and careful descriptions of the extant remains on the ancient sites which he visited, and as in several instances the localities had only been examined by one or two other travellers, these details possess considerable value for the purpose of comparison with the accounts already published. But the chief interest of his book will be found rather in the picture he gives us of the existing state of the countries which he traversed, than in his contributions to our archaeological knowledge. It is only from the observations of unprejudiced and intelligent travellers that we can form any just estimate of the real condition of the provinces of Asiatic Turkey; and Mr. Davis appears to us eminently entitled to claim this character. His long residence in the East, as consular chaplain at Alexandria, had moreover prepared him to judge of what he saw in Anatolia, from a different, and in some respects a juster, point of view than could be taken by a traveller fresh from the civilisation of Europe.

He began his tour in Asia Minor—as will

probably be now the case with most visitors to that country—by following the line of railway into the valley of the Maeander, a district of surpassing beauty and fertility, and which may vie in both respects with the richest plains and valleys of Italy. Nor are these natural advantages altogether thrown away. Both Aidin and Nazli are populous and flourishing places, and afford favourable specimens of Turkish towns:—

"There is even a good road, enclosed with walls and well-kept hedges in most parts, and on either side of it are olive grounds, vineyards, &c., in the highest state of cultivation; and it is this district that supplies the finest figs and raisins for the Smyrna market" (p. 63).

The tourist who pays a mere passing visit to Aidin, and looks down from the ruins of Tralles upon the beautiful and well-cultivated vale beneath him, will hardly be disposed to credit the accounts he has heard of the poverty and decay of Asia Minor. But very different is the result of a wider field of observation:—

"Except in the valley of the Maeander" (says Mr. Davis) "and a few of the larger villages, they" (the Turks) "do not seem even to take the least care of their fruit trees; and many of the mountain villages have no fruit trees excepting the walnut, which grows wild and thrives everywhere. . . . The portion of Anatolia which we visited is perhaps naturally the richest in the whole country; but the same aspect of decay prevails almost everywhere out of the Maeander valley" (p. 291).

The prevailing character of poverty and desolation at the present day is the more striking from the contrast it presents with the remains of former prosperity. "It was not so" (observes Mr. Davis) "in ancient times: all those desolate and lonely districts through which we had passed were once filled with thriving cities and a teeming population." Nowhere was our author more impressed with this contrast than on the site of Hierapolis, which, like its neighbour Laodicea, was famous in the days of Strabo for its woollen manufactures, as well as for its mineral waters:—

"I have seen" (he says) "few spots more gloomy and depressing than the old Thermae of Hierapolis. The rich gifts of nature are still there, but in place of the flourishing city with its polished and wealthy citizens, only the black tents of a few wandering shepherds, and the poor peasants of Pambouk Kalassi are left" (p. 112).

The remark may appear a trite one; but it is one that is perpetually impressing itself anew upon the mind of the traveller in Asia Minor.

That much of this poverty and decay is owing to the government cannot, we think, be denied. The taxation is oppressive, and the manner in which it is levied renders it doubly injurious. At the same time nothing is done for the people by the government: no roads, bridges, or other works of public utility are constructed for their benefit. The unhappy villagers are drained of all their resources, and are compelled to place themselves in the hands of merciless money-lenders, in order that the revenues extorted from them may be squandered in building palaces on the Bosphorus, or applied to the maintenance of a disproportionate fleet and army. "In short, the provinces are sacrificed to the capital, and while there is an air

of prosperity at Constantinople, the country is in a state of miserable decay" (p. 316).

Like all travellers who have wandered in the more secluded parts of Asiatic Turkey, Mr. Davis has been led to form in many respects a favourable estimate of the Turkish peasantry. They are hospitable, kindly to travellers, and in general strictly honest. The perpetual cry for "backsheesh," so troublesome to the tourist in the neighbourhood of Constantinople or Smyrna, is unknown in the interior. Nor are they wanting in industry. It is rather the skill to direct their industry that is wanting. The peasant himself, as in almost all countries, is ignorant and narrow-minded, wedded to the old routine to which he has been accustomed, and indisposed to believe in what are called "improvements." Unfortunately there is no superior class to enlighten him, or to lead the way to a better system. The utter want of comfort or convenience in their dwelling-places, which are mere hovels of the most wretched description, is a fact that must be painfully apparent even to the passing traveller; and no signs are to be found of a desire to improve them. It is true (observes Mr. Davis) that there is a deeper reason for this; for the least appearance of wealth or comfort would but make him a mark for the oppression of his superiors.

"What inducement is there for a man to work whose property is never secure, who is exposed to extortion if he has the appearance of wealth, and who is contented with a very moderate amount of comfort? Let but the Turkish peasant have some prospect held out to him, some inducement for exertion, and we may well believe that the motives which influence other men would not be without effect on him" (p. 315).

We are afraid that Mr. Davis's account of his travelling experiences in Anatolia is not calculated to attract any but enterprising and energetic travellers to follow his example. It is not as yet a land for the mere ordinary tourist.

"In Palestine and Southern Syria" (he observes) "the traveller finds little or no difficulty. The Syrian and Egyptian dragomans are well acquainted with the country. The stations for encamping are well known. The people readily bring supplies. It is easy to procure what the European stranger requires. In consequence, tent life there is possible—even agreeable in fine weather. But it is altogether different in Asia Minor. It is impossible to find a dragoman acquainted with the country, and the supply of provisions is scanty and bad" (p. 300).

To travel in Anatolia, he elsewhere remarks, "a man needs the digestion of an ostrich, the skin of a rhinoceros, and the strength of a horse." These hardships are undoubtedly mitigated, if one travels *en Milordos* with tents, plenty of attendants, and ample supplies; but even then there are many unavoidable privations, while the traveller can gain but little acquaintance with the people. But if he has courage to brave these discomforts, he will be amply rewarded by the picturesque beauties of a country which Mr. Davis (with perhaps a pardonable exaggeration) does not hesitate to rank "far before Italy in general," and many districts of which he considers even to equal the far-famed environs of Naples.

But discomfort and privations are not all that the traveller has to fear in Asia Minor. Besides the ever-recurring danger of malaria,

which is not confined to the sea-coast, though it there assumes its most treacherous and deadly form, he runs no small risk from brigands. It is true that brigandage does not assume in these Turkish provinces the professional and chronic character which it possesses in Greece, but outbreaks of it are not unfrequent, and are sometimes of a formidable description. Mr. Davis himself and his travelling companion had in one instance a fortunate escape. They had intended returning from Adalia to Aidin by way of Makri and Moollah, but were induced by the fear of heat and malaria to change their route, and proceed through the mountains by Cibyra. Had they taken the route originally proposed, they would have arrived at Makri on the very day that a band of mountaineers, seventy or eighty strong, came down and pillaged the whole neighbourhood, blockaded Makri and Levesi, captured several Greek vessels, and drove off the government troops and *douaniers* who attacked them in the first instance. Nor were they defeated and dispersed till a detachment of regular troops was sent against them. Very much the same state of things is described as existing in Lycia in 1854; and although Mr. Davis found no molestation in the course of his tour, and was able to write that there appeared little danger from robbers in that portion of Anatolia, he adds in a subsequent note that all this was changed; and the Constantinople journals for the latter part of the year 1873 were full of accounts of brigandage and robberies from all quarters. We hear so much less of brigands in the Turkish provinces than in Greece, that many people are apt to suppose that the former enjoy an immunity in this respect, which is certainly far from being the case.

E. H. BUNBURY.

Ten Years of Gentleman Farming at Blennerhasset, with Co-operative Objects. By William Lawson, Charles D. Hunter, F.C.S., and Others. (London: Longmans & Co., 1874.)

THIS is a book altogether *sui generis*. The subject of it is an establishment which existed from 1862 to 1872 at Blennerhasset, "a village of about 200 inhabitants, on the south side of the little trout stream, the Ellen, about eighteen miles west of Carlisle, and about ten miles east of Maryport," and which "included a farm, extensive farm-buildings, a market garden, artificial manure works, steam-ploughing machinery, a laboratory, a free library, a free school, and several grocery shops"—several of the above branches extending to other places besides Blennerhasset, even so far as Newcastle and Carlisle—and of which the owner was Mr. William Lawson, son of the late, and brother of the present Sir Wilfrid Lawson.

The book may be inferred to have in all seven authors, named and unnamed (though two are only critics), and two of them seem to have exercised editorial functions; for although Mr. Hunter appears to hold himself "responsible for the matter and arrangement," Mr. Holyoake not only writes the introductory chapter, but annotates the volume to the end. The latter-named gentleman is also responsible for the publication,

as having had "no hesitation in thinking that the story of 'Ten Years at Blennerhasset' was worth printing;" and a debt of gratitude is due to Mr. Holyoake for so thinking. For although the work will be "caviare to the general," it will—to say nothing of the value for purposes of scientific agriculture of its elaborate details and statistics of farming experiments—be appreciated by all who can relish a narrative of the quaintest social experience, prompted by genuine benevolence, and told with transparent candour, and with an almost constant undercurrent of quiet humour, in thoroughly good English. One thing to be regretted is, considering the kind of intellectual sea-sickness which figures produce in many minds, that the work could not have been divided into two volumes, or at least into two distinct portions, to the latter of which might have been confined all accounts and statistics. As a concession to human frailty, it may be mentioned that, after the first chapters, comprising 220 pages of the book, its interest is almost purely technical. Yet even the latter chapters, besides the detail of some interesting experiments in farming without cattle, contain facts of the highest value as to the cost of labour in farming: the results of Blennerhasset experience being that every 1s. increase on 16s. wages, or say 1s. 3d. in the pound, will only increase the cost of production by about 3½d. in the pound. And it is remarkable that, from 1866 when it was at its maximum, the cost of labour per acre went on constantly diminishing, from 5l. 1s. 3½d. to 1l. 16s., although in 1867 the hours were reduced from ten and a half to nine. It is not, indeed, stated expressly whether this reduction of hours was or was not attended with one of wages, and, curiously enough, amidst the numerous tables in the book, there is none showing the fluctuations, if any, in the rate of wages, nor is there any express statement of the average rate; though as the figures of a week in 1870, varying for men from 2s. to 3s. 2d. per day, are given as those of an average week, the inference is both that there were no substantial fluctuations in the figures, and that there was no reduction consequent on the reduction of hours in 1867; which, in other words, means that there was an important virtual rise in wages on that occasion. The general conclusion is, therefore, that the cost of labour sank while its price rose.

This conclusion seems further borne out by the fact that the great fall in the cost of farm labour (from 5l. 1s. 3½d. per acre in 1866 to 2l. 10s. 4d. in 1867) nearly coincided with the establishment of a bonus system, although none was in fact paid before 1869. The writers, one is bound to say, express themselves very guardedly on this point: "From the steady nature of this improvement" (in the cost of labour per acre),

"I think co-operation should be credited with a share in it. I know that after the first taste of bonus money in 1869, there was more faith exhibited in it by the workpeople, and in many instances a real endeavour was made to keep down the expenses and further the business."

Again:—

"As far as mere figures go, co-operation seems not to have been without effect on the labourers, so marked is this decrease in the cost of labour."

But when the nature both of the farming and of the co-operation practised at Blennerhasset is considered, the wonder is not so much that there should be any doubt as to the influence of the latter in stimulating the exertions of the labourer, as that it should have exercised any influence at all. Mr. Miller Tiffin, one of the authors, in a graphic chapter on "The First Steam-Plough in Cumberland, its Adventures and Vicissitudes," tells us that 1,510l. was paid "in finding out what *would* answer, by first finding out what *would not* answer." What he says of the steam-plough is in fact applicable to the whole system of Blennerhasset farming, which may be said to have consisted of a series of agricultural experiments, extremely valuable to those who did not carry them on. Mr. Lawson, writing with that candour which is pre-eminently characteristic of the book, says:—

"The labourers had been accustomed all their lives to have their labour dealt with by those who simply tried to buy it as cheap and sell it as dear as possible, and were, of course, unable to fall in with an entirely different order of things at a moment's notice. . . . But if they doubted my *will* to benefit them by co-operation, perhaps they were still more doubtful of my *ability* to do so. They saw me buying and selling, but not *getting gain*; and under these circumstances it was not to be wondered at if simple-minded labourers supposed that no contrivance could make my co-operation profitable to them. Moreover, they probably considered my practice of trying experiments upon the farm a great objection to co-operating with me. For not only were the experiments I thought proper to have tried expensive—without the prospect of direct profit to myself—but the great importance to the public of intelligently tried agricultural experiments did not then seem to be realised by farmers generally, much less by farm-labourers not at all accustomed to scientific investigation, or even to calculation of any sort."

It was probably at least premature to ask the farm-labourers to co-operate in agricultural experiments "without the prospect of direct profit" to the trier himself, and the offer of one-tenth of his profits under such circumstances might well fail to stimulate their exertions. But the very peculiar form which co-operation soon assumed for Mr. Lawson must now be shown.

For some years the system of distributive co-operation as usually practised in the North, in which,—after a payment of a fixed dividend of 5 per cent. per annum on capital, surplus profits are divided either solely among shareholders in proportion to their purchases, or partly also to non-shareholders in the like proportion (with the exception in some cases of a percentage for educational purposes),—was sufficient for Blennerhasset, and Mr. Lawson and some of his coadjutors seem to have done some vigorous missionizing in Cumberland on its behalf. But nearly from the first another system (if it may be so called) was proposed, which came to be known as the "Timothy Tarbucket system of shopkeeping," from the name of an ideal shopkeeper, viz. that of appointing "some person shopkeeper for the public good, paying him a certain fixed rate of interest on such capital as he would have to devote to the business, while he was to supply goods to the public at large at the cheapest possible rate. He was to render

public accounts, periodically, of all the transactions of the shopkeeping business he would thus be conducting, as the public servant, for the public good." It is transparent that "Timothy Tarbucket" could be none other than William Lawson; and accordingly, though the former was voted down for some time at meetings, in favour of the Rochdale system, "free co-operation," as it was termed, at last carried the day. In 1867, Mr. Lawson tells us,

"I published a statement declaring that all the profits over 2½ per cent. per annum on a stated amount of my capital, during a certain time, would be devoted to the *public good*, and I invited everybody who was able and willing to co-operate with me for that end, to do so in any way that occasion might offer, and particularly in the matter of making, for the public use, as much profit as possible on the capital devoted to the public good, on the terms above mentioned."

But, remarkably enough, when in 1868 he realised a profit even beyond what had already been spent in advance for "the public good," and consulted his neighbours, in public meetings at Blennerhasset, Ireby, and Aspatria, how the balance was to be spent, "the strongest desire was shown that this profit be given to those who made it, meaning that it should be given proportionately to the workers employed in the establishment."

However, Timothy Tarbucket was not to be balked, and accordingly a shop was set up on his principle at Newcastle—which after five years was wound up with a loss of £44l. 10s. 2d.; one at Carlisle, wound up after three years with a loss of £20l. 17s. 4d.; one at Ireby, wound up after a year with a loss of £48l. 11s. 2½d.; and one at Blennerhasset itself, handed over in 1872, after six years' existence, and a loss of £43l. 9s. 1½d. to "The People's Shop Company (Limited)," a company which, after paying 7½ per cent. on capital, gives profits to purchasers. Thus the "free co-operation" principle resulted in every instance in loss, and in the one case in which it did not lead to entire failure, yielded the day to a system which gives 50 per cent. more profit to capital than the Rochdale one, without the same guarantees for the purity of articles and fair-dealing.

But Timothy Tarbucket had a larger sphere of action still than the shops. The whole estate was virtually worked on his principle—and at the discretion of Mr. Lawson. The crowning experiment was that indicated in the last extract, of farming with the advice of all the world. A practice of calling together for consultation some of the head officials grew into one of summoning to council all the labourers, male and female, and then into an "open council," where "the right to discuss and vote was not limited to the workers, but any one was welcome to attend and give the benefit of his or her advice;" and which eventually took the name of the "Blennerhasset Parliament," and was held at the school-room. It is remarkable that while even the "open council" lasted, the workers seem to have taken their part as co-operators in farming *au vif*, as is shown by motions like the following, brought forward by labourers at the third meeting: "That we clear our meadow of sticks and stones before the mowing

season;" "that the twitch be taken out of the land." But, as Mr. Lawson says himself, the workers grew "tired of counselling," and the village parliament became apparently a very original kind of debating society, in which the affairs of the farm were indeed discussed, but rather as part of Blennerhasset affairs in particular, and of those of the world in general, than on their own bottom, and which appears to have been invested with a special control (how far absolute is nowhere stated) over the expenditure in the "public good departments." As summed up by Mr. Hunter, the expenditure under this head between 1866 and 1872 amounted to £1,301l. 12s. 10½d., which was applied to the following purposes: "Co-operative meetings, agricultural experiments, free library and reading-rooms, free schooling, free bath-room, noble temple, public assistance," and "festivals and trips."

But after 1867, a year known as the "great bonus year," when a balance was found on the right side of £1,715l. 4s., and £46l. 4s. 7½d. of this was awarded as bonus to the workers, making £10l. 19s. 11d. to every full-time worker, Mr. Lawson seems to have been very little upon or near his farm. In 1871 a double misfortune fell upon the concern. The potato disease was particularly bad, when the acreage laid down in potatoes had been increased to nearly a quarter of the whole farm, and the farm buildings were burnt down. It seemed clear to Mr. Lawson that his farming "was very far from becoming remunerative, and from giving prospect of becoming so." He had had "a pretty good spell" of it, and therefore sold the whole concern to his brother. The free library and reading rooms still remain, and the testimony of a former bailiff to the parliament is, that many young men are indebted to it "for much of the knowledge they possess." Mr. Holyoake bears witness of "the undoubted regard in which Mr. Lawson was held among the common people," and the modest judgment which Mr. Lawson passes on his own work should disarm hostile criticism:—

"My hope is that if it shall appear that my objects were right in the main, and the ends I sought to accomplish justifiable in themselves, others may not be discouraged from prosecuting them with better knowledge and judgment."

J. M. LUDLOW.

Social Pressure. By the Author of "Friends in Council." (London: Daldy & Isbister.)

SIR ARTHUR HELPS' books, if they possessed no other merit, would still be valuable to our hurry-scurry age by recalling to us the sense that there is—or used to be—such a thing as Leisure somewhere on the globe. Over all of them there broods the peacefulness of one of those fine old gardens, well-sheltered and sunny, with broad straight gravel walks, wherein it was permitted to saunter for hours, now pausing to look at the old stone sun-dial, now stooping to pick a pink from the border, and now and again diverging to the lichen-covered red brick wall along whose summit the peacock was marching, and select the most luscious of peaches or the richest of figs. Merely to think of gentlemen of the calibre of "Milverton" and

"Ellesmere," and "Cranmer" sitting down in our day to enjoy what Dr. Johnson used to call a "good talk," seems to put back the clock of time for a century; but when Sir Arthur Helps proceeds to represent them as actually composing elaborate essays for no other purpose than to read them to one another, and then put them aside, we instinctively cry out, "It is too much!" The anachronism is beyond the licence of fiction. Who is there in our time who dreams of such "idlesse" as this except the sanguine young lady who gets up a "Pen and Pencil," and asks a celebrated writer, whose lightest MSS. are so many cheques, to "favour her with a little tale, or a piece of poetry, he could do it so beautifully?" It is all about as probable as that a distressed needlewoman should amuse her leisure moments with crochet-work; and though we have learned entirely to believe in the Ellesmere and Milverton party, and feel them to be familiar "friends in council" indeed, we reject the authenticity of their reputed essays with scorn, and are convinced Mr. Johnson has forged them himself in the intervals of his duties as librarian and secretary.

Putting aside the improbability that in a company of five English gentlemen and two English ladies, three of the former should nearly monopolise all the talking, and the ladies meekly consent to keep a golden silence, except when their husbands suddenly chance to refer to them about some trivial subject within their feminine sphere; the management of these dialogues is, as usual, excellent and ingenious, and we do not remember any volume of the series containing more suggestive passages or touching on more interesting themes. The fault of the book indeed, if fault it have, is that it skims over too many matters on which we should like to know more of what Sir Arthur Helps thinks, and that we regret to see one topic slide off into another before the first has been exhausted. There is, if we mistake not, a good deal of the mellow wisdom of increasing years and knowledge of human nature revealed in these pages, both pleasant and profitable to consider. Take, for example, the dissertation on Growing Old, towards the close of the present volume. How good are the remarks, that we begin only in later years to "find out the truth in trite sayings, of sayings which were little more than so many well-connected words to us at our outset in life;" and that "the great affections of the mind, Hope, Fear, and Love, have only changed their objects, but not lost their force!" Still deeper goes the observation that "the immortal soul does not grow old in seventy years. Often it feels itself to grow younger, because it thinks less about itself, is less perplexed about its own doings, is less socially sensitive, and has therefore wider sympathies, and enters more heartily into the enjoyments of others." To these remarks the great lawyer, "Sir John," adds, that if he is ever to be tried for a crime, he trusts there will be many elderly men on the jury, for he has observed that they are far more indulgent, as well as just, than younger ones. "Milverton" also thinks that in later years we come to lose some of our over-apprecia-

tion of showy gifts of eloquence and wit, and estimate better more sterling qualities. Finally, a very important conclusion is that, in looking back over life, we find that "our fellow-men are after all much better fellows than from history and biography or our first impressions they appeared to have been." A Prime Minister it seems once received as a legacy of experience from a great statesman before him this summary of his opinion of mankind: "Oh, they are capital fellows—much better fellows than you would imagine, but deuced vain you know! deuced vain!" We must confess to have proceeded so far towards the stage of life indicated by Sir Arthur in these remarks as to have arrived entirely at this opinion.

There are a great many sound political hints and reflections in the book with which we shall not meddle, save to note the specially true remark that, while a small political question (such as the Ballot), sets the nation in a ferment for years, a great social or sanitary reform, such as the improvement of our cities—can scarcely obtain a hearing. It is absurd to hope that the legislators in Westminster, who are so entirely indifferent about the smoke which is defacing their own new Palace, should trouble themselves much to remove similar nuisances at a distance. They are wholly occupied with political concerns. Between the party who cry "Make men free, and all will go well," and the party who cry "Make men clean, comfortable and sober, and all will go well," there seems to be no room for the rational medium, or any plan extant by which the two sets of aspirations may work side by side.

The first essay in the book relates to the evils to man and beast caused by the exorbitant dimensions of London. It is, we think, as hopeless for Sir Arthur Helps to set them so cleverly in array, as for the pious Fénelon to endeavour to deter his young friend (who was desperately in love) from marriage on the ground that "*Le mariage est un état de tribulation très pénible auquel il faut se préparer en esprit de pénitence.*" We may be assured that London is very dark, very smoky, very unwholesome; that people who are ill or wounded here do not recover as rapidly as they used to do in the hospitals; that gilding is tarnished and furniture ruined, and horses worn out, and that Sir Rutherford Alcock brought over two bricks which had stood unhurt on the Wall of China for a thousand years, and which have disintegrated and are crumbling away after two years on his balcony not half a mile from Westminster Abbey. It may be all very true, and it may be a state of "tribulation" in which we live; still, as Mr. Pecksniff would have said, we love this "humble village in which we take the liberty to reside," and, narrowing our poetical and patriotic fervour within the limits of the Metropolitan Police Act, each of us says in his secret soul,

"*London! with all thy faults I love thee still; "*
or, as Arthur Locker has it—

"I hope I'm fond of much that's good,
As well as much that's gay;
I'd like the country if I could,
I like the Park in May."

He who has once felt the attraction of the

mighty magnet—who has touched the throbbing heart of the world—would count it somewhat of a banishment even to be sent to the "Isles of the Blessed" themselves.

FRANCES POWER COBBE.

History of Merchant Shipping and Ancient Commerce. By W. S. Lindsay. In Four Volumes. (London: Sampson Low, Marston, Low, & Searle, 1874.)

MR. LINDSAY has undertaken a great work in writing the history of merchant shipping, as it is the history of human enterprise under one of its most interesting forms, and there is hardly any branch of human science which that enterprise has not made tributary to its advancement. The subject also is very vast, regarded from the point of view from which Mr. Lindsay has proposed to treat it, namely, in immediate connexion with the commerce both of the ancient and of the modern world, and with the great changes which have taken place in the over-sea carrying trade since Vasco de Gama doubled the Cape of Good Hope, and Columbus discovered a new world in the far West.

"Many years," writes Mr. Lindsay (Introduction, p. xvii.), "have already been employed in collecting materials for this work, but hitherto time has been wanting for the study and elucidation of a subject which, from the nature of my avocations, can hardly fail to prove interesting to myself, whatever it may be to my readers. To trace the origin of navigation and to detail the numerous steps by which the merchant vessels of the great trading nations of the world have reached their present state of perfection; to record those discoveries in science and art connected with navigation, which enable the mariner to cross the ocean without fear and with unerring certainty; to dilate upon those triumphs of man's genius and skill whereby he can bid defiance to the elements; and to enter in these pages the names of the men who have benefited mankind by their maritime discoveries, or by affording greatly increased facilities for intercourse between nations, is to me a task of the most gratifying description."

We have no doubt that the research which distinguishes this work has been to its author a labour of love, and that his professional knowledge has invested with peculiar charms the enquiry, with which his work commences, into the maritime commerce of the Præ-Roman world.

One of the most remarkable features in the history of merchant shipping is the fact that the maritime carrying trade of the world has been, at successive periods, vested in the hands of small states, insignificant in territory and in population as compared with their neighbours, yet by reason of their maritime activity more powerful than them. Phœnicia may be cited as a leading instance, for its average breadth never exceeded twelve miles, and its extreme length was about 225 miles; and Mr. Lindsay justly remarks that "to trace the course of the extensive maritime trade of the Phœnicians is to elucidate the progress of navigation in ancient times." Mr. Lindsay is of opinion that modern research fully confirms the judgment of Herodotus, that

"the Phœnicians were really immigrants from the shores of the Persian Gulf; thereby in themselves affording an illustration of that great law of migration westwards of which that of Abraham

and of his family, and that of Chedorlaomer from Elam to the valley of the Jordan, are the earliest recorded instances."

Mr. Lindsay is also of opinion that the "Cassiterides Insulæ" were unquestionably the Scilly Isles, and that they were frequented by Phœnician vessels, and that "it seems not improbable that the Phœnicians, while still in their old homes on the Persian Gulf, may have found their way in prae-historic ages to India, and may there have met with tin, as it is abundant at Banks in the Straits of Sumatra," and that as the Sanskrit name for tin is *kastira*, "when in later days they found it again in even greater abundance in England, they gave it the name they had previously adopted from the far East."

Mr. Lindsay in his fourth chapter examines very carefully the question whether the Phœnicians discovered the route from India round the Cape of Good Hope, and is of opinion that the weight of evidence is in favour of the discovery. That it should have remained unprofitable until the Portuguese opened out the route at the close of the fifteenth century after Christ, would not of itself justify our disbelief in the story, which Herodotus narrates, of the famous voyage of discovery undertaken by Phœnician mariners in the reign of Pharaoh-Necho. Mr. Lindsay very appositely remarks that the circumstance, which led Herodotus himself to disbelieve the story from his ignorance of spherical geography, "affords the strongest confirmation of the report of the Phœnician mariners;" for in sailing westward, south of the line, the sun would at noon appear on the right hand of the observer, and not on his left, as in sailing westward in the Mediterranean.

Mr. Lindsay has not omitted to call attention to the fact that the greatness of Tyre, the capital of Phœnicia, was in all probability not only due to her geographical position, and to the circumstance that her people understood both how to build ships and to navigate them better than their neighbours, but likewise to the free and enlightened policy of her merchants. They were the first to establish the system of factories or agencies in foreign countries. "They admitted the merchants of other countries freely to their markets," and

"to the Tyrians belongs the credit of the establishment of the first regular colonies, some of which, such as Carthage, probably far surpassed in wealth and power the mother city; nay, what is more, they succeeded in planting their colonies on terms so liberal as to retain throughout all time an affectionate remembrance from their children; for we know, that as Tyre refused the aid of her fleet to Cambyses when he wished to attack Carthage, so Carthage offered a refuge to the inhabitants of Tyre when besieged by Alexander."

In striking contrast to the policy of Tyre was the policy of Egypt. "All nations were merchants of Tyre," whereas in Egypt foreign merchants and sailors were restricted to the single port of Naukratis, on the Canopic mouth of the Nile—a practice, as Mr. Lindsay observes, which "recalls the custom of the Chinese up to a very recent period." The ancient Egyptians were, in fact, neither a nautical nor a commercial people. Their sailors, to use Mr. Lindsay's words, "were

bargemen rather than seamen," and however numerous they may have been, they were employed chiefly in boats on the Nile and on the canals.

"We may presume," writes Mr. Lindsay, "that till the time of the Ptolemies the Egyptians did not build any large sea-going ships, one reason of this being that Egypt, within her own territory, had no forest timber adapted for such a purpose. Hence, as is well known, arose the sanguinary wars so long and so fiercely waged between the Ptolemies and the Seleucidae—the inheritors from the Tyrians of the forests of Lebanon, who, mindful of the elder time as well as of the value of their property, were little inclined to give the Egyptians the means of becoming a powerful maritime people."

Mr. Lindsay has illustrated his work with several interesting drawings of extraordinary vessels, and among the most remarkable of them is a drawing of the great ship of Ptolemy Philopator (i. 62); but Mr. Lindsay has not furnished the reader with a representation of the vessel as described by Athenæus. Like the great Athenian dramatist, whose custom it was to represent men as they ought to be, rather than as they are, Mr. Lindsay has represented the *Great Eastern* of the Ptolemies in the form best calculated, according to his nautical knowledge, to fulfil "the requirements of a structure meant to float in safety," but for this purpose he assumes that there is a mistake in the measurements handed down to us by Athenæus. Ptolemy's ship is described by Athenæus, after an account drawn up by an Alexandrian historian named Callixenus, as measuring 280 cubits in length, 38 cubits in breadth, and 48 cubits in depth, while the highest part of her poop was 53 cubits above the water. Mr. Lindsay considers the proportion of the length and beam of the vessel so described to accord very well with those of the large ships of our own time, but he considers it hardly possible to conceive that the depth of the hold was so great, or that the highest portion of the poop of the vessel was about 80 feet above the water; "the depth," he says, "was much more likely to have been 28 cubits, for which 48 has, through some misapprehension, been substituted." Mr. Lindsay has accordingly given us an imaginary drawing of the vessel on this assumption, and it is calculated to make the constructors of our modern leviathans hang down their heads in despair to outrival the graceful lines of such a model. It is, however, permissible for the student of classical antiquity to have some misgivings as to the alleged error in the narrative of Athenæus, and as Mr. Lindsay himself admits that Ptolemy's vessel could hardly have been meant for sea-going purposes, those of his readers who may have seen the towering stern of the Chinese junk, which floated some few years ago on the waters of the Thames, may be disposed to think that a Chinese ship-carpenter would have readily undertaken to build a vessel after the description furnished by Athenæus, and would have warranted her to float in safety, if that was to be the modest limit of her capability. A more decided view of the account of Athenæus has been advanced by M. Jal in his *Archéologie Navale*, *Mémoire No. 1*, which has not been noticed by Mr. Lindsay, although it is a work of no mean

authority. M. Jal does not hesitate to repudiate the whole story about the "big ship" of Ptolemy, and observes that if there had been men foolish enough to build such a vessel, there would certainly not have been found men fortunate enough to navigate her. We do not think it necessary to adopt this extreme view, and to repudiate the whole story, in declining to accept Mr. Lindsay's correction. The *Great Egyptian* was, in our opinion, a huge barge with an enormous deck-house, and the conception of such a floating monster was in accordance with the colossal character of all Egyptian structures. "There is no reason," Mr. Lindsay adds, "to question her existence. Such a vessel might have remained moored in the Nile, or in one of the great lakes or canals, as a pleasant place of resort during the hottest months of an Egyptian summer."

One of the most interesting chapters in Mr. Lindsay's first volume is the ninth, in which he suggests a novel solution of the much vexed question, how the galleys of the ancients were classed and rowed. His theory is

"that the paddle-wheel steamer of to-day resembles in her structure (though materially improved and possessing the vast advantage of mechanical power) the row-galley of the ancients. Her machinery and coal-bunkers are distinct and separate from the hold, cabin, or any other portion of the ship, while the engines and paddle-wheels take the position and act the part of the rowers and their oars."

In other words, Mr. Lindsay considers that "the rowers on board the first-class galleys, even when they amounted to 300 men, did not occupy a larger space in the ship than would now be required for a steam-engine of 150 horse power and her fuel for twenty days." He suggests, accordingly, that the first-class galleys were divided into compartments, and were only decked fore and aft, the midship portion, which the rowers occupied, being left open for ventilation. Mr. Lindsay has illustrated his theory by an excellent design (i. 293), and it certainly obviates one great difficulty, as it keeps the fighting men apart from the rowers, and allows the latter to be berthed in that part of the ship, in which there would be space for their bedding and scanty apparel without interfering with the accommodation and the munitions of the fighting men.

Mr. Lindsay is disposed to trace the pre-eminence of the Rhodians in maritime jurisprudence to their descent from the Phoenicians. That there should have been a Phoenician element in the Rhodian civilisation is highly probable, but it is not unreasonable to suppose that the island of Rhodes was a centre of maritime commerce, holding a position in the Aegean Sea, after the fourth century before Christ, analogous to that which the island of Wisby occupied in the Baltic Sea in the fourteenth century after Christ, and that the Rhodian sea-laws, of which fragments are incorporated in the Digest of Justinian, were not enacted by the islanders, but were a collection of usages observed by the mariners and merchants of the Levant, who frequented the port of Rhodes, and which commended themselves to other nations from their intrinsic equity and convenience. Mr. Lindsay has com-

mitted an oversight in a note (i. p. 392), in which he represents M. Pardessus as an authority for attributing the compilation of the Maritime Law of Wisby to Magnus, who became King of Sweden in A.D. 1320. The laws which M. Pardessus has attributed to Magnus Ericson, and rightly so, are a very different body of laws, namely, the Wisby Stadt-Lag, and the capital contention of M. Pardessus is that the Maritime Law of Wisby is a compilation of German, Flemish and Dutch maritime usages.

Mr. Lindsay has not attempted to solve the problem how the Phoenicians made their way to England—whether they hugged the shores of Spain and of France, as their Carthaginian descendants hugged the western coast of Africa on their voyages to the island of Cerne, which Mr. Lindsay rightly identifies with the island of Arguin, in 20°5' N. lat.; or whether they trusted to their discovery of the Cynosure (called after them Phœnice), the last star in the cluster of the Little Bear, to which Mr. Lindsay refers as enabling them to give superior fixity to their observations at sea; neither does he suggest, so far as we are aware, any measure of the time which they occupied in their voyages to the coast of Cornwall out and home. He has observed that the fleets of Tarshish are represented in the Chronicles of the kings of Judah as "coming once in every three years," and it may be not a rash conjecture, that the trade of the Phoenicians with the West was carried on similarly by periodical fleets, whose voyages from the Pillars of Hercules to the Cornish coast, going and returning, occupied at least a year, if not two years.

We know from the curious narrative of Abraham Farrisol, a learned Rabbi of Avignon, that so late as in the fifteenth century after Christ the galleys of Venice, which traded with Flanders, hugged the coast the whole of the voyage, and that they were generally absent from home for eighteen months, and in some cases for two years; yet the Venetian navigators of that period used the mariner's compass as distinguished from "the sailing stone," notwithstanding which advantage they never ventured out of reach of the headlands. It is not, therefore, very probable that the Phœnician mariners, whose knowledge of the loadstone may be doubted, would have ventured to steer by the stars into the open waters of the Bay of Biscay on the expectation of striking the mouth of the English Channel by the help of some rude method of dead reckoning.

We regret that Mr. Lindsay has disposed of the invention of the mariner's compass in a brief note (i. 233). He is, we think, perfectly justified in stating in his introduction (p. xlii.), that there is no good warrant for the idea that the Chinese were acquainted with the mariner's compass in remote ages; but when he intimates his opinion, that Amalfi has no claim to the invention of the mariner's compass, and that "it was most likely a northern discovery"—induced, perhaps, to adopt that view by what Wachsmuth, whom he quotes, has stated as to its being in use in Sweden in A.D. 1250—he has overlooked, we think, the distinction which is to be drawn between the mariner's compass and

the loadstone or sailing-stone. Mr. Hallam, whom Mr. Lindsay also quotes, has fallen into the analogous error of confounding the "marinière" with the mariner's compass. The "marinière," which is commemorated by French poets of the twelfth century, and which was familiarly termed "la grenouille" (the frog) by French mariners, was a needle of magnetised iron floating in water on a card or on a cork, which was only serviceable in a smooth sea. This was, no doubt, in general use before the time of Flavius Goja, of Amalfi, but it was a very different instrument from the needle mounted on a pivot fixed in a box (*pyxis nautica*), the invention of which has been attributed to Goja, and whose claim has been persistently maintained by his native city bearing the emblem of a boxed compass on her civic banner. It would be an interesting subject of investigation for Mr. Lindsay—and we believe there are ample materials for such an enquiry—to trace the successive stages of invention by which the mariner's compass has been brought to its present state of perfection; for the "complete mariner's card," or "la Rose," as it is termed by French sailors, with its lily denoting the north, its cross denoting the east, and its double-headed eagle denoting the west, belongs probably to a period subsequent to the accession of the Emperor Charles V. to the Spanish throne, and the invention of the "gimbals" has been stated by Montuccia to be claimed for the English. Further, Mr. Lindsay would only fulfil the promise held out by him in the Introduction to his work, if he would in one of his forthcoming volumes detail the stages, by which astronomical science has supplied the mariner with lunars and other methods of finding the longitude. We have searched in vain also for some account of the invention of the hanging rudder, with its pintles and gudgeons, as the vessels represented on the corporate seals of the maritime towns, of which Mr. Lindsay has given illustrations, are either without rudders or exhibit, if we mistake not, the steering-oar or Latin rudder. It may be matter of doubt whether the modern rudder with its pintles and gudgeons was a Flemish or an English invention, as the earliest corporate seal on which such a rudder is engraved is a seal of the town of Damme, in Flanders, which is appended to a charter of A.D. 1328, while the earliest coins on which it is found are the gold nobles struck by Edward III. after the memorable sea-fight of the Swyn. Our space compels us to pause, on the threshold of the discovery of the New World, which is narrated by Mr. Lindsay in the two last chapters of his first volume. Mr. Lindsay has done full justice to the noble character of Columbus, and to the generous heart, of his faithful patroness, Isabella of Castile; and we take leave with regret of his instructive work at the moment when the history of Ancient Commerce enters on a new phase.

TRAVERS TWISS.

AMONG recent Spanish publications is a translation direct from the Sanskrit of Kalidasa's drama of *Vikramorvasi*, by Don Francisco Garcia Aynso, whose essays on Indo-European Philology will be familiar to the readers of the *Revista de España*.

Travels in South America, from the Pacific to the Atlantic Ocean. By Paul Marcoy. (London: Blackie & Son, 1875.)

THE translation of the "Voyage de Paul Marcoy" appears to have met with considerable favour at the hands of the English-reading public, the present being the second edition, and the "Opinions of the Press," as recorded on a fly-leaf to the first volume, being commendatory in an unusually high degree. Even in its abridged form the work comprises two quarto volumes of some 500 pages each; illustrated by 525 engravings on wood, and ten maps. On a careful perusal of the book and comparison with other contemporary works relating to the same regions, it is difficult to come to any other conclusion than that its success must be due almost solely to the profusion of its pictorial illustrations; the text surely cannot have been read by any of the public critics who have spoken of it in such glowing terms of praise. The first defect which strikes us is the lack of precision and air of unreality that permeate the whole narrative. No dates are given; we have a statement prior to starting to the effect that it was then "one fine morning in the month of July," but no year is mentioned, not even for the commencement or end of the journey, and local descriptions and important incidents are so disguised that it is not without some difficulty that the period can be fixed. Undoubtedly, the style is lively; but the liveliness and dash of the writer are employed for hundreds of pages on nothing but the most insignificant details. Performing a journey of great length and risk across the South American continent at its broadest part, across snowy Andes, through picturesque defiles, and along the fertile equatorial plains, his shallow jauntiness is never subdued, and his remarks concerning the sublimest scenes are always destitute of earnest feeling. Scores of pages of the narrative are occupied with the record of frivolous dialogues, of which the following is an example:—

"There are rats here," I cried.

"Impossible!" said Nor Medina.

"Monsieur has taken the guinea-pigs for rats," said one of the women.

"Has a guinea-pig got a tail?" I asked.

"Well, no," said Nor Medina; "but even supposing they were rats," he added, "the noise you made has so frightened them, that it is a hundred to one they will not return to-night."

And so on *ad nauseam*.

We do certainly find in the chapters devoted to the Peruvian portion of the journey plenty of descriptive and historical matter relating to the Incas and Inca civilisation; a great part of this has been necessarily compiled from other and more original works; but it is very readable, and so far has its merit. The numerous illustrations of Inca remains give an air of solidity to this part of the work. But we are warned against accepting without confirmation any new matter introduced by the author relating either to the history or the geography of Peru, when we meet with criticisms like the following, from a traveller of solid reputation (Professor Raimondy), who has since gone over some of the same ground. In his paper on the "Rivers San Gavan and Ayapata," in the 37th volume of the *Journal of the*

Royal Geographical Society, p. 118, this eminent savant, who is Government Surveyor of Peru, has occasion to remark:—

"In a work published in Paris in 1861, *Scènes et Paysages dans les Andes*, the author, who signs himself Paul Marcoy, gives an account of an expedition he made by the *quebrada* of Marcapata in search of the town of San Gavan, and says that the river Ollachea unites with that of Marcapata; which is absolutely false, for I have followed and personally seen the junction of the river Gavan and the Inambari."

He adds in a note, "Marcoy's work contains many other inaccuracies, and should be looked upon as the product of a vivid imagination rather than as a truthful composition;" and further on (p. 130), he exposes a fictitious statement in the same work on a question of Peruvian history.

We have said that it is not without some difficulty that the date of these remarkable travels can be fixed. The only clue to this we have been able to find is the mention of Padre Plaza, the famous missionary patriarch of Sarayacu, on the Ucayali, and of the circumstance that the author in his journey down this great river travelled in the company of a French scientific expedition. Now, as Padre Plaza died in 1848, and the only French expedition in these regions during his time was that of Count de Castelnau in 1846, there is *prima facie* reason for supposing this to be the year of our traveller's descent of the river. A further examination establishes this date conclusively. In Paul Marcoy's narrative the Count is, in fact, introduced and abominably satirised, under the pseudonym of the Duke de la Blanche Epine, and the objects of the expedition are throughout ridiculed in the most childish manner, although it was one carried out with rare courage and devotion, and fruitful in results in almost all branches of science, as proved by the noble series of volumes of its Report subsequently published. Turning to the narrative of this expedition in the hope of finding some means of identifying our unsatisfactory artist-traveller, we find, it is true, no "Paul Marcoy," but a certain "Monsieur de Saint-Cricq" mentioned, a "dessinateur," whom Count Castelnau picked up at the identical village on the upper waters of the Ucayali where "Paul Marcoy" describes his meeting with the "Duc de la Blanche Epine." Very little is said by the Count about this gentleman. He was asked by his host in the village to allow him to accompany the expedition down the river, and the request was granted: "la position pénible dans laquelle il se trouvait me fit consentir" are the words used. The ingratitude of the artist is the more to be wondered at when we learn that during the perilous voyage the life of M. de Saint-Cricq was saved, on the upsetting of a canoe in the rapids, by M. Deville, a member of the expedition. He was finally left behind, at his own request, at Sarayacu.

The comparatively remote and concealed date of Paul Marcoy's travels would not, of course, detract from the value of his descriptions and delineations of scenery and people, were there not other grounds for suspecting the trustworthiness of the author. The countries he traversed, however, are rapidly

changing, if not progressing, in their social and economical aspects, and in these respects dates are an important factor. Scientific value the work can lay no claim to. But the author has evidently had the ambition of shining in this direction, for he enters (vol. i. p. 173 *et seq.*) into a long disquisition on the races of the American continent, and exhibits his competency as an instructor by classifying the Aztecs, Toltecs, Aymaras, &c., as belonging to the *Irano-Aryan* race, in contradistinction from the rest of the American tribes, who are Mongolo-American. With regard to the illustrations with which the two volumes are so bountifully supplied, they appear to us very unequal both as to fidelity and artistic execution. Many of the landscapes and town views are undoubtedly based on sketches taken on the spot, but some of this class are spoilt by conventional additions evidently made by artists at home. Some of the views of forest and river scenery in the second volume are exquisitely beautiful, and faithful both in detail and general effect; they are so true, that we are inclined to think these must have been engraved from photographs; but none the less credit is due to the wood-draughtsman, engraver, and printer. We except from this commendation all the representations of Indians: they are, with some few exceptions, gross caricatures, and fail to give any approach to a just idea of their physique and the expression of their features. The translation by Mr. Elihu Rich strikes us as exceedingly well done—free from stiffness and all traces of foreign idiom.

H. W. BATES.

Far from the Madding Crowd. By Thomas Hardy. (London: Smith, Elder & Co., 1874.)

Far from the Madding Crowd is so clever a novel, so original in atmosphere and in character, that its brilliant qualities are likely to neutralise the glare of its equally prominent faults. The writer has the advantage of dealing with an almost untouched side of English life. His scene is laid somewhere in the country of Mr. Freeman's favourite *Searsaetas*, in a remote agricultural and pastoral district of south-western England. Among peasants who look on Bath as a distant and splendid metropolis, it is likely that much of the old country existence lives on undisturbed. The country folk in the story have not heard of strikes, or of Mr. Arch; they have, to all appearance, plenty to eat, and warm clothes to wear, and when the sheep are shorn in the ancient barn of Weatherbury, the scene is one that Shakespeare or that Chaucer might have watched. This immobile rural existence is what the novelist has to paint. "In comparison with cities," he says,

"Weatherbury was immutable. The citizen's *then*, is the rustic's *now*. In London, twenty or thirty years ago are old times; in Paris, ten years or five; in Weatherbury, three or four score years were included in the mere present, and nothing less than a century set a mark on its face or tone. Five decades hardly modified the cut of a gaiter, the embroidery of a smock-frock, by the breadth of a hair. Ten generations failed to alter the turn of a single phrase. In these nooks the busy out-

sider's ancient times are only old, his old times are still new, his present is futurity."

No condition of society could supply the writer who knows it well with a more promising ground for his story. The old and the new must meet here and there, with curious surprises, and our world may find itself face to face with the quaint conceited rustics of Shakespeare's plays. Such a story might be written as George Sand has often told of the *vallée noire*, sober characters and simple might appear in the foreground of scenes exquisitely quiet and harmonious. In our opinion the writer of *Far from the Madding Crowd* has only partially succeeded in making the best of his theme, and though his failure is more valuable than many successes, he has been misled by attempting too much. In his way of looking at his subject he rather resembles George Eliot than George Sand. He contemplates his shepherds and rural people with the eye of a philosopher who understands all about them, though he is not of them, and who can express their dim efforts at rendering what they think and feel in language like that of Mr. Herbert Spencer. It is this way of writing and thinking that gives the book its peculiar tone. The author is telling clever people about unlettered people, and he adopts a sort of patronising voice, in which there are echoes, now of George Eliot, and now of George Meredith. Thus there are passages where the manner and the matter jar, and are out of keeping.

There are three circles of interest in this story,—first, the rural surroundings, the effects of weather and atmosphere, the labours of beasts and men, as the lambing of sheep, and such mild struggles with Nature's storms and rains as M. Victor Hugo would scarcely find dramatic enough for his tremendous canvas. Next, there are the minor characters—a sort of chorus of agricultural labourers, very ready with advice, very helpless, and very much taken up with themselves, as was the way with the ancient chorus. Last, there are the main persons of the drama—the people in whose passions and adventures the interest ought to centre. Of these three component parts of the tale, the first may be pronounced nearly perfect, and worthy of all praise. We might instance the description of Norcombe Hill by starlight, in the beginning of the second chapter, as an original and admirable treatment of nature—of nature which is more and more tending to become a main interest in our modern fiction. We prefer to quote the enumeration of the signs by which the hero detected the approach of a storm, because the quotation includes the sheep, whose birth and death, in this tale, are narrated with great minuteness.

"The sheep were crowded close together on the other side around some furze bushes, and the first peculiarity observable was that, on the sudden appearance of Oak's head over the fence, they did not stir or run away. They had now a terror of something greater than their terror of man. But this was not the most noteworthy feature: they were all grouped in such a way that their tails, without a single exception, were towards that half of the horizon from which the storm threatened. There was an inner circle closely huddled, and outside these they radiated wider apart, the pattern formed by the flock as a whole

not being unlike a vandyked lace collar, to which the clump of furze bushes stood in the relation of the wearer's neck.

"This was enough to re-establish him in his previous opinion. He knew now that he was right, and Troy was wrong. Every voice in nature was unanimous in bespeaking change. But two distinct translations attached to these dumb expressions. Apparently there was to be a thunder-storm, and afterwards a cold continuous rain. The creeping things seemed to know all about the latter rain, but little of the interpolated thunder-storm; while the sheep knew all about the thunder-storm and nothing of the latter rain."

When the thunder-storm bursts, it is described with much pictorial effect; and is a quite disagreeable enough trial to Oak, the English Gilliat, and contender with Nature.

Coming from the scenery to the chorus, we are a good deal puzzled. Few men know the agricultural labourer at home, and it is possible that he is what Mr. Hardy describes him. The labourers are all humourists in their way, which is a very dreary and depressing way. Odd scraps of a kind of rural euphuism, misapplications of scripture, and fragments of modern mechanical wit, are stirred up into a queer mixture, which makes the talk of Henery Fray, Cainy Ball, Jan Coggan, and especially of that pre-eminent bore, Joseph Poorgrass. Do labourers really converse like this—

"I look round upon life quite promiscuous. Do you conceive me, neighbours? My words, though made as simple as I can, may be rather deep for some heads."

"Oh yes, Henery, we quite conceive ye."

"A strange old piece, goodmen—whirled about from here to yonder, as if I were nothing worth. A little warped too. But I have my depths; ha, and even my great depths! I might close with a certain shepherd, brain to brain. But no; oh, no!"

Here is another specimen of rural speech.

"For a drunk of really a noble class, and on the highest principles, that brought you no nearer to the dark man than you were afore you began, there was none like these in Farmer Everdene's kitchen. Not a single damn allowed, no, not a bare poor one, even at the most cheerful moment when all were blindest, though the good old word of sin thrown in here and there would have been a great relief to a merry soul."

"True," said the maltster, "nature requires her swearing at the regular times, or she's not herself; and unholy exclamations is a necessity of life."

And so on. Shepherds may talk in this way: we hope not; but if they do, it is a revelation; and if they don't, it is nonsense, and not very amusing nonsense.

Leaving the servants, and coming to their master and mistress, we cannot say that we are greatly fascinated with the persons, or much concerned in their fortunes. Nothing could be more true or more careful than the study of Troy, the handsome sergeant, with his half education, his selfishness, his love, which he only finds out to be something like true love under the influence of remorse. When the soldier erects a costly tomb to the woman whose heart he has broken, and plants flowers on her grave, in such a way as to wound to the quick the woman he has married, we recognise an insight, and a touch, like that of Flaubert. But we cannot easily pardon Bathsheba, the heroine, for losing her heart to Troy's flattery, and to the glitter of his brass and

scarlet. Indeed we have some difficulty in being much moved by Bathsheba's character and mischances. When we first see her, she is stealing a look at herself in a mirror, unconscious of the presence of young Farmer Oak. When she hears that Oak has asked her aunt for leave to court her, and has been discouraged, she runs after the exemplary man, and explains that she is heart free. Then she sends a valentine, with a seal *marry me*, to Farmer Boldwood, and so fascinates that apparently calm, but really passionate rustic. Meanwhile, Oak fails as a farmer, and Bathsheba, having become a farmer in her own right, takes him on as shepherd, and has "curiously confidential" passages with him. At last, the gay serjeant fixes her fancy with a display of swordsmanship, and she drives alone at night to Bath, and is married to him. We feel inclined to say to her, as Mr. Buckstone does to Galatea in the play, "You're sure it's innocence?" The young lady's misfortunes deepen, as Troy spends her money, and takes to drinking. There is a very powerful and strange scene between them when she opens the coffin of her dead rival, Fanny Robin, and her husband kisses the lips of the corpse, and tells his wife that he only loved the dead. It is a situation worthy of the drama of Webster or of Ford, and wild as it is, is led up to in a perfectly natural way. This part of the tale, including Fanny Robin's terrible walk, to her rest in the workhouse, is eminently tragic, and is not improved by the commonplace tragedy of the *dénouement*. We leave Bathsheba wedded to the worthy Oak, a capital overseer, and a husband who may be trusted. We hope the babies were "put in the papers, every man jack of them," as Mr. Oak promised when he wooed. Bathsheba is so seldom on the level that her troubles with her husband raise her to, that we feel she does not decline on Oak, and have no sense of her as wasting her sweetness. It is unlikely that even her remorse for having tempted Boldwood would lead her into her foolish latter relations with such a man, and, on the whole, we cannot look on Bathsheba as a firmly designed character. In spite of this want of success, and of incongruities of tone, *Far from the Madding Crowd* displays undeniable talent, which has scarcely as yet found its best and easiest and most natural expression. In taking leave of an interesting, provoking, and clever story, we must say a word in praise of the graceful illustrations.

A. LANG.

CURRENT LITERATURE.

Among the Trees. By William Cullen Bryant. (New York: G. Putnam's Sons.) Mr. Bryant studies nature as Wordsworth did. It is not to him as it is to many other poets, a mirror in which his own moods are reflected; but he lays himself aside, and reverently and sympathetically listens to whatever nature has to tell him. He literally "lives not in himself, but becomes portion of that around him." In "A Forest Hymn," "An Inscription in a Wood," and in the poem before us, "Among the Trees," this passion for what we should call "inanimate nature" is distinctly marked, and the poet's expression of it is most felicitous when trees are his subject. There is something specially attractive to him in their strength, their grace, and their constantly renewed

life. The following lines are from the commencement of the poem:—

"Trees of the forest and the open field,
Have ye no sense of being?
When on your winter sleep
The sun shines warm, have ye no dreams of spring?
And when the glorious spring-time comes at last,
Have ye no joy of all your bursting buds,
And fragrant blooms and melody of birds
To which your young leaves shiver?"

Nay, doubt we not that under the rough rind,
In the green veins of these fair growths of earth,
There dwells a nature that receives delight
From all the gentle processes of life,
And shrinks from loss of being. Dim and faint
May be the sense of pleasure and of pain
As in our dreams; but, haply, real still."

The conclusion of the poem falls off when the poet leaves the trees and speaks of human beings. It would have gained in force by the omission of the last eleven lines. The illustrations are beautiful, and the book, though a small one, is altogether one of the most attractive that have appeared this Christmas.

FROM Messrs. Warne we have received a new translation of Andersen's *Fairy Tales*, by Mrs. H. B. Paull; also Grimm's *Fairy Tales*, by the same translator; and a revised edition with notes of the *Arabian Nights Entertainments*, by the Rev. Geo. Fyler Townsend—all of which are prettily bound and illustrated, and will be sure of a hearty welcome in any nursery which they may gladden these holidays.

Nursery Rhymes, Tales and Jingles, with 400 Illustrations, is a most delightful encyclopædia of nursery lore. The rhymes and tales have been admirably arranged by Mrs. Valentine, and her notes to several of them are extremely interesting. For instance, many people are ignorant that the original of "The House that Jack built" is in the Chaldee language, and is presumed to be a hymn; or of the antiquity and original version of "Little Jack Horner."

The Fiery Cross, or the Vow of Montrose. By Barbara Hutton. (Griffith & Farran.) This is the story of the great Marquis told from a Royalist point of view, and it has the usual faults of a one-sided story. But hero-worship and prejudice are carried to a dangerous extent when they prompt such a passage as the following, which occurs when Montrose receives the news of King Charles's death, and says that life henceforward has no charm for him. His chaplain tries to rouse him from despair, saying:—

"Die! my lord. On the contrary, talk not of death! Summon up your courage and fortitude. Revenge the death, the murder, of your royal master, and support his son. . . . The worthy chaplain in speaking of revenge had touched the right chord. Montrose immediately roused himself. Drawing himself to his full height, he stretched his hands towards heaven, and as one inspired he cried, 'Yes! yes! I will live. But I vow before God and man to devote my life to avenge the royal martyr's death and to place his son on the throne.'"

However true it may be that Dr. Wishart, in his capacity of chaplain, urged revenge, it cannot be said that it was a proof of worth, and is hardly to be held up to the admiration of youth. The story of Montrose is so interesting in itself, so full of stirring adventure, and of misfortune nobly borne, that it will always be popular; but we could wish that it had been written in a calmer and less prejudiced manner.

Hetty; or, Fresh Watercress Sellers. By Mrs. Henry Keary. (Warne & Co.) A short religious story, the scene of which is laid with tolerable success in very poor life.

The Floral Poesy: A Book for all Seasons. (Warne & Co.) A book about flowers, with appropriate quotations of poetry. The subject is not strikingly original, and the illustrations are poor.

The Billow and the Rock. By Harriet Martineau. (Routledge.) It is refreshing to see reprints of H. Martineau's stories; we get very few of the same high order of writing among the popular tales of the present day. This one is founded on the incidents of Lady Grange's captivity, and is full of interest and power.

Naval Enterprise and Military Enterprise. With Coloured Illustrations. (Warne & Co.) Two closely-printed little volumes, containing stories of sailors and soldiers, which are sure to be popular with boys.

Aesop's Fables. With Fifty Illustrations by Harrison Weir. (Routledge.) A cheap and attractive edition of a book which can never be old. The translation is a new one, by the Rev. George Fyler Townsend, and the preface is interesting.

The Reedham Dialogues. By John Edmed. (James Clarke & Co.) A harmless little book of dialogues for children. If it helps to lessen the amount of noise and obstruction in the streets on November 5, by its discouragement of "Guys," it will have accomplished a useful mission.

Waking and Working; or, From Girlhood to Womanhood. By Mrs. G. S. Reaney. (H. S. King & Co.) The story of an ideal young lady who does good to every one around her, and specially to an unbelieving doctor, whom she converts and marries. There is some pretty writing in the book, but it is crude.

Opening a Chestnut Burr. By the Rev. E. P. Roe. (Routledge.) This is an American story on the same subject as the last-mentioned book. Only in this case the unbelieving young man is more hardened, and it takes nearly double the number of pages to convert him. The heroine starts on her crusade with the assertion that "she thinks she can disturb the even current of the hero's vanity." Certainly, if unceasing sermonising is meant to have that effect, she does not spare him. He proves his remarkable fortitude and strength of mind by marrying her—but he does it with his eyes open.

Prince Perindo's Wish (Edinburgh: Edmonston & Douglas), is a really pretty fairy tale, with many clever touches in it, and it has the merit of not being too long.

FROM Messrs. Marcus Ward we have received *Aunt Charlotte's Stories of French History*, which in spite of many hard names and much necessary condensation contrives to convey to children many interesting facts and picturesque details of the history of France, and is most attractively bound and illustrated.—*The Fairy Spinner and Out of Date or not.* Two stories of unusual merit; the trials of Ethelsiege and the final triumph of her love being gracefully told; while the second story, of a knight who comes back to the world 400 years after his death and finds that philanthropy has taken the place of chivalry, is original and good.—*Turnside Cottage*, the story of a boy who rose from being a cowherd to be a village schoolmaster.—*Pollie and Jack*, an excellent story in simple language for little children.—*The Twin Brothers of Elvedale*, which no one would expect from its little gay cover of roses and lilies to be a Norwegian love story with an attempt at murder, numerous whaling adventures, and a death by drowning in it.—*Puck and Blossom*, a charming book for children, with most fairy-like illustrations and prettily-told stories.—*A Cruise in an Acorn*, also beautifully illustrated.—*Roses with and without Thorns*, a well-told story of two exceptionally naughty little children.—*Katie Summers*, a simple story for the nursery.—*Ella's Locket, and what it brought Her*, a little book that will disappoint small readers, as the locket never brings Ella anything except a relation whom she did not want. And two prettily illustrated volumes of *Scottish Scenery* and *English Lake Scenery*, which bring pleasant thoughts of summer in this wintry weather. F. M. OWEN.

NOTES AND NEWS.

EDLER VON PLENER's interesting monograph on English Building Societies will shortly be published in an English dress by Messrs. Abel Heywood and Son. The translator, Mr. F. J. Faraday, of Longsight, has added notes explanatory of the operation of the new Act, which was only in prospect when Von Plener wrote.

The Fern Paradise; or, a Plea for the Culture of Ferns is to be the title of a little book from the pen of Mr. Francis George Heath, author of *The English Peasantry*. Mr. Heath's new book, which will be published shortly by Messrs. Hodder and Stoughton, has for its object to increase the popular taste for the most graceful and beautiful forms of vegetable life. It will include descriptions of ferny rambles through the green lanes, the woods and the glens of Devonshire, "the home of our native ferns."

DR. RICHARD MORRIS will put off for a time the preparation of his volume of *Selections from Chaucer's Minor Poems* for the Clarendon Press.

DR. ABBOTT'S *How to Parse* will be out next week.

THE Rev. T. V. Bridgett, in his just published *Our Lady's Dowry*, points out that the "Alma Redemptoris," sung by Chaucer's little martyr in the *Prioresses Tale*, was the antiphone with that title which has been in use in the Roman Catholic Church for many centuries. It is sung during Advent and until the feast of Candlemas; and Chaucer makes the child say that he will learn it "ere Christmas be went." So the boys in the school were supposed to be practising, during Advent, the music they were singing in the church.

THE collection in the British Museum known as the Egerton Manuscripts has lately been enriched by the following purchases:—

Two Paper Rolls of the time of Henry VII., formerly belonging to Sir W. Le Neve, containing instructions for painted windows at the Grey Friars of Greenwich, representing English Sovereigns and Saints.

Copy of Ordinances of War, 9 Richard II., and a printed order for payment of a loan, February 14, 1643 [4] signed by Charles I. and Lord Keeper Littleton.

Eight letters of Lord Palmerston to H. B. Hoppner at Lisbon, 1831-1833.

Autograph letters of the Prince de Condé to Baron Gelb, 1793-1796, and letters of Cardinal de Rohan, dated March 26, 1794, and January 26, 1797.

"Liber Pacis," or List of Persons on the Commission of the Peace, 16 Elizabeth, with notes by Lord Burghley.

"The Constitution of the Loyal and Friendly Society of the Blue and Orange," founded by the officers of the King's Own Regiment of Foot, 1714, with devices.

A fifteenth century Treatise on Falconry, in Italian, with coloured drawings.

Letters of Prince Charles Buonaparte and other Naturalists to G. R. Gray, F.R.S., 1831-1871.

Copies of Miniatures and ornamentation from the Vatican Virgil and other ancient MSS. in Italy, by Mrs. Conolly.

Copies made in the last century from MSS. at Corpus Christi College, Cambridge, relating to Ecclesiastical affairs of the period of the Reformation.

A parchment roll containing an inventory of the Reliques in the Monastery of St. Bertin, of St. Omer, 1465.

Muster Roll of scholars of Winchester School, 1706.

We also notice an original letter of Lord Byron, dated July 21, 1807, to Mr. Crosby, offering his stanzas "To Jessie," a copy of which is enclosed, for publication in *Monthly Literary Recreations*.

The above-mentioned Cardinal de Rohan writes

from Brussels, and signs himself "✠ Pr. Ferd. de Rohan arch. duc. de Cambrai." He is best known to posterity by his connexion with the notorious *affaire du collier*, or diamond necklace fraud.

The following are a few of the entries on the Rolls of Instructions for painted windows at Greenwich included in the above lists:—

"Edlurga a nonne dought' to Seynt Ethelbert kyng of kent lying at Canterbury—Make her aft' th'abyte of a nonne crowned w' an open crowne & w' a crosse on her ryght hand and a booke on her left hand w' a mantell of Seynt Ethelberts armes."

"Charles y' marter kyng of Fraunce—make hym in th'abyte Royall & lyke a peassible kyng w' a berde w' an open crowne & on his left hand a septime & in his ryght hand a ball w' a crosse."

"Kyng Henry the vijth—make hym on the Ryght syde of the gret Red Roose lyke a yong man in a hoole Image standing in his Robes & abyte Royall of astate of purpull colour w' a close crowne Imperyall, in the Ryght hand a ball w' a crosse & in the left hand a septime and make his countenance lokyng towards y' quene his wyf stondyng by hym holdyng Iche oder by y' hand."

ORIENTALISTS will rejoice in the completion of the fifth volume (*add to 'cyn*, pp. 1759-2219) of Mr. Lane's *Arabic Lexicon*, which is just leaving the printer's hands. To give some idea of the magnitude of this work, we may mention that the amount already published in the five volumes—extending over more than two thousand two hundred pages, super-royal quarto—is more than double the entire lexicon of Freytag. Besides the main use of Mr. Lane's work as the authoritative lexicon of the Arabic language, the light it throws on the manners and customs of the early Arabs; on the idioms of the Semitic races, which have ever been the stumbling-blocks of biblical critics, and which nothing but the intimate acquaintance with the Semitic mind which Mr. Lane possesses can explain; and on many points connected with the literature, law, religion, and customs of the East;—is of priceless value to the student.

THE Parisian lovers of fine books—of impressions out of the common—are just now all agog about an edition of *Manon Lescaut*, published at the moment of our writing by a young publishing firm—Glady Brothers. It is printed on Turkey mill paper; has illustrations by Flameng and Jacquemart, and—even more notable thing—a preface by Dumas *filis*, written with consummate literary art, and with an audacity hardly less consummate. Before proceeding to analyse the work of L'Abbé Prévost, M. Dumas takes occasion to rate the mere book hunter, who, when he has purchased a fine copy of a *chef-d'œuvre*, instead of reading it, only sends it to the binder. And from this little bit of personal audacity, Dumas proceeds to further boldness, in discussing the natures of whom Manon Lescaut is a symbol.

In the *Revista de la Universidad de Madrid* there is a memorial sketch of Heinrich Ahrens, whose writings have "powerfully contributed to the incipient renovation of Spanish culture." He was born at 1808, and graduated in Göttingen (his thesis was entitled *De Confederatione Germanica*). His reputation as a "privat docent" in the philosophy of law was so great that Guizot invited him to give a course at Paris. While professor at Brussels he was elected a deputy of the celebrated Frankfurt Parliament. Afterwards he filled Chairs at Grätz and Leipzig. He died August 2, aged sixty-six. The *Cours de Psychologie fait à Paris sous les Auspices du Gouvernement* has been translated into Dutch and Spanish, but has not been so popular in Spain as his other writings. His *Cours de Droit Naturel* has passed through six editions in French, six in German, four in Spanish, four in Italian, one in Dutch, one in Portuguese, and one in Hungarian. This is his greatest work, and is now used as a text-book in Spanish America, while its influence in Old Spain has been very great. Besides *Die Organische*

Staatslehre (Wien, 1850) and *Juristische Encyclopædie* (Wien, 1857), he was a frequent contributor to reviews and other periodicals.

THE Scotch papers announce the death, at Edinburgh, of Alexander Leighton—not a great man certainly, but one who for half a century has done such honest labour in the field of literature, that he deserves a passing notice in the journals of his calling. He had reached the ripe age of seventy-four, having been born in Dundee in the year 1800, and was a distinguished pupil in the Academy of that town, then a mere straggling village. He afterwards studied medicine in Edinburgh, but abandoned it for the law. The law in turn was deserted for literature, and to this, his last love, he clung to the end of his long and laborious life. A complete list of his writings it would be next to impossible to give. He was ready to write on almost any subject, as well as to edit and adapt the less popular writings of others. Writing much, not for fame but for his daily bread, he could scarcely be expected to write in every case well. Yet many of his works had a wide circulation, and his name is held in deep respect all over the south of Scotland. This was mainly owing to the popularity of *The Tales of the Borders*, commenced originally at Berwick-on-Tweed by John Wilson, but after his death, with some little assistance from Hugh Miller, the geologist, conducted almost entirely for years by Leighton. They are not above criticism, but are written with much spirit, and have fairly kept their hold on the rustic imagination. They are still reprinted. He was also the author of *The Romance of the Old Town of Edinburgh*, *The Men and Women of History*, *Jephtha's Daughter*, *The Tangled Yarn*, a Latin metrical version of the songs of Burns, sufficiently meritorious to gain the praise of Carlyle; a dictionary of religious denominations, perfectly impartial, though he himself was a warm admirer of David Hume; a good novel, and a host of other books. He was also generally believed to be the author of various religious and other works, on the title-pages of which the names of less able men appeared. Be this as it may, literature has had few more laborious workmen. He was almost the last of the purely professional men of letters, journalists aside, who still have their permanent home in the "grey metropolis of the North."

In the article on Mr. Mullinger's *History of the University of Cambridge* in our last issue, in par. 2, line 7, for "Antonius" read "Ausonius;" in the last paragraph, for "mystic" read "mythic" and for "Casstebro" read "Cantebro."

THE *Nation* states that the valuable Squier collection of American antiquities from Peru, Central America, and the Mississippi valley, now and for some time past on temporary deposit at the Central Park Museum, is in the market, and is, it is feared, likely to be sold out of the country. The same paper, in chronicling the death of Mr. Ezra Cornell, founder of the university which bears his name, remarks:—

"No one with half a million dollars, or with fifty times that sum, is going to found off-hand a university at which 'anyone may learn anything he desires;' and there was nothing in the start which Mr. Cornell gave to his creation which either did or could bring it nearer his idea than the older colleges like Yale and Harvard, by furnishing it something which should take the place of their accumulated wealth, traditions, and culture. There was, if we may say so without the slightest disrespect to his memory, in his belief in the power of mere money to accomplish what he sought, something of the 'short-cut' notion to which 'self-made men' seldom rise superior, and which is a main cause, perhaps, of that scattering of endowments which we daily have to deplore. To abstain, however, from praising the liberality of his conception simply because it was one which would not have been entertained by a highly-educated man, possessed of even greater means, would of course be absurd. He will be permanently and prominently remembered among those Americans, already too numerous to

recall by a single effort of the memory, who have returned to the public the wealth which they had acquired by their own exertions. He had the good sense to make this return in his lifetime, and the good fortune to witness the contagion of his example leading to the still further endowment of his university on a scale hardly less munificent than his own."

WHATEVER may be the judgment finally passed upon the judicial and Parliamentary labours of the late Lord Romilly, he will never be forgotten as the Master of the Rolls who brought the work of writing English History within the bounds of possibility. Before 1851 the public records of the kingdom had already to a great extent been brought together under his official custody in the new repository erected for their reception. But the imposition of fees for permission to search and copy, made the boon an illusory one to literary enquirers who were not in the exceptional position of commanding an almost bottomless purse. On July 7 a memorial from Lord Mahon, the present Earl Stanhope, and others, on the subject, was forwarded to the Master of the Rolls, and met with a prompt response. Regulations for the free admission of literary enquirers were approved by the Treasury on November 17, and were issued on December 4 of the same year, a date which marks the commencement of a silent revolution in one great class of English literature, the consequences of which will doubtless be more permanent than those of the *coup d'état* which had taken place in Paris two days before.

Many, however, who accepted the invitation to the intellectual banquet prepared for them, must have felt as deep a sense of disappointment as that which troubled the soul of Sancho Panza when his dinner was waved away from him in the island of Barataria. The documents were there in countless numbers, but who was to guide them in their search for the special entries which they wanted? Sir John Romilly at once met the demand for help. On December 7, 1855, he stated to the Lords of the Treasury, that although "the records, state papers, and documents in his charge constitute the most complete and perfect series of their kind in the civilised world," and although "they are of the greatest value in an historical and constitutional point of view, yet they are comparatively useless to the public, from the want of proper calendars and indexes." The result of these words is already seen in that magnificent series of Calendars of State Papers which is going steadily on towards completion, to say nothing of those other indexes still in manuscript, which are available to all who need them.

The publication of the Calendars served as a guide to those who were able to examine the State Papers on the spot, and they might be used, though with considerable caution, even by those who were at a distance from London. Two years later, in 1857, a further step was taken. Hitherto the Master of the Rolls had contented himself with rendering accessible the documents in his own custody. He now constituted his office into a medium for the "endowment of research" on historical matters. The State Papers could not be traced earlier than the reign of Henry VIII. Before that date there was on the one hand a vast collection of legal and historical records which might be submitted to the slow process of calendaring. But outside the walls of the office there were numerous chronicles and other writings, either never printed at all, or insufficiently edited. This was the mine to which Sir John Romilly summoned labourers from all sides, and the goodly rows of the *Chronicles and Memorials of Great Britain and Ireland during the Middle Ages* are the result.

Nor was this all. To know England as it was painted by Englishmen is, after all, something like knowing a man as painted by himself. To complete the picture we must cross the seas, and the archives of Simancas and Venice, of Paris and Vienna, must be sedulously ransacked. This, too, came to be part of the growing plan of the late Master of the Rolls.

No doubt, acts of this kind can never be wholly ascribed to a single individual. The public can never know, never ought to know, how much of counsel and advice, how much of skilful execution is to be placed to the credit of Sir Thomas Hardy and the able staff around him. But, after all deductions are made, the great fact remains that this important change was carried out not, as an old Roman would have said, under Lord Romilly's auspices, but as his personal act, and under his constant and direct supervision. When some years ago those who had profited most by his activity subscribed to place a bust of the late Master of the Rolls in the Literary Search Room, they only represented the gratitude which will be felt by all who follow in their footsteps.

MR. CARLYLE has told us that the constituent elements of the most remarkable Parliament that ever sat—definable, indeed, as the Father of Parliaments, which first rendered Parliaments supreme, and has since set the whole world upon chase of Parliaments—deserve "a history, constitutional, biographical, political, practical, picturesque, better than most entities that yet have one among us." Whether a writer will ever be found capable of treating the Long Parliament in the exhaustive manner above expressed, it is impossible to say. Our intention is but to contribute in a very slight degree to so great a subject, by printing a petition, lately turned up among the State papers, of one of its honourable members. Oxford, we believe, was the constituency represented by the petitioner, until he was disabled:—

"To the hon^{ble} the Committee at Goldsmith's hall.

"The humble Petition of John Whistler of Graies Inne, sometimes an unworthy member of the Commons house of Parliament,

"Humbly sheweth

"That he hath neither given nor lent any money, horse, or arms unto his Ma^{ty}, nor any waies aided or assisted him in this intestine warre, only was p^{re}s^{ent} at the meeting of some of the members of Parliament at Oxford, albeit very much against his will.

"For, goeing into the country to attend the execution of the Commission for regulating of forrests with the county of Oxon (being by the hon^{ble} house of Commons therein named a Commissioner) that business (by reason of strong opposition) continued many moneths, and was not ended till very neere the time of the battaile at Edgehill.

"And before yo^r Pet^r could conveniently returne to London, the King came from Edgehill to Oxford. At which time yo^r Pet^r left the place of his habitation, and almost all his goods, to the spoile, and (within a short space after) was brought a prisoner to Oxford. And after hee had there given 2,000^l. baile with two sureties, he was taken from the cheife Justices chamber, carried to prison againe, had his money, sword, watch and horses taken from him and continued seven weekes in prison. And during that time his house was taken from him, and a woman put in who kept a taverne and a house of worse fame, who tore his house, burnt great part of the matterials and spoiled and embezzled almost all his goods.

"And upon new baile of 2,000^l., with two other sureties to appeare at the Assises yo^r Pet^r was againe delivered. And the day before the Assises was imprisoned againe, and carried prisoner to Hungerford, with purpose to cause him to forfeit his baile. But (making meanes to have leave to appeare at the Assises) albeit nothing was objected against him, yet was his recognizance continued until the meeting of the Parliament men at Oxford and long after.

"1 Junii, 1644 yo^r Petitioner gott forth of Oxford, and being brought before Sir Will. Waller, who after examination of your Pet^r intreated him courteously and dismissed him. Then yo^r Pet^r (having no meanes to maintaine himselfe) went to Combe in Hampshire, and lived with his brother (who had served at Edgehill for the Parliament) untill his said brother was carried away Prisoner to Winchester.

"And then yo^r Pet^r came to another brother's house at Whitechurch within foure miles of Reading, where he continued sick for some time untill he came to London and voluntarily submitted himselfe to M^r. Speaker, from whom he stands referred unto yo^r grave wisdom and consideration.

"Most humbly referreth himselfe unto yo^r goodness and mercy.

"And yo^r Pet^r, &c.,
(S^d.) "JOHN WHISTLER.

"1 Novem."

His estate is returned as consisting of lands in Great and Little Haseley, co. Oxon, worth about 74^l. per annum, a messuage lately burnt, and lands in Eton, co. Berks, worth about 58^l. per annum, &c.; but "By reason of the double contribution none of this hath yielded any profit these 3 yeeres."

NOTES OF TRAVEL.

WITH reference to the interest that is now felt in all that can be learnt respecting the great river Congo, we hear that a very important work by Captain R. F. Burton, containing a history of Congo and an account of all that is known of the river from the days of Diego Cam to recent times has been, for upwards of a year, in the hands of Mr. Tinsley. We are at a loss to understand why there should have been so long a delay in the publication of a work of such great geographical importance, especially at the present moment.

It will be remembered that Captain Burton visited the Congo in 1863, and ascended the river as far as the Yellala Falls; so that he combines personal knowledge with that rare geographical erudition, in which the discoverer of Lake Tanganyika has few living rivals.

We understand that Mrs. Richard Burton's new work, entitled *The Inner Life of Syria; or, Benoni the Child of My Sorrow*, is about to be published. This work contains an account of the habits and customs of the harim, and also enters upon the kind of life that an English woman may make for herself who takes up her abode in the East. The residence of the wife of the great traveller for two years in Damascus, and her knowledge of Arabic, are excellent guarantees for the value of anything she may write on the East.

MR. H. F. BLANFORD has just returned to India as head of the Meteorological Department. The great want has long been a central leader and organiser of the observations in the different provinces, through whom uniformity might be secured, and to whom the results might be referred and worked out. This essential to useful meteorological work in India has now been conceded, and real progress may be confidently anticipated from Mr. Blanford's appointment. The requirements of meteorology have too long been neglected, and we rejoice to find that the Government of India have at last taken a step which shows that their importance is appreciated.

MR. J. C. HANNINGTON, of the Madras Civil Service, explored a portion of the Anamallay hills last April. His report is a valuable addition to the little that was previously known of a range which has been recently found, in the course of the operations of the Great Trigonometrical Survey, to contain the loftiest peak in India south of the Himalayas. He roughly surveyed the portion of the hill range which he visited, and his map has been photo-lithographed at the office of the Superintendent of Madras Revenue Surveys, on a scale of two miles to an inch. Mr. Hannington also made six photographs which show the magnificent scenery of these hills.

THE Hydrographer is about to publish a portion of the circumpolar chart on a large scale, including the American side and all the English discoveries, and extending so as to take in the whole of the 80th parallel. This publication will be very opportune at the present time; and will be most useful to all who are interested in the Arctic expedition, as a help to the following any discussions that may arise hereafter, and to the comprehension of the scope and objects of the exploring operations.

News has recently been received of the European

colonists who have settled in the valleys on the eastern slopes of the Peruvian Andes. There is a German colony on the Pozuza, near the fort on the Mazru, which is the nearest navigable point to Lima, on a tributary of the Amazon. The French colonists are on the Chanchamaza, which is nearer to Lima, but at a greater distance from a navigable point. There are also some Italian colonists. These small nuclei of future thriving communities are planted so as to command the principal routes leading to the navigable rivers which will render the Amazon valley hereafter a network of fluvial highways of commerce.

DR. ANDREAS, Professor of Sanskrit and Comparative Philology at the University of Kiel, is about to start for Persepolis (*via* Russia) in order to copy Cuneiform and Pahlavi inscriptions to be found in that part of Persia. He will meet Dr. Stolze, the photographer of the Prussian astronomical expedition, at Ispahan, who will assist him by taking photographs of the monuments as well as of the inscriptions. The Prussian Government and the Academy of Berlin fixed 10,000 thalers for this expedition, a sum which certainly cannot suffice if Dr. Andreas, as we hope, tries to make excavations and also to investigate difficult geographical questions, such as the situation of the famous town Istakhar, the birth-place of the Arabic geographer Istakhri.

THE United States Topographical and Geographical Survey of the Colorado Valley have brought home a striking series of photographs of rock scenery. The precipices which wall in the Colorado river and its tributaries extend for hundreds of miles, in many places bearing comparison with the stupendous mountain-wall of the Jungfrau as seen from Mürren. Like much of Mexico, the table-land of Colorado is not traversed by wide and gently shelving river valleys, but is gashed by huge rifts or cañons, with rocky sides so steep that a stone may often be flung to fall clear thousands of feet into the roaring stream below. The walls of Grand Cañon, at one place here photographed, are over 6,000 feet high, only receding in rough steps from the perpendicular. A desolate stretch of rock and river, with the remains of two or three abandoned boats, is where the explorers, after a boat-journey of 1,000 miles through a series of cañons, came upon the traces of another party whose fate we are left to conjecture. Few regions of the earth can surpass this land of cañons for wild grandeur and horrible desolation. The scanty tribes of natives are of the usual North American type in complexion, and make a well-shaped and bold-featured race, with the somewhat sullen expression which belongs to a life of much privation and solitude. Their portraits taken on this expedition are of remarkable excellence, and copies should be procured for ethnological collections. The set of photographs is published by J. F. Jarvis, 479 Pennsylvania Avenue, Washington.

THE *Boston Independent* gives the following results attained by the American Palestine Exploration Society during the present year:—

"An expedition conducted this last summer by Professor J. A. Paine, of this Society, appears to have produced larger results in the identification of Bible sites than any other since Dr. Robinson's first journey through Palestine. With as small a party as possible, comprising only an interpreter, a cook, and three muleteers, and avoiding with the utmost care all display, Professor Paine spent nine weeks going forward and backward over the whole land of Gilead, a region almost utterly unvisited by previous travellers, examining every point of any possible archaeological interest. It was not an easy trip nor a safe one, and more than once was the explorer's life in imminent danger from the Arabs, who were quite unfriendly; but the numerous places of interest to be searched for made it worth while to run considerable risk of life.

"The main summit of Mount Gilead itself, called Jaila, he carefully examined, and found on it scattered remains of the old cypress forest, which he was told had been finally destroyed within a few years by those

who had cut down the trees for the purpose of distilling from the wood in the form of a tar the resin which exudes in great abundance from it. He found remains of the kilns that were used for this purpose. This tar or resin is used as a salve or ointment, mainly for cattle, and is with little doubt the Balm of Gilead. Ashteroth-Karnaim, or Ashteroth of the two peaks, where the Rephaim dwelt in the time of Chedorlaomer, is identified on the eastern border of Gilead with extensive ruins of immense basaltic blocks on a double ridge called El Birah, in front of which lies the plain of Asherah, as that portion of the Zerga bottom is called. In the vicinity of Mount Gilead, Mizpeh of Jephthah and Mizpeh of Gilead, Pella (Bellila), and Dathema, or Dium (Dahama) may be added.

"The Jabbok River Professor Paine fails to identify, as other writers have done, with the Zerga, as there is nothing in the region to correspond with Mahanaim, Betonim, and Penuel. He, therefore, was compelled to identify it with the Wady Yabis, about thirteen miles further north. On a tributary of the Yabis, in its upper portion, was found a ruin, Mahana, corresponding in name and position to Mahanaim. Tishbi, the home of Elijah, appears to be Listib, overhung by a monastery, which bears the name of Mar Ilyas, St. Elijah. An old Roman road from Mahana goes north-westward to the only ford of the Yabis along the way taken by Jacob after Laban had left him and when he went to meet his brother Esau. A short distance across the ford Kefr-Abil must be the Penuel that Jacob reached at sunrise, after wrestling with the angel. The Seir of the narrative, to which Jacob sent to find Esau, can hardly be Mount Seir, and may have been in the vicinity of the ruin Khirbet Sir, within sight of Penuel. We might also mention that Tabbaqat Fahil (Robinson's suggested Pella) is probably Succoth; Qurqama is Karkor; Mahathah is Abel Meholah; Taibeh is Debir; Tuba is Tabbah; that Shabeh is Shaveh or the King's Dale; and that Afena is Rafena of the Decapolis. Among the places identified south of Gilead may be mentioned Jaazer (Yajuz) and Jogbehah (Jubaiyah). Including sites mentioned in the Bible, the Apocrypha, and Josephus, about forty places in all have been identified more or less certainly, making a brilliant contribution to sacred archaeology."

CAPTAIN GIACOMO MERELLO, of the Genoa Rubattino Company, has recently published a pamphlet in which he expounds at length the details of a new route from Bombay to Aden during the south-west monsoon months. Instead of following the course to the south, laid down in Taylor's chart of the Arabian Sea, Merello turned his vessel's head northward, and by tacking got within 100 miles of the Arabian Coast, from whence he made direct for Aden and arrived thither in ten days' time. This he claims as a great discovery, inasmuch as it is only 45 miles longer than the direct line, whereas the southern route is 485 miles longer. But as a matter of fact, the route adverted to has been known and often followed during the last fifteen years by the Peninsular and Oriental Company's steamers. It is not invariably adhered to, however, as the greater force of the monsoon in those more northern latitudes means a larger consumption of coal, more wear and tear to the vessel, and slower progress. Were these points more fully considered in Captain Merello's pamphlet, the advantages of his route would not appear so striking.

GUIDO CORA's *Cosmos* contains an important map of Makran, and the frontier between Persia and Baluchistan, compiled from a recent map by Major St. John and the Admiralty chart. The surveys of Majors St. John and Lovett are embodied, as well as the routes of Sir F. Goldsmid and Mr. Blanford; and as this is the first time that the geographical results of these officers' labours have been thus presented to the public, the map will be looked upon with interest. The article written to accompany the map will appear in the next number of Signor Cora's periodical.

THE Russian expedition which is about to explore Western China has reached Shanghai, *via* Kiachta and Peking, after procuring the necessary passports at the latter place. The party consists

of Captain Sosnovsky, of the General Staff, Captain Matoosovsky, a doctor, a photographer, three Cossacks, and two interpreters. They were to leave at once by steamer for Hankow, whence they will proceed in native boats up the river Han in a westerly direction.

PARIS LETTER.

Paris: Dec. 25, 1874.

I should not be giving a faithful review of the literary movement in Paris if I passed over in silence the publication of Christmas books. The new year is of considerable importance in literary life in France. Some of our first publishers await its advent to issue works which combine high intrinsic value with typographical splendour and magnificent illustrations. I mentioned in my last letter Jules Quicherat's *History of Costume* (Hachette). The same house has just published a volume entitled *The India of the Rajahs*, by M. L. Rousselet, which is distinguished not only by the admirable drawings accompanying the text, but also by the text itself, a tale of travel full of life and talent. Among M. Firmin Didot's publications, M. P. Lacroix (bibliophile Jacob) adds a volume to the splendid series in which he is bringing before us the manners of ancient France. This volume, entitled *The Eighteenth Century, Institutions, Manners, Customs*, is a continuation of the books on *Military and Religious Life in the Middle Ages* and *at the Period of the Renaissance*, on *Manners, Customs, and Costumes of the Middle Ages*, and *The Arts in the Middle Ages*. These works place before the reader's eyes by means of chromolithography and engraving, reproductions of a multitude of ancient objects, miniatures, monuments of every kind, sculptures, and paintings; while the explanatory text is the work of a man whose learning, though undeniably great, is yet unfortunately unsound. His numerous writings all bear the traces of a certain haste and of a negligence more to be regretted in historical investigations than in any other sphere. Besides, instead of giving his books that character of impartiality which might so easily have been preserved, he has preferred to earn a cheap success from the Catholic public by flattering their prejudices with apologies as misplaced as they are inconclusive with regard to the least justifiable sides of the Middle Ages, especially the Inquisition and religious persecutions generally.

Besides these works, whose object is to make ancient France known to us by pictorial illustrations, M. Firmin Didot had undertaken the publication of a series of texts of the literary masterpieces of the Middle Ages. He had entrusted it to M. Léon Gautier, Professor at the Ecole des Chartes, known by his history of epic poetry in France, entitled *Les Epôques de la France*, and by his edition of the *Chanson de Roland*. M. Gautier is, if not one of the men who know our Middle Ages the best, at least one of those who love them most. He studies them with the zeal of an ardent historian, and admires them with the fervour of an earnest Catholic. This somewhat artless admiration imparts a warmth to his style which communicates itself to his readers, and supports him under the considerable labour involved in his threefold occupation as professor, journalist, and literary historian. We expected from him for the present year a *Chrestomathy of French Literature in the Middle Ages*, which was to form the third volume of the "Collection of Masterpieces of the Middle Ages." The two first volumes contained the *Chronicles of Villehardouin and Joinville*, restored for the first time to their authentic form by M. Natalis de Wailly, published in a critical text, and accompanied by an introduction and notes of high value. After M. Gautier's *Chrestomathy*, for which he had already collected mountains of texts, and to which he was to add a Glossary of Old French, a history of miniature-painting and writing, &c., &c., we were promised a selection of mediæval dramas, an edition of Comines by

M. P. Violette, and several other historical or poetical works. But, unfortunately, M. Gautier has had a difficulty with his publisher, and this great and interesting enterprise has for the present collapsed. Let us hope that the collapse is only temporary, and that this attempt to spread through the mass of cultivated men the most remarkable literary works of the Middle Ages will be soon resumed.

M. Firmin has taken Christian antiquities as well as the Middle Ages for the subject of his publications. Dom Guéranger, a Benedictine monk of the Abbey of Solesmes, one of the few members of the regular clergy who have preserved the traditions of the learned monks of the seventeenth and eighteenth centuries, and who is better versed than any other Frenchman in the knowledge of ancient liturgies, has published, under the title of *Saint Cecilia and Roman Society in the First Two Centuries*, a kind of summary of the works of M. de Rossi on Christian Rome in the primitive times. This year a member of the militant Catholic press, and the most violent of all, M. L. Veuillot, has been commissioned to write a kind of history of Christianity, entitled *Jésus Christ*, and accompanied by a study on Christian Art by M. E. Cartier. But though M. Veuillot is one of the most remarkable polemicists ever produced by the French press, though he deserves to be called a great writer in this class of literature, though his name has been sometimes mentioned as one of those worthy of figuring among the Forty Immortals of the French Academy—unfortunately he loses almost all his good qualities when he has no one to attack or to abuse. His *Jésus Christ* will add nothing to his reputation, nor the labours of M. Cartier on Christian Art to our knowledge.

In short, this season appears less rich in remarkable Christmas books than the last. But the most noteworthy point is the more and more clearly marked taste of the public for serious books. Even amusement tries to be instructive, as proved by the charming books comprised in Hetzel's "Library of Education and Recreation"—among others, the novels and romances of Jules Verne, Erckmann-Chatrian, Lucien Biart, Stahl (a pseudonym of M. Hetzel himself); as proved also by the "Library of Marvels" published under the superintendence of M. Chardon by Messrs. Hachette, in which we have the history of all arts, all sciences, and all industries.

Another of these gift-books combining instruction and amusement has just been published by M. Charles Blanc, the well-known director of the great publication on the *History of Painters*, and Director of Fine Arts under the presidency of M. Thiers. M. Charles Blanc had already given us a *Grammar of the Arts of Design*, which is one of the few good books on this delicate matter. He has just applied his principles to a very limited but very piquant subject—*Art in Women's Dresses and Ornament* (Raynouard). M. Charles Blanc will doubtless be accused of pedantry and presumption; it will be found that he treats very gravely of these trifling matters, and it will certainly be said that any Parisian lady has a better knowledge of the subject in her own frivolous head than the whole venerable tribunal sitting at the Academy of Fine Arts. True; yet M. Charles Blanc's book is full of subtle observations and useful advice, at once lofty in tone and practical in bearing, on the cut and the lines of the dress, and the harmony of its colours; and those who have constant opportunities of seeing the costumes, and especially the hats, of the ladies of Paris, will find it by no means superfluous to invite them to "bring art to bear upon their dresses and their ornaments." M. Charles Blanc, too, is a writer of talent, though he has not the ample and nervous style of his brother Louis Blanc; and he would have filled to perfection the post of Secretary to the Academy of Fine Arts, from which he was excluded by reasons political, rather than literary or artistic.

M. Charles Clément has just published a book of the greatest interest on *Léopold Robert, his Life and Works*; a complete and excellent monograph, written with talent and feeling, worthy of those which he has before given us on Géricault and Prudhon. M. Clément makes us esteem and love the unhappy artist, whose talent in execution always remained so inferior to his ideal conception, and who at last found existence a burden too heavy to bear. There is this bond of union between the three painters whose life M. Clément has written and whose work he has analysed—that all three were unfortunate, that all three had an original and personal idea, and that all three in their short and painful lives were able to express but very imperfectly this ideal which was in them. There is yet a fourth, who in certain respects may be placed beside them—Gleyre, who died suddenly last year; a great artist too, whose works are far from rendering fully his noble aspirations. M. Clément has inherited drawings by him, the most interesting portion, perhaps, of what he has left, and that which gives us the most complete revelation of him, and he is preparing to raise in honour of his friend a monument like those which he has devoted to Léopold Robert, to Prudhon, and to Géricault.

I will only add, in conclusion, that English works hold a prominent place among French Christmas books, particularly tales of travel, such as those of Wyville Thomson, Stanley, and Wymper. G. MONOD.

EXPLORATION IN PARAGUAY.

Asuncion : Nov. 24, 1874.

It would take too long to tell you of the months of revolution, changes of government and vexatious delays of the *Mañana* system which ultimately broke up our commission. We found Paraguay ruined and bankrupt, degraded materially and morally to an extent which can hardly be believed. It was not until after the Brazilians, who now virtually rule the country, had interfered to save the remnant of the Paraguayans from themselves, that it was possible to go beyond the dilapidated streets of Asuncion. The policy of Brazil seems to be to maintain Paraguay in a nominal independence, using the country as a buffer between the Empire and the Argentine Republic; but at the same time it is accumulating over it a load of debts and obligations from which Paraguay will never be able to shake itself free, and the garrison of 3,000 or 4,000 men in Asuncion is amply sufficient to ensure that the country will never again think differently from Brazil.

Giving up hope of the promised assistance from the Government, but very unwilling to return without seeing something of the country, I made a rapid journey with one companion southwards across the Tebicuari, the largest interior river of Paraguay, and down into the deserted lowlands of the Misiones, round the wide forests and wider marshes, reaching the Paraná at Encarnacion, and crossing the great river to the Correntine village of Ytapua. The massive barn-like churches, empty college squares and rows of doorless houses of the old Jesuit foundations alone remain to indicate the former prosperity of this part of Paraguay; all the less substantial farm-houses of the times immediately preceding the great war have fallen from decay—their sites only being marked by orange groves yellow with ripe unplucked fruit. In a few mud ranchos, often a league or two apart, some old women (for there is scarcely a man left in this part of the country) drag out a miserable existence, living on oranges and mandioca. The whole of the country south of the Tebicuari, with the exception of about fifty square miles, which belong to our countryman Dr. Stuart, and another smaller property, is government land; the central portion between Asuncion and Villa Rica, on the other hand, is almost all privately owned. Of the southern tract, about one-fourth, at a rough guess, is

covered with dense low-lying forest, another fourth with unprofitable marsh, and the remaining half is under coarse grass pasture, almost too rank for cattle.

Returning to Asuncion, we found that the Boundary Commission, which has been employed for the past two years in marking out and surveying the new line of demarcation between Brazil and Paraguay, had returned for fresh supplies, and was about to start for a final campaign in the Cordilleras. As this afforded an opportunity of seeing a portion of the country which could not be easily reached otherwise, I applied for and obtained permission to accompany the expedition.

The Commission consists of three or four Brazilian officers with about forty men, and a Paraguayan section—a captain with ten boy soldiers. The Brazilians have done all the work and provide the stores, the Paraguayans look on at a respectful distance and sign their names when required. The boundary line decided by treaty follows the river Apa from its mouth in the Paraguay to its source, and thence the summit of the Cordillera to the great waterfall of the Paraná, the Salto Guayrá, or Siete Quedas of the Brazilians. By far the most laborious work of the Commission was in cutting a path of forty leagues in length through the forests south of the base of the river Icatimí to the great Salto, precisely on the water-parting. This path, though only wide enough to allow laden mules to pass, required six months in cutting, and during the time the Commission suffered much from continual rains, losing many animals, since the only food to be found for them in the forest was the succulent topmost leaves of the palms. The boundary is marked by six columns placed at important points along the line from the mouth of the Apa to where one of the high islands in the middle of the Paraná fall is considered a sufficient natural mark for its termination. The work of surveying the boundary and of placing the corner marks had been accomplished in former expeditions of the Commission; all that remained to be done in this one was to build the three central columns.

We left Asuncion three months ago, going up the river by steamer to Concepcion. The most considerable village of Northern Paraguay, with about 600 inhabitants, it is the reputed great seat of export for the northern *yerbales*; the trade, however, seems to be almost at a standstill. A few hides of the maté tea, indeed, are piled beside the ruinous custom house, but they appear to enjoy undisturbed repose, waiting, perhaps, for the complete recovery of the old canoe, which is chronically being mended on the river bank beside them. From Concepcion north-eastward to the Apa, the country may be described as a succession of wide open camps, separated by low wooded ridges, each grass plain having a stream flowing westward in its lowest central level, along the banks of which strips of wood extend; but the trees are disappointingly small and matted together by underwood and trailing creepers. The most considerable river crossed was the Aquidaban, rapid throughout its course, rising and falling almost suddenly after rain. The Apa was reached at the pass marked by the fire-blackened posts of the old military station of Bellavista, and a short way above this the two chief head-streams of the river unite: the one coming from the north-east is, according to the Paraguayans, the true Apa, and it bears this name; but the other, the Estrella, flowing from south-east, was judged by the Brazilian surveyors to bring a greater quantity of water to the river, and as it has about the same length as the north-eastern tributary, it was decided by them to be the true source of the river, and consequently the boundary. This decision, which adds a few hundred square miles more to Matto Grosso, naturally gave rise to opposition and protest on the part of Paraguay, but the objections were overruled. At the mouth of the Estrella a boundary mark was accordingly built.

From this point our way, along the only track which has yet been opened, led through the southern border of Matto Grosso, across the minor northern tributaries of the Apa to its source in the Cordillera, over undulating and beautiful country, with rather more grass than wood. The name Cordillera is altogether misapplied to the heights which separate the waters flowing to the Paraguay river on the one side, and to the Paraná on the other in the north of the country, for they are evidently a continuation of the great Brazilian table land; between Concepcion and the central Apa the rise is very gradual, and there is no appreciable ascent until about midway between Bellavista and the source of the Apa, where a steep slope of a few hundred feet leads up to the undulating top of the plateau. The highest part of all does not much exceed 2,000 feet above the sea. On the other hand, the water-parting is most distinctly marked and uniform. In the space between the sources of the Apa and Estrella it is a grassy ridge, from half a mile to a mile in breadth, descending very gently to right and left. The sources occur at short intervals, each having its marsh, forming a crescent of rich green, half circling a rounded head of woods, which follow down its banks and mark its course away into the distance.

To the geologist, perhaps the most interesting feature of this part of the country would be found in the pebble beds, which are seen in every section from that of the river bank of Concepcion, right up to the summits of the table land; on the water-parting ridge they lie in great mounds.

Another boundary column was built at the sources of the Estrella, but under the greatest difficulties, for the northerly and southerly currents of air seemed to have chosen this spot as their battle-field, contending in furious thunderstorms. One of these storms, more violent than usual, threw down the first mark as soon as it was built, and a second had scarcely been completed when a *tormenta*, accompanied with large hailstones, coming on at night, levelled our tents and made the column a heap also. For us, however, the rain was far preferable to fair weather; for as soon as it ceased we were beset with clouds of little stinging flies, bred in the marshes of the double line of sources. Each one in biting left a blood-blister on the hand or face; the horses and mules, tortured to madness by them, would break from their halters and run off in any direction to be free of the plague. This pest of flies afterwards became so bad that the hands and face swelled up from the irritation of their bites, and on fair days nothing could be done but to pray for sunset, since at that time they retired, giving way to the almost welcome ping of the ordinary mosquito.

Not far from the Estrella source is the Brazilian military colony of the Upper Dourado (tributary of the Paraná), a solitary little village of mud ranchos, where a *comandante* spends an exiled life with thirty negro soldiers. Though it has been established for some years, the colony is without cultivation of any sort.

Our next move was southward to an open space on the water-parting, called the Potrero de Julio, where the sources of the river Ipané flowing westward, and of the Amambaya eastward, divide, the latter river giving its name to the heights. Here the final boundary column was placed. A few leagues south of this, the forest path, which was cut by the Commission to the Great Salto of the Paraná, begins, and the Paraguayan leader was good enough to act as guide for me to the entrance of it.

We found it with some difficulty, for camp fires and new growth had already altered the aspect of the edge of the forest. The narrow path was also much obstructed by the rapidly growing vines and by trees fallen across it. For the first time in this journey the timber was really fine, tall massive trunks rising from the underwood. Our farthest point in the *picado* was an old encampment of the

Commissioners, where they had been met in the first journey by the so-called general of the Canguá Indians, who had come in the name of his chief with forty chosen bowmen to know the intentions of the Commission and why they were cutting paths which might admit enemies to their solitudes.

I would fain have gone forward to the Great Salto, but it was impossible without a considerable escort and full supplies, neither of which could be had. Great things are told of this second Niagara, of the sound of its volumes of water heard at four leagues distance, and of the clouds of spray and magnificent rainbows amidst which it rolls into the deep narrow gorge below. The Indians fear to approach the fall, considering it the very gate of the infernal regions.

Our return track from the Potrero de Julio towards Concepcion was of peculiar interest, for it followed the very line of Lopez' last march from his camp at Panadero to that in the wilds of Cerro Cora, where he was killed four years ago. The track tells too plainly of the miseries which accompanied this final retreat of his army, for all along it at little intervals lie the unburied and undisturbed skeletons of men who had lain down to die of weariness and starvation almost within sight of one another. Every little shade-tree along the path has its heap of bones beneath it, sometimes with the rusty gun or sword, or weathered saddle lying beside. After some distance the track descends the edge of the plateau, passing through the great Yerbal of Chirigué, which is said to yield the finest maté, but has never been worked on account of its remote position. A fine forest succeeds on the lower slope, and from this one emerges suddenly into the splendid amphitheatre of Cerro Cora, wild and beautiful in the extreme. The cerros forming it are detached portions of the high land encircling a lateral valley of the Aquidaban, through which the arroyo of Chirigué flows; they have been worn by some geological forces into the most fantastic shapes, cones and cliffs and castellated towers. Excepting on their precipitous sides of red sandstone, the hills are densely covered up the sides, over the tops, and saddles between them with rich dark forest, while lighter groves of feathery palms extend round the undulations below, leaving little grassy knolls here and there. On one of these open spaces in the middle of the circle, Lopez's last encampment was pitched, sloping to the Chirigué at about half a mile from where it joins the Aquidaban. A more secure hiding-place than this could hardly be conceived, for only one pass of the Aquidaban is practicable from the westward. Lopez had placed cannon to guard this pass and one beyond it, but, strange to say, neither fort gave warning when the Brazilian horsemen approached. The camp remains as it was suddenly left: the wrecks of baggage carts and store-boxes, broken arms, ammunition and gun-carriages are thickly strewn about; bones of men, too, lie scattered in great numbers.

The accounts of Lopez's death are very varied. His admirers—for there are still some Paraguayans who half worship this little Nero—make him ride out from his tent alone when surprised, bidding his followers save themselves, and fall, after killing a dozen or so of his enemies and refusing quarter, with a magnificent speech about his country's liberty and his own pleasure in dying for it, on his lips. The more common story represents him shuffling off the scene on foot, making for a path which led to one of the cerros, but only to be caught and spitted through by a Brazilian lance, dying thus without saying anything pleasant to remember or repeat. A wooden cross was originally set up over his grave, but this has now disappeared, and a bush, like other bushes dotted about, was pointed out to me as being over the place. Cerro Cora is said to be a chief stronghold of the Canguá Indians; we met only one party of them. They came down to the track to barter wax in cakes for farina and tobacco. The men

were of medium height, the women rather short, with dark yellow-brown skin and black hair falling over the brow and long behind. The face is oval and beardless, with high cheek-bones, the eyes almond-shaped and turned up at the outer angles, the mouth strongly curved downwards—altogether very Mongolian in type but for the nose, which is large and has a decidedly Roman bridge. A spike of an amber-like substance, two or three inches in length, with a cross head, is pushed through a slit in the lower lip of the men. Their language is the ordinary Guarani, but without the great intermixture of Spanish words used in the more civilised parts of the country. Though they carry formidable bows or iron-shod spears, yet they are by all accounts a very mild and inoffensive tribe, keeping closely to their forests, and taking pains to conceal their dwellings.

We made hurried night and day marches to reach the lower pass of the Aquidaban before the rain, which threatened, should fall to swell the river. As it was we passed the ford in a thunder storm, and next day the river had risen to such an extent that the expedition was cut in two by it, the carts coming in the rear being unable to pass the torrent till the week after.

Arrived again at Concepcion, I hoped to go back overland to Asuncion, but we learnt that the whole country between this place and San Pedro, the chief village of the department south of this one, is overrun by Chaco Indians, of the Lengua tribe, who have taken advantage of the weakness of the country to cross over the river to its more habitable side. Ninety-six families are said to have been driven inland from their homes by their invaders, and for the present all communication between the northern towns is closed.

KEITH JOHNSTON.

SELECTED BOOKS.

General Literature and Art.

- LEGG, A. O. Pius IX. The Story of his life to the Restoration in 1859. With glimpses of the National Movement in Italy. Chapman & Hall. 32s.
LEGG, J. The Life and Works of Minucius. Trübner.
LESSING'S Laocoon. Translated, with preface and notes, by the Right Hon. E. J. Philimore. Macmillan. 12s.
PILGRIM'S PROGRESS, as originally published by John Bunyan. Being a facsimile reproduction of the first edition. Elliot Stock. 7s. 6d.
VIOLET-LE-DUC. Histoire d'une forteresse. Paris: Hetzel. 9 fr.

History.

- BLACKBURN, F. Life of the Right Hon. Francis Blackburne, late Lord Chancellor of Ireland. Macmillan. 12s.
BOUOT, T. Histoire de la ville de Troyes et de la Champagne méridionale. 4^e vol. Paris: Aubry. 8 fr. 50 c.
CAMPBELL, A. G. La Vita di Fra Paolo Sarpi. Torino: Loescher.

Physical Sciences and Philosophy.

- COYTEUX, F. Etudes sur la physiologie. Paris: Masson.
HUNT, T. S. Chemical and Geological Essays. Trübner.
NORDPOLARFAHRT, die zweite deutsche, in den Jahren 1869-1870 unter Führung d. Kapitän Karl Koldewey. 2. Bd. Wissenschaftliche Ergebnisse. 2. Abth. Leipzig: Brockhaus. 6 Thl.
STEIN, H. v. Sieben Bücher zur Geschichte d. Platonismus. 3. u. letzter Thl. Göttingen: Vandenhoeck und Ruprecht. 23 Thl.
WYLD, R. S. The Physics and Philosophy of the Senses. King.

Philology.

- PICK, A. Die griechischen Personennamen nach ihrer Bildung erklärt. Göttingen: Vandenhoeck und Ruprecht. 2 Thl.
GUBERNATIS, A. de. Lecture sopra la Mitologia Vedica. Milano: Brigola. 4 fr.
OUDERMANS, A. C. Bijdrage tot den middel- en ondnederlandsch Woordenboek. 5. Deel. O.—R. Leipzig: Weigel. 4 Thl. 12 Ngr.

CORRESPONDENCE.

M. HALÉVY AND THE ACCADIAN LANGUAGE.

Oxford: Dec. 23, 1875.

I hardly think that Assyrian scholars will care to answer M. Halévy's last paradox as anticipated in Saturday's ACADEMY. It is impossible to carry on an argument where there is no common basis upon which to build it; and just as the astronomer would consider it a waste of time seriously to combat the arguments of a resuscitated Ptolemaean, or the Sanskritist to oppose the theory that Sanskrit was a language invented to deceive European students, so the Assyriologue has some-

thing better to do than to occupy himself with M. Halévy's hypothesis. It must be remembered that it is not the modern Assyriologue, but the scribes of Assur-bani-pal, who have made out the Accadian to be a non-Semitic agglutinative language, and the first few pages of the second volume of the lithographed *Inscriptions of Western Asia* would soon have convinced M. Halévy—had he been able to read them—that his new paradox must share the fate of his former one on the interpretation of the Kypriote inscriptions. I need scarcely say that his arguments are specious to the "unlearned" only. Thus, a reference to my article on the Accadian numerals in the *Zeitschrift d. M. G.* will show that the pronunciation of others of them is certain besides that of *me*, "one hundred," and that so far from the latter being a Semitic word, it supplies us with the long-wanted etymology of the Semitic numeral. The Accadian word properly signifies "multitude," and enters into the composition of *mes*, "many," and other words; and after being used to denote "one hundred," was borrowed in this sense by the Assyrians. So, again, *gar* is by no means the most usual relative pronoun, while the ordinary way of expressing the relative sentence is by means of the participial affix *d*. One of the copulative conjunctions, it is true, is *vā*, but it is prefixed to the word which it follows in most other languages; while the reflexive pronoun is not *im* but *im-te*, formed from *im*, "wind" or "breath" (not "glory"!); and the common post-position *te*. In fact, the use of postpositions is one of the characteristics of Accadian, and who ever heard of postpositions in Semitic! But enough of this: M. Halévy has been laughing at us in his sleeve, and I will not take up the space of the ACADEMY by any further remarks on his bold and ingenious paradox. A. H. SAYCE.

A PASSAGE IN HAMLET.

28, Craven Hill Gardens, Hyde Park, W.:
December 29, 1874.

I trust there is not much divergence of opinion between Mr. Furnivall and me. When I preferred the gathering of materials to comment, I only meant to contrast mere comment in the air, based upon imaginary facts or unreasoned feelings, with real and solid knowledge. The gathering of materials is imperfect, unless accompanied with so much comment as shows their relevancy to the matter in hand. And I class Mr. Fleay's, and Dr. Ingram's, and Mr. Spedding's contributions among materials rather than among comments. They are collections of facts so classified as to admit of their being generalized into laws.

As to the special matter in controversy, I have proved Hamlet's line, "the croaking raven doth bellow for revenge," to be a parody of lines in the old *Richard III.* Mr. Furnivall says this is no proof that the line is not taken from the unknown old *Hamlet*. I am not careful to contradict him. An assertion concerning an unknown matter is a dogma incapable either of proof or disproof. I only submit that if the line is drawn from one source, it is needless to assign it a second origin. I also fail to see how Hamlet's allusion to the old *Richard III.* proves that "his father's ghost was then in his mind." Will Mr. Furnivall excuse me if I repeat that this is one of those baseless comments which I should like to see postponed in favour of laying down a good basis of fact?

RICHARD SIMPSON.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 2, 1875. 3 p.m. Royal Institution: Juvenile Lecture.
MONDAY, Jan. 4, 7 p.m. Entomological.
8 p.m. British Architects. Medical.
TUESDAY, Jan. 5, 3 p.m. Royal Institution: Juvenile Lecture.
5 p.m. Musical Association: Mr. J. Baillie Hamilton on "The Application of Wind to String Instruments."

TUESDAY, Jan. 5, 7 p.m. Sculptors of England.
8 p.m. Pathological: Anniversary.
8.30 p.m. Biblical Archaeology: "Annals of the Ethiopian Dynasty in Egypt," trans. Prof. Maspero; Dr. Birch on "Some Cypriote Antiquities discovered by Gen. Di Cesnola."
8.30 p.m. Zoological.
WEDNESDAY, Jan. 6, 8 p.m. Microscopical. Obstetrical: Anniversary.
THURSDAY, Jan. 7, 3 p.m. Royal Institution: Juvenile Lecture.
8.30 p.m. Royal.
FRIDAY, JAN. 8, 7 p.m. Literary and Artistic.
7.30 p.m. Anthropological: Anniversary.
7.30 p.m. Sacred Harmonic Society (Exeter Hall): Creation.
8 p.m. Astronomical. Quekett Club.
8 p.m. New Shakspeare Society: Dr. E. A. Abbott on "The first two Quartos of *Hamlet*, 1603, 1604."
8.30 p.m. Clinical: Anniversary.

SCIENCE.

Anthropogenie. Entwicklungsgeschichte des Menschen. Von Ernst Haeckel. Zweite Auflage. (Leipzig: Engelmann, 1874.)

OCTOBER 1, 1859, the date of the publication of the *Origin of Species*, will hereafter be reckoned as the commencement of a new era in the history of Biology. It marks the Hegira of Science from the idolatries of special creation to the purer faith of Evolution. That great conception, which had dawned upon the minds of the patriarchs of philosophy—which had been embalmed in the immortal poem of Lucretius—which had been submerged, but not drowned, in the muddy deluge of Hebrew mythology and schoolmen's philosophy (miscalled Christianity) in the Middle Ages—and had struggled to the surface, much besmirched, by Lamarck's help—at length stood upon a firm dry quay, built by Darwin's hand, and made watertight by a goodly contribution of Wallace's cement.

For the first time in history, sound scientific reasonings—the force of which has increased with every year of the fifteen which have elapsed—introduced such conclusions as the following:—

"I believe that animals have descended from at most only four or five progenitors" (*Origin of Species*, 1st edition, p. 484).

"I should infer from analogy that probably all the organic beings which have ever lived on this earth have descended from some one primordial form" (*Ibid.*, p. 484).

"In the distant future I see open fields for far more important researches. Psychology will be based on a new foundation, that of the necessary acquirement of each mental power and capacity by gradation. Light will be thrown upon the origin of man and his history" (*Ibid.*, p. 488).

"I view all beings, not as special creations, but as the lineal descendants of some few beings which lived long before the first bed of the Silurian system was deposited. . . ." (*Ibid.*, p. 488-9).

"As all the living forms of life are the lineal descendants of those which lived long before the Silurian epoch. . . ." (*Ibid.*, p. 489).

"There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one" (*Ibid.*, p. 490).

There is no uncertain utterance here. There has been no special creation. All beings which now live are descended from primordial forms which existed before the oldest fossiliferous rocks were deposited. Man is no exception, but he and his highest faculties are as much products of evolution as the humblest plant, or the lowest worm.

A more clear and bold statement of the scope and tendencies of the doctrine advo-

cated by Mr. Darwin could not have been put into words; and those who recollect the somewhat fiery controversies which were carried on during the years which immediately followed 1859, need not be reminded, that the *cheval de bataille* of the opponents of Darwinism was to hold up to scorn and ridicule the application of his views to man, so distinctly indicated by the author of the theory when it was promulgated.

It seems almost absurd to produce evidence of what is so notorious. Yet it happens to be worth while to quote an article which appeared in the *Quarterly Review* for July, 1860. It is a production which should be bound up in good stout calf, or better, asses' skin, if such material is to be had, by the curious book-collector, together with Brougham's attack on the undulatory theory of light when it was first propounded by Young, and it is chiefly remarkable for the magisterial airs assumed by a critic so fearfully and wonderfully ignorant of the subject with which he deals that he believes the blood-corpuscles to be produced by evaporation of the blood.* The following extracts will, however, leave no doubt that, even to so unprepared an apprehension, Mr. Darwin's language was plain enough:—

"This is the theory which really pervades the whole volume. Man, beast, creeping thing, and plant of the earth, are all the lineal and direct descendants of some individual *ens*, whose various progeny have been simply modified by the action of natural and ascertainable conditions into the multifarious aspect of life which we see around us" (p. 231).

"If, with Mr. Darwin, to escape the difficulty of supposing the first man at his creation to possess in that framework of his body 'false marks of nourishment from his mother's womb,' with Mr. Darwin you consider him to have been an improved ape" (p. 253).

"First, then, he (Mr. Darwin) not obscurely declares that he applies his scheme of the action of the principle of natural selection to MAN himself, as well as to the animals around him" (p. 257).

Exactly fourteen years after this distinct testimony to the plainness of Mr. Darwin's speech on these matters, last July namely, the very same Review had an article entitled "Primitive Man." Possessed by a blind animosity against all things Darwinian, the writer of this paper outrages decency by insinuations against Mr. George Darwin, well calculated to damage a little-known man with the public, though they sound droll enough to those who are acquainted with my able and excellent friend's somewhat ascetic habits; and, by way of preparation for the attack upon the son, the anonymous Reviewer charges the father with deliberate duplicity:—

"It is one of the calamities of our time and country that unbelievers, instead of, as in France, honestly avowing their sentiments, disguise them by studious reticence—as Mr. Darwin disguised, at first, his views as to the bestiality of man" (l. c. p. 63).

Messieurs the Reviewers, you diametrically contradict one another, and one of you must bear the responsibility of a direct and deliberate untruth: which is it? The one who, writing in July, 1860, said there was

* The passage is worth embalming: "Or what advantage of life could alter the shape of the corpuscles into which the blood can be evaporated?" (l. c., p. 247).

obscurity about Mr. Darwin's views on this matter? Or the one who, writing in July, 1874, accuses him of having at first disguised his views? Settle it between yourselves. It was necessary for me to give an opinion on so delicate a matter, assuredly I could have no ground for hesitation. For, on becoming acquainted with Mr. Darwin's views in 1858, I set myself to enquire, much more seriously than I had done before, whether the hiatus between man and apes, indicated by the Cuvierian classification, and insisted upon by his followers, to the great satisfaction of the opponents of the doctrine of evolution, really had an existence in nature. I came to the conclusion that it had none; I stated the grounds of these conclusions to those who attended my lectures in 1859-60; a battle, which was somewhat notorious in its day, took place at the meeting of the British Association at Oxford in 1860, and I turned upon Mr. Darwin's views of the evolution of man; while, in 1863, I summed up the then state of the question in a little book, entitled *Man's Place in Nature*, which I did its work in several languages beside my own, and is now out of print and gone to the number of forgotten things: which is its proper place, now that Mr. Darwin has had leisure to state his own views more fully, though not more distinctly, than in the *Origin of Species*, in the *Descent of Man*.

Mr. Darwin reticent about his views respecting the origin of man! Why, for years after the publication of the *Origin of Species*, he could not go to a dinner-party without alluding to them; and whether you took up the last number of *Punch*, or the last sermon, the chances were ten to one there was some allusion to the "missing link."

Under these circumstances, the high moral tone assumed by the *Quarterly Reviewer* of him of 1874, I mean—is truly edifying. Joseph Surface could not have done better. Unless I err, he is good enough to include me among the members of that school whose speculations are to bring back along us the gross profligacy of Imperial Rome. This may be doubtful. But what is not doubtful is the fact that misrepresentation and falsification are the favourite weapons of Jesuitical Rome; that anonymous slander is practice and not mere speculation; and that it is a practice, the natural culmination of which is not the profligacy of a Nero or of a Commodus, but the cruel poisonings of the Papal Borgias.

I remember that when, in 1862, I showed the proofs of *Man's Place in Nature* to a cautious and sagacious friend of mine—expert in such matters—he had nothing to say against my arguments, but much to urge against the prudence of publishing them. Doubtless he foresaw that an unscrupulous critic, sheltered by his anonymity, might charge me with advocating the "bestiality of man," and with, thereby, endeavouring to loosen those moral bonds which hold society together. It seemed to me, however, that a man of science has no *raison d'être* at all, unless he is willing to face much greater risks than these for the sake of that which he believes to be true; and, further, that to a man of science such risks do not count for much—that they are by no means so serious as they are to a man of letters, for ex-

ample. Happily, the reputation and real success of a votary of the physical sciences are now wholly independent of the periodicals which are pleased to call themselves "influential organs of public opinion." The only opinion he need care about, if he care for any—and he is all the wiser and happier if he care for none—is that of about a dozen men: two or three in these islands, as many in America, and half-a-dozen on the Continent. If these think well of his work, his reputation is secure from all the attacks of all the able editors of all the "influential organs" put together. So that I do not suppose that Mr. Darwin troubles himself much about this charge of dishonest reticence, which would be so ludicrous if it were not so shameful to its author; and I have thought it worth while to expose its foolish falsity merely in the interests of the honour of English journalism, in the hope of putting a stop to such malpractices, by calling the attention of the public to the most conspicuous lapse from that honour which has happened within my recollection.

The book, the title of which heads this article, Haeckel's *Anthropogenie*, is remarkable in many ways: not least as a milestone, indicating the progress of the application of the theory of Evolution to Man, since Darwin set us all thinking afresh upon that subject.

The position I took up, in 1863, was a very guarded one, as the state of knowledge at that time demanded. All I had to say came to this—If there is reason to believe that the lower animals have come to be what they are, by a process of gradual modification; then, there is nothing in the structure of man to warrant us in denying that he may have come into existence by the gradual modification of a mammal of ape-like organisation. And of the many criticisms with which my little book has been favoured here and abroad, I have met with none which, in the slightest degree, shakes that position.

Professor Haeckel stoops at much higher game. His theme is "Anthropogeny"—the tracing of the actual pedigree of man—from its protoplasmic root, sodden in the mud of seas which existed before the oldest of the fossiliferous rocks were deposited, in those inconceivably ancient days, which for this earth, at any rate, were the real "juventus mundi," to its climax and perfection—say in an anonymous critic of strict orthodoxy and high moral tone.

It need hardly be said, that in dealing with such a problem as this, science rapidly passes beyond the bounds of positively verifiable fact, and enters those of more or less justifiable speculation. But there are very few scientific problems, even of those which have been, and are being, most successfully solved, which have been, or can be, approached in any other way.

Our views respecting the nature of the planets, of the sun and stars, are speculations which are not, and cannot be, directly verified; that great instrument of research, the atomic hypothesis, is a speculation which cannot be directly verified; the statement that an extinct animal, of which we know only the skeleton, and never can know any more, had a heart and lungs, and gave birth to young which were developed in such and such a fashion, may be one which admits of

no reasonable doubt, but it is an unverifiable hypothesis. I may be as sure as I can be of anything, that I had a thought yesterday morning, which I took care neither to utter, nor to write down, but my conviction is an utterly unverifiable hypothesis. So that unverified, and even unverifiable, hypotheses may be great aids to the progress of knowledge—may have a right to be believed with a high degree of assurance. And, therefore, even if it be admitted that the evolution hypothesis is, in great measure, beyond the reach of verification, it by no means follows that it is not true, still less that it is not of the utmost value and importance.

There is evidence which is perfectly satisfactory to competent judges, that we have already learned the actual historical process by which one existing species—the horse—came into existence during the Tertiary epoch. The evidence, based on the analogy of known developmental facts, that a three-toed *Hipparion* form which lived in the Miocene epoch, gave rise, by suppression of the phalanges of its rudimentary toes and some other slight modifications, to the apparently one-toed later Tertiary horse, is as satisfactory to my mind as the evidence, based on the analogy of known structural facts, which leads me to have no doubt that the said extinct *Hipparion* had a simple stomach and a certain kind of heart. If those so-called "Baconian principles," which everybody talks about and nobody dreams of putting into practice, forbid us to draw the one conclusion, they forbid us to draw the other.

The alternative hypotheses are two: either the Deity manifested his power on this earth, in the course of the Miocene epoch, by making the two primitive ancestors of all the horses out of inorganic matter; or something more unlike a horse than a *Hipparion* changed into one. The latter hypothesis is gratuitous and absurd. The former is not in itself absurd; but unless the early chapters of Genesis mean something contrary to what they appear to mean (and one never knows what exegetic ingenuity may make of the "original Hebrew"), it is shockingly heretical, and I hasten to disown it; lest by some such secret connexion as bound Goodwin Sands with Tenterden steeple, it should land me in the cruelties of Caligula, and lead me to violate the precepts of the sagest of physicians, by indulging in Heliogabalian gluttony.

But if the horse really has arisen in this way, what imaginable ground can there be for the enormous and, in that case, highly "un-Baconian" assumption that the deer and the ox and the pig have arisen in any other way? And if there is—not perhaps the complete evidence that we happen to possess in the case of the horse—but still much better evidence than there is for the authenticity and genuineness of the books called by the name of Moses, that these animals have been produced by a similar method, why may not the hypothesis that they have so arisen, take its rank among the probable conclusions of science? Even though it must, in candour, be admitted that, as we cannot live back into the Tertiary epoch and see what went on at that time, the hypothesis must always remain, in the strictest sense of the word, unverifiable.

The fact is, that if the objections which are raised to the general doctrine of Evolution were not theological objections, their utter childishness would be manifest even to the most child-like of believers. But, if the evolution of all living forms, by gradual modification, is an historical fact, why should the attempt to reconstruct the details of that momentous history be regarded as less philosophical or less laudable than the attempt of a Niebuhr, or of a Mommsen, to build up from ruined monuments, fragmentary inscriptions, and obscure and often contradictory texts, a connected and intelligible history of Rome? Active error may advance knowledge in its efforts to establish itself; and nothing is more remarkable than the number of great things, from the discovery of America to that of the antiquity of man, which have been brought about by the attempt to establish erroneous views. But sitting still, and being afraid to stir, for fear of making mistakes, is certain to end in ruin in science as in practical life.

Professor Haeckel is not chargeable with the fault of sitting still, and, it may be, that he moves too quickly now and then. In his book there are some views which I, for one, do not agree with, but as to which it is just as likely I may be wrong as he. I wish he could be persuaded to take a more liberal view of the duration of life on the earth, though he is far less miserly on that point now than when the *Schöpfungsgeschichte*, formerly noticed in the ACADEMY, was published. I might desire that he would not mix up phylogenetic "Stamm-bäume" with objective taxonomy; and I might wish that he would be a little milder with his honest opponents, though I heartily applaud his practice of dealing with critics of the other sort as mere *ferae naturae*.

But when all is said and done in the way of objection, the *Anthropogenie* is a real live book, full of power and genius, and based upon a foundation of practical original work, to which few living men can offer a parallel. If anybody can read it without profiting by the abundant information and fertile suggestions of new lines of thought which it contains, all I can say is, that I envy him; and if anybody can read it without being struck by its clearness and methodical comprehensiveness, and without being convinced that the general line of argument is sound, whatever may be thought of the details, all I can further say is, I do not envy him. I trust that, like the *Schöpfungsgeschichte*, the *Anthropogenie* may speedily find an English translator.

T. H. HUXLEY.

ON THE STAGES OF DEVELOPMENT IN THE FORMATION OF MYTHS.

Über Entwicklungsstufen der Mythenbildung
Von A. Kuhn. (Berlin, 1874.)

WHATEVER Dr. Kuhn writes on Comparative Mythology is welcome. We only wish he would write more. Whether he touches on the general principles of this new science, or unravels and interprets some of the ancient Aryan myths, we always recognise the sure hand of the master, we always learn something new, or receive at least a fresh impulse for further enquiry. Dr. Kuhn

has evidently been but little disquieted by "The little Dogs of Bretzvil and von Bretten." Undeterred by scorns and sneers, he carries on his quiet work, hardly noticing the weak expressions of incredulity on the part of those who, as he knows too well, have paid but little attention to a subject to which he has devoted the whole of his life. He carefully adds stone upon stone to the edifice of which he himself has laid the foundation. He remembers the manner in which Bopp's Comparative Grammar was received, and, like every honest scholar, he feels that truth is never in a hurry.

In the paper, lately read before the Berlin Academy, *Über die Entwicklungsstufen der Mythenbildung*, Dr. Kuhn's object is to show that the mythopoeic power does not stop at a certain time, but continues to work in accordance with the varying character of each successive period of civilisation. His arguments are chiefly directed against some of my own views; or, I should rather say, against some views which Dr. Kuhn supposes to be mine, but which I could not recognise as my own without considerable qualifications. In my *Essay on Comparative Mythology*, published many years ago, my object was to show that there are certain myths which all Aryan languages share in common, and which must therefore have had their origin during a period when there was as yet no Sanskrit as different from Greek, no Latin as different from Celtic or Teutonic. I tried to show that, apart from Greek, Latin, Teutonic, or Celtic mythology, there was a common Aryan mythology, which could be treated with success by the comparative philologist only. It seemed to me that the very existence of Comparative Mythology depended on the recognition of this fact, and at the time when I was writing, I felt that no language could be too strong to impress this truth on the minds of Greek and Latin scholars. I therefore spoke of a *mythopoeic period*, preceding the first appearances of any national language or literature, a period in the history of the human mind perhaps the most difficult to understand, and the most likely to shake our faith in the regular progress of the human intellect. What lies beyond that point, the gradual formation of Aryan grammar, and the incipient divergence of dialects and languages, is intelligible enough. Again, the earliest concentration of political societies, the establishment of laws and customs, and the first beginnings of religion and poetry, seem all under the control of rational agencies. But between the two there is a gulf which it seems impossible for any philosophy to bridge over. That is the time when those myths were formed which, both in their general character and in the names of the principal actors, are the same in India, Greece, Italy, and Germany. No one would suppose that these myths could have been invented independently in different countries, and nothing will avail but the admission that they were developed during a period antecedent to the first beginnings of what may be called Indian, Greek, Italian, Teutonic, Celtic, and Slavonic mythology. But though at the beginning of my *Essay* I laid such stress on the neces-

sity of admitting a *mythopoeic period*, previous to the separation of the Aryan race, I nowhere even hinted that at the expiration of that period the mythopoeic faculty became extinct. On the contrary, my object has always been to show how mythology must be understood in the very widest sense of the word, as the power of language reacting on thought in every sphere of intellectual activity, from the first dawn of civilisation to the latest philosophy of our own time. The Phlogiston, the Ether, the Atoms, the Animal Spirits, *et hoc genus omne*, I classed under the head of mythology as much as dragons and chimaeras; nay, when I read of Natural Selection and Spontaneous Generation, I doubt whether the *virus mythologicum* will ever be driven out of our intellectual constitution. What I believe became extinct at the end of that period which I called mythopoeic, *par excellence*, was not the myth-creating faculty, but those myths only which are common to all the Aryan languages. A myth about the Ganges, or a myth about the oracle of Dodona, cannot be referred to that pro-ethnic mythopoeic age from which we have received the name of Dyu, which afterwards was fixed under its various national aspects as *Zeús*, Jupiter, and Tyr. Dr. Kuhn is right when he says: "Max Müller hatte in seinem *Essay on Comparative Mythology* den Eintritt der Mythenbildung in die Zeit vor der Trennung der indogermanischen Völker versetzt;" but when he continues, "und hat damit ausgesprochen, dass eine Mythenbildung bei den einzelnen Völkern indogermanischen Ursprungs ausgeschlossen sei," I think everybody will see that I have not only not expressed this, but not even implied it.

It seems to me that the whole of my first essay and my later contributions to Comparative Mythology ought to have contradicted such a view. In order to show how even in late historical times myths arose in Greece and elsewhere, I referred to the myth concerning the foundation of Kyrene, which we know took place about Olymp. 30. The myth is: "The heroic maid of Kyrene, who lived in Thessaly, is loved by Apollo, and carried off to Libya." The fact was, "the town of Kyrene, in Thessaly, sent a colony to Libya under the auspices of Apollo." But, as if anticipating the possible misunderstanding of what I had said of the necessity of admitting a mythopoeic period, previous to the Aryan dispersion, I wrote in my *Lectures on the Science of Language* (ii. p. 391):—

"The period in the history of language and thought which I have thus endeavoured to describe as characterised by what we may call two tendencies, the *homonymous* and the *polyonymous*, I shall henceforth call the *mythic* or *mythological* period, and I shall try to show how much that has hitherto been a riddle in the origin and spread of myths becomes intelligible, if considered in connexion with the early phases through which language and thought must necessarily pass. Before I enter, however, on a fuller explanation of my meaning, I think it right to guard, from the beginning, against two mistakes to which the name of *mythic period* might possibly give rise. What I call a period is not so in the strict sense of the word; it has no fixed limits that could be laid down with chronological accuracy. There is a time in the early history of all nations in which the mythological character predominates to such an extent that we may speak of it as the mythological period, just as we might call the age

in which we live the age of discoveries. But the tendencies which characterise the mythological period, though they necessarily lose much of that power with which, at one time, they swayed every intellectual movement, continue to work under different disguises in all ages, even in our own, though perhaps the least given to metaphor, poetry, and mythology."

This passage, which Dr. Kuhn quotes himself, ought surely to have removed the idea, that I considered the mythopoeic faculty at an end as soon as the Aryan dialects assumed each its own national independence. I believe Dr. Kuhn would hold as strongly as anybody that there was a mythopoeic period common to the whole Aryan race; that there are myths which are in their beginnings neither Indian, nor Greek, nor German, and the very existence of which would be inconceivable without the admission of a common mythopoeic period preceding the separation of the Aryan race. It is in the treatment of these myths that comparative mythology has achieved its greatest triumphs, and with the denial of such a period some of Dr. Kuhn's most brilliant discoveries would fall to the ground. What Dr. Kuhn, however, shows very well is that even myths which, by the whole of their character, belong to a national period, which are decidedly Greek or Indian—nay which, even in Greece and India, betray their modern origin—may be traced, nevertheless, to beginnings that lie beyond the frontiers of these countries. Myths adapt themselves to the atmosphere of each country, to the circumstances of each age. We may safely say that no myth concerning the sea could have existed before the separation of the Aryan race. The sea was unknown to the Aryans before they separated; they had no word for it, no thought of it. Yet the name of an old Aryan deity, Varuna, originally the god of the covering sky, was transformed by the Indians and adapted to their new requirements when they wanted a god of the sea; so that Varuna in the later Sanskrit became the god of the sea, while in Greek Ouranos remained, as in the Veda, the god of the sky. The very name of Asura, in the sense of evil spirit, which it has throughout in the myths quoted by Dr. Kuhn, betrays its modern origin. It meant, originally, spirits only, without any reference to their moral character. It afterwards took the meaning of powerful spirits, was drawn more and more towards the side of the overwhelming and destructive powers of nature, assumed gradually a difference from the bright and beneficent Vasus or Devas, and became at last the name of their enemies. All these changes, which are clearly perceptible in the hymns of the Rig-Veda, must have taken place before myths of the battles between Asuras and Devas could have grown up. Yet, as Dr. Kuhn has well shown, the character of their battles is but a reflection of the battles between the old divine Asuras and the old evil spirits such as Vritra, the robber of the cows; and even the battle between Zeus and the Gigantes, who had stolen the cows of Helios, is but a faint echo of a myth which in its origin was Aryan, and not Greek, which dates in fact from that period which I called the mythopoeic.

I abstain for the present from entering on

the myth of the Argonautæ on which Dr. Kuhn has touched towards the end of his essay. He promises to give us his full analysis of that curious myth in his next paper, to which I and all who care for a sound and scholarlike treatment of Comparative Mythology look forward with great pleasure.

MAX MÜLLER.

SCIENCE NOTES.

METEOROLOGY.

The Effect of Rainfall on Barometrical Pressure.—Dr. J. Hann has published an interesting paper on this long-debated question in No. 19 of the *Zeitschrift der Oesterreichischen Meteorologischen Gesellschaft* for 1874, in which he criticises Reye's views, who maintains that the condensation of vapour to the form of clouds and to rain produces a marked reduction of pressure at the place. Reye has qualified this general statement by admitting that, if the rain is produced by the introduction of a mass of cold air into a warm and damp stratum, the barometer may rise during the rain; and so, finally, the only case to which his reasoning applies is that of a "courant ascendant" such as gives rise to the rains of the tropics.

Dr. Hann has taken Bergama's hourly observations for Batavia, of which we have now a series for three years, and finds that the barometer stands lower before the rain begins than during or after it; and, moreover, that the diurnal curve of the barometer is not in the least affected by the heaviest rainfalls.

He therefore arrives at the following conclusion:—"The condensation of vapour has no noticeable influence on the variations of pressure. The formation of barometrical minima cannot, therefore, be attributed to the rainfall."

The author next takes up the question of what the effects are which are produced in a column of warm and damp air which rises to a higher level, and shows that, if we suppose, e.g., one kilogram of vapour condensed, the entire amount of latent heat set free by this condensation must be abstracted from the air, and also the temperature of the latter must be reduced to the point corresponding to the tension of the vapour left in it after condensation. The mass of air must therefore contract, more air must flow in to fill up the space, and the barometer at the foot of the column must rise. In the case of the rain of the ascending current, heat is requisite in order to cause the air to expand, and any latent heat set free by condensation simply tends to reduce the rate of diminution of temperature of the entire mass.

Dr. Hann assumes the upward movement of moist air to be the most active cause of precipitation, and in the subsequent numbers of the same journal he proceeds to treat of the causes which produce such a movement.

The Distribution of Temperature in an ascending Current of Air.—In Nos. 21 and 22 of the same journal Dr. Hann deals with this question on the principles laid down by Sir W. Thomson, Reye, and Peslin, arriving at the following conclusions. If no condensation of vapour takes place, dry air falls about 1° C. for each 100 metres of ascent, and rises to the same extent for each 100 metres of descent, whatever the level of departure or the temperature may have been. The presence of vapour in the air, if not condensed, hardly alters this result.

The nearest formula for the changes in the column, if condensation takes place, has been given by Peslin (*Bulletin Hebdomadaire de l'Association Scientifique de France*, 1868), and the author gives a table of the decrease of temperature in an ascending current of air saturated with moisture for every hundred metres of change of level.

The actual conditions observed at various levels

are next discussed, especially on the occasion of a thunder-storm in Switzerland investigated by Billwiller, and it appears that the reduction of temperature is not nearly 1° C. for each hundred metres, a result confirmed by Glaisher's balloon observations.

It is evident that as a descending current cannot possibly give rise to the condensation of any vapour it contains, the rain of our S.W. winds, the return trade, is not due to moisture brought from the equator, as Maury always maintained. If this upper return current were charged with moisture, the sky in the trade wind zone must always be cloudy, which is distinctly contrary to fact.

Dr. Hann concludes with some remarks on the origin of cyclones, in which he considers that the fall of the barometer is a purely mechanical effect of the rotatory motion of the air, and on the whole agrees with Reye's idea that the motive force in the phenomenon is the latent heat of the condensed vapour; but he shows that mere condensation of vapour will not give rise to a cyclonic movement in the air; this does not come into existence until an ascensional movement has been started, and it increases in intensity by the action of the surrounding cooler air flowing in to fill up the space vacated by that which has risen.

Marine Meteorology in Germany.—The institution at Hamburg, founded in 1867 as the Nord-deutsche Seewarte, under Herr W. von Freeden, has at last been made a government institution, with that gentleman as director, assisted by Captain Koldewey as chief of the Marine Department. The allowance for establishment is 3,250*l.*; and for the year 1875, 3,740*l.* This is a step in the right direction, as the office has done some first-rate work; but we could have wished that the allowance had been higher.

Solar Radiation.—In the same journal, Mr. F. W. Stow gives the results of five years' observations on this subject, taken by himself and several of his friends at various stations in the United Kingdom. He finds that radiation attains its maximum in May at every station except London: the minimum radiation is in December.

Western stations show a greater effect of radiation than eastern ones, and proximity to the sea appears to diminish the power of the sun's rays, owing to the abundance of vapour in the air.

The instruments used are black-bulb maximum thermometers *in vacuo*, which have all been compared by Mr. Stow.

GEOLOGY.

As geologists grow bolder in their speculations on the climatic conditions of the Glacial Period, it becomes more difficult to suggest an efficient cause by which these conditions may have been brought about. A critical examination of the various theories which have been proposed to account for the climate of the great Ice Age has been recently contributed to the *Quarterly Journal of Science* by Mr. Thomas Belt, whose observations on glacial phenomena in Nicaragua and in Siberia have been of considerable interest. Having dismissed as unsatisfactory Sir Charles Lyell's theory of a change in the relative position of the continents and the ocean, and Mr. Croll's theory of an increase of the ellipticity of the Earth's orbit, Mr. Belt advocates the hypothesis that great changes have occurred in the obliquity of the ecliptic. While leaving the astronomer to discuss the possibility of such changes, and differing on many points from Lieutenant-Colonel Drayson, who recently advocated a similar theory, Mr. Belt approaches the question from the standpoint of a physical geologist, and seeks to show that a sufficient obliquity of the ecliptic would satisfy many of the conditions required by the glacial problem. Unlike Mr. Croll, he believes that the maximum of cold was simultaneous in the two hemispheres. This contemporaneous glaciation of both hemispheres would abstract from the sea a large body of water, represented by the ice piled up around

both poles, and would thus lower the sea-level to the extent, according to the author, of at least 2,000 feet. The rise of the level of the ocean, consequent upon the liberation of water from the melting ice at the close of the glacial period, might account for the almost universal traditions of great deluges. Moreover, Mr. Belt remarks that the heaping up of ice around both poles would alter the figure of the earth, lengthening its polar and shortening its mean equatorial diameter, and would thus give rise to a series of strains tending to restore its figure of equilibrium by depression of polar and elevation of equatorial land. If this equilibrium had been maintained during the glacial period, converse changes would be effected on the melting of the ice; the polar land being then raised and the tropical land lowered. The author suggests that the depression of the bed of the tropical oceans, attested in many parts by the growth of coral islands, may be referred to this cause; and another step leads him to the speculation that even volcanoes and earthquakes may be the result of movements of the earth's crust, due, not to secular cooling, as Mr. Mallet supposes, but to the straining forces set up by the melting of the polar ice-caps, which would tend to restore the equilibrium of the earth's figure. Mr. Belt claims for his theory that it explains equally the cause of the high temperature of early Tertiary times; a diminished obliquity of the ecliptic producing an amelioration of climate, just as an increased obliquity would augment its severity. Of course the magnitude of both effects must depend on the extent to which astronomers will admit that the obliquity may vary, and it is to be feared that the geologist requires more than the astronomer will readily concede.

SOME observations on the volcanic phenomena of Stromboli, made by Mr. R. Mallet ten years ago, have enabled him to suggest a mechanical theory in explanation of the rhythmical recurrence of the eruptions of this volcano. The intermittent explosions suggest a comparison with the periodical phenomena of geysers, and this comparison has been worked out in Mr. Mallet's paper published in the *Proceedings of the Royal Society*. If water should gain access to the main tube of the volcano through channels communicating with the sea, the ascent of the boiling water and the tension of steam and vapours introduced by other ducts below the sea-level, would tend to expel the lava and scoriae from the funnel of the crater in periodical outbursts, resembling those of a geyser. It may be added that Mr. Poulett-Scrope, in the last number of the *Geological Magazine*, criticises Mr. Mallet's views, maintaining that the phenomena in question are not truly exceptional, and that the mechanism of Stromboli does not essentially differ from that of other volcanoes.

ATTENTION has recently been called by Mr. T. Mellard Reade to the important effects of tidal action, viewed as a geological cause. In a paper printed in the *Proceedings of the Liverpool Geological Society*, he investigates the mechanical force which the tide-wave exerts on the sea-bottom. Although the disturbance of the sea by wind-waves is limited to a slight depth from the surface, yet the tidal stream acts at very great depths, and exerts a powerful abrading force on the floor of the ocean. The author believes that the tidal currents perform the great work of distributing the materials which come within their reach over great areas of the sea-bottom; for example, the mud of the Irish Sea appears to be formed for the most part of the materials of the glacial drift redistributed over the bed of the sea and re-composed by the agency of the tidal stream.

A LETTER from Dr. Oscar Lenz to Hofrath von Hauer, of Vienna, brings us geological news from the west coast of Africa. It states that Elobi Island, in the Bay of Oorisco, with a great part of the neighbouring mainland, consists of fine-grained laminated sandstones, perfectly horizontal, and rich in fossils, principally ammonites and marine

plants. In a journey to the Gaboon Dr. Lenz observed large quantities of a clayey brown iron-ore, and found some of the native tribes, especially the M'pangwes, skilful in smelting and working iron. Above the ironstone, in the neighbourhood of Gaboon, there occurs a horizontally-stratified limestone rich in fossils. Specimens of this and of the other rocks have been despatched to Berlin. In a second letter Dr. Lenz describes an excursion to the River Como, which, however, was not very fruitful of geological results.

FROM Teheran, Dr. Tietze sends home a geological letter to Von Hauer, in which he describes a journey, made during the months of May and June, to Isfahan and the district of Chonsar. The mountains on each side of the road consist for the most part of dolomitic limestones; several occurrences of ores—chiefly haematite and galena—were noted, but the want of fuel will impose a great check on the development of these mineral resources.

DURING the Arctic voyage of the ill-fated *Hansa*, a number of specimens of rocks were collected in the south of Greenland by Professor Laube, who on his return placed them in the hands of Dr. Vrba, of Prague, for description. The results of these petrological studies have been laid before the Academy of Sciences of Vienna, in the shape of a memoir which is published in the Academy's *Sitzungsberichte*. The investigation is of some interest, since the precise locality of each specimen has been carefully recorded, whereas in most other cases such specimens have been vaguely labelled "Greenland." Microscopic sections of the rocks have been studied, and where necessary chemical analyses have been made. The specimens consist of granite, gneiss, eudialyte-syenite, orthoclase-porphyr, diorite, diabase, gabbro, and a mineral locally called "soft stone" (*Weichstein*); this is the general name applied to all those substances which are sufficiently soft to be worked by the primitive tools used by the natives. Two specimens of these stones were brought home by Laube, and have been analysed; the one is a serpentine containing but little water, and the other is a compact clinoclase.

As Spitzbergen has been visited and described by several geologists, especially by Nordenskjöld, it was hardly to be supposed that much novelty would be found in Dr. von Drasche's paper recently published in the *Mineralogische Mittheilungen* of Professor Tschermak. In this essay the writer describes the scientific results of a short trip last summer to parts of the west coast.

SOME fossils, mostly brachiopods, from the Carboniferous Limestone of the south of Spitzbergen, have been described and illustrated by Professor Franz Toula, in the *Sitzungsberichte* of the Vienna Academy. The specimens were obtained in the summer of 1871 by Lieutenant Payer and Lieutenant Weyprecht.

A DESCRIPTION of the lignite and brown-coal deposits of Croatia and Slavonia, by Herr O. M. Paul, has appeared in the last part of the *Jahrbuch d. k.k. Geologischen Reichsanstalt*. The tertiary deposits of these countries contain fossil fuel on five distinct geological horizons.

UNDER the name of *Dawsonite* Dr. Harrington, the Mineralogist to the Geological Survey of Canada, has described in the *Canadian Naturalist* a new mineral species found in a trachytic dyke near McGill College, Montreal. The name is complimentary to Dr. Dawson, Principal of the College. That Dawsonite is a distinct mineral appears to be well established, but its chemical composition is certainly curious, if, as the author supposes, it is to be regarded as a hydrous carbonate of aluminium, calcium, and sodium; it is, however, also suggested that it may be a hydrate of aluminium, combined with the carbonates of calcium and sodium.

A NEW fossil fish from the coal measures of Airdrie, in Lanarkshire, has been described by Dr.

Traquair, in the December number of the *Geological Magazine*. The fossil, which was obtained from the blackband ironstone, is in a very imperfect state, without a head, and with only fragments of one fin; it is, therefore, with some doubt that it is referred to the carboniferous genus *Uronemus*, under the specific name of *U. magnus*.

A TELEGRAM from Major Palmer, R.E., announces that the English parties in New Zealand, though spread over as large a tract as possible, have not succeeded in getting any useful observations on account of the bad weather generally prevalent, though the American Expedition under Professor Peters at Bluff Harbour to the extreme south got several photographs as well as the observation of ingress. They were, however, unable to observe the egress, which is the really important phenomenon at New Zealand, being required for comparison with the Egyptian and other western stations. The observations in Australia, though the acceleration of egress is not so considerable, will partly compensate for this failure, more especially as the longitudes can be very accurately determined for the Australian stations. As a set-off to the bad luck of the New Zealand party, it is satisfactory to learn that Captain Tupman at Honolulu, and Mr. Johnson at Atooi were successful, sixty photographs and 120 measures with the double image micrometer being secured, though there seems to have been some failure with the Janssen revolver-slide. Professor Forbes at Owhyhee was unfortunate in the weather, but the success obtained at the other two stations fully makes up for the loss of one set of observations. The Sandwich Islands was really the most critical station of the whole set, as if ingress were lost there the observations of this phase, which it is hoped have been successfully made at Kerguelen Island, the Mauritius, Rodrigues, Bourbon and Amsterdam Island, would have been of very little use, and for this reason Sir George Airy was careful to spread his observers in the Sandwich Islands as much as possible, the wisdom of this course being fully justified by the result.

FINE ART.

Michael Angelo, Sculptor, Painter, Architect: The Story of his Life and Labours. By Charles Christopher Black. (London: Macmillan & Co., 1875.)

WHEN Vasari first wrote the life of Michael Angelo, he was considered by the sculptor's friends to have been so partial and incorrect as to require a formal refutation. After the appearance of Condivi's demurrer, Vasari wrote the life afresh; and the joint industry of the two biographers has furnished materials for all subsequent historians. The bibliography of Buonarroti is copious; but if it has added anything to our knowledge of the man, it has only done so in respect of illustrative detail and chronology, for in respect of art our judgment is essentially the same as that of the sixteenth century; and it is probably correct to say that the labours of all the moderns, from Duppa to Grimm, have done no more than dress the simple outline of the hero's life with appropriate ornament. Yet if the biography of Buonarroti has not increased in weight of matter, it has certainly become enlarged in size, and the latest efforts of Harford and Hermann Grimm have both extended to the breadth of two volumes. Whether it be from this cause that Mr. Black has only ventured on a short "story" instead of a long life of Michael Angelo, or whether the costly folio before us was only thought of because the

intercentenary" of Buonarroti was announced for the coming month of March, perhaps an indifferent matter. Under circumstances is the publication to be regretted, since it serves to revive our memories of an immortal craftsman, not only through the medium of description in luxurious type and binding, but by means of useful illustrations.

Mr. Black's "Life" lays no claim, he says, "to the higher and graver title of a biography." It is followed by bulky appendices, including extracts from some of the artist's letters; a chronology of the principal events in his life; a classified catalogue of works under three heads; a special catalogue of paintings, drawings, and models in England; a bibliography, and an index of wings. The volume is a counterpart in many respects of that which Mr. Black and Mr. Heaton wrote last year in illustration of Da Vinci, but why it assumed its present form it is difficult to say, unless we suppose that it was modelled on the life and commentary in Lemonnier's last edition of Vasari. In truth, the "story," as Mr. Black calls it, is in many respects a paraphrase of Vasari and Condivi, followed by a chronology copied, with some literal alterations, from that compiled by Milanese and Carlotti. The disadvantage of this arrangement is one which naturally clings to an old book with a modern commentary; for the commentator dares not alter the text, and necessarily appends to it additional dated information; but a writer of the present day might do better than supplement in this manner a work which has not the advantage of being three hundred years old. Or by following this course he forces the reader to jump from the biography to the commentary, when—as in the case of the Piccolomini Chapel at Siena or Marshall Hall's *David*—no allusion of any kind is to be found in the former, and the omission only made good in the latter, or he leaves the reader for a time in ignorance as to some serious incidents in the master's life. Irrespective of this, Mr. Black's life is cleverly etched; and, though it does not embody the research of modern criticism, is fairly well. It errs in some points, but nowhere more than in the following, of which a statement shall be given by way of illustration.

It was a peculiarity of Michael Angelo that under the influence of a certain class of feelings he felt the inward necessity of a rapid and secret change of place. Before the banishment of Piero de' Medici in 1474, he withdrew quickly to Bologna. During the papacy of Julius II. he fled from Rome with speed and secrecy only equalled by Constantine when he baffled the watchfulness of Galerius. When Florence was besieged in 1529, he sewed his money in his clothes and rode to Ferrara and Venice in feverish haste. Two of these events Mr. Black correctly relates. The third, for some unexplained reason, he attenuates or ignores. In July 1529, Michael Angelo, being one of the superintendents of the fortifications at Florence, was sent by order of the *balia* to study the works of Ferrara. He was presented on this occasion to the Duke Alfonso of Este, who showed him his gallery, and extracted from him the promise of a picture.

In September, being haunted by visions of Malatesta Baglione's probable treason, he escaped from Florence through a postern, rode to Ferrara, and thence, after a short interview with the Duke, to Venice. On September 30 he was proclaimed an outlaw and threatened with the penalty of treason if he did not appear in Florence by October 6. On October 13 he signified his wish to return through Giugni, the Florentine envoy at Ferrara. On October 20 the Florentine *balia* wrote to Giugni, informing him that they had given safe-conduct to Michael Angelo. On November 9, Giugni wrote the pass with which Michael Angelo re-entered Florence. These facts are recorded in official documents printed by Gaye. Mr. Black sets every one of them aside, saying that during the delay incurred by Philibert of Chalons to advance on Tuscany, Michael Angelo left Florence for Venice by way of Ferrara. He then reduces Buonarroti's two interviews with Alfonso to one, and expresses doubts as to whether the motives for the journey will ever be divulged. Some unavowed mission from the Florentine government is obscurely hinted at. It is denied that Buonarroti was outlawed; and excuses are made for the artist on the ground that "he had been assured that so rotten was the edifice of Florentine liberty, that a few days or even hours might put the city into the hands of the Medici."

We may regret again that Mr. Black should not have told us something decisive as to the growth of the style of Michael Angelo, or how much he derived from his master Ghirlandaio, or the classic Greek; how much from Donatello, Masaccio, Lippi, and the rugged Signorelli. His well-known study of anatomy in convent mortuaries, and his relations with the great professor of Pisa, Realdo Colombo, are passed over in silence. Our author could not forget, and for that reason he dwells alike on the friendly ties which bound the artist to Vittoria Colonna, and the unfriendly ones which he kept up with Aretino; but he might have remembered more of the patronage of Lorenzo de' Medici, in whose palace Michael Angelo lived; the lessons of the great Poliziano, the friendship of Claudio Tolomei and Annibal Caro. There is some bareness too in the mention of Sebastian del Piombo as a mere pupil of Buonarroti, when we know that Sebastian was a master before he came to Rome; too curt is the allusion to the relations with Bramante and Raphael. Above all, the double error should have been avoided of confounding the Farnesina with the Farnese Palace, or making Michael Angelo in the Life pay a visit to Raphael which in the Chronology is paid to Del Piombo.

J. A. CROWE.

FRENCH CHRISTMAS BOOKS.

Paris: Dec 25, 1874.

It is dark and cold, and snow is falling and melting as it falls. The children, whose holidays began yesterday evening, are playing listlessly, not so much amused with the playthings or the books which Christmas has brought them as thinking of what New Year's day will bring. These two festivals are only six days apart, and the one injures the other. Here, the Christmas tree does not display the gleam of its thousand little tapers

as in the North, and New Year's day especially is a forced loan. Imagination does not console us for the truth.

When there is no frost during these weeks, the year seems to be foundering in a sea of mud, and to suck you in with the sinking wreck. The lapse of time, the deaths of children, the strength of manhood extinguished, abandoned attempts, double-faced oaths, haunt your brain, like that of a drowning man in his agony. During these hours of gloom, one can neither wander through the streets, nor look at paintings, nor try to sketch a Japanese work of art, nor write a fragment of a book in preparation, nor turn over the leaves of the volumes piled on one's table. When the lighted lamp is brought, it recalls you to life indeed, but to the life of a prisoner; it is like the gleam of the oil-lamp in a railway carriage when you are rushing swiftly through a long cold tunnel.

Yet I will overcome these gloomy phantoms. I will finish this year 1874 by telling you how deeply touched I am at the large and cordial share which you give my correspondence in this review. Free at Paris in the *République Française*, free at London in the *ACADEMY*, I am assuredly one of the most favoured of "citizens of the world." I know no other way of expressing my gratitude than by working with yet greater energy, and speaking with yet greater frankness than before.

I will also, to clear my brain and nerve my heart, tell you that my country seems to have gained in power of criticism as much as she has lost in prestige. It is in vain that the Bonapartists are hovering about France, stretching out their necks and croaking like ravens. She is still stretched upon the ground; a thousand black fetters bind her down. But she is not dead. New blood is replacing, drop by drop, the blood which has gushed in torrents from the wounds the Empire has given her. In Slavonic tales there is a man who hears the grass growing; he who listens can hear the sound of healthy life in the veins of our rising generation.

Last year, New Year's Day was a nullity as regards gift-books. This year the publishers have taken heart. I shall speak of a few books. Not to give a catchword for advertisements, but with the object of disengaging the main ideas which have severally inspired these publications, I shall be as brief as possible. I shall often try to put the whole of a detailed criticism into a simple epithet, addressing those who for almost ten months have accepted in the *ACADEMY* my modes of seeing, feeling, and judging.

The first of these books is the *History of a Fortress*, text and drawings by Viollet-le-Duc. In giving it the first place I am not obeying a feeling of party spirit or of patriotism. But a successful work of art is only enhanced when it is the outcome of a situation, when it is the soul of one's native land which dictates it, paints it, sculptures it, sings it. This is a manly book which recalls to the reader that he must jealously protect the integrity of his country's soil, and teaches him the history of the art of defence by historical hypotheses which bear the stamp of probability, and by restorations based on scattered fragments of authentic monuments. Last year M. Viollet-le-Duc gave us the *History of a House*, that is, how to build a country seat according to the owners' taste, from the day they have settled on its position in the park, to the day of their moving into it. This year the man excels the artist. M. Viollet-le-Duc, in his recent candidature for the Municipal Council of Paris, made one of the wisest speeches which ever came from the lips of one belonging to the governing classes, or rather to the *élite* of our new social strata: "Up to 1870, I had never troubled myself with politics." His book shows what help our artists, hitherto indifferent to the social movement, may bring by their mighty privilege of spreading ideas among the people by means of imitative art.

M. Viollet-le-Duc's publications are well known, and, I believe, highly appreciated, in England. The *Dictionary and Conversations on Architecture*, the *Dictionnaire raisonné du Mobilier français pendant le Moyen-âge*, are works of vast compass which may be open to criticism in their details, but which have had in France a considerable influence on all minds free from the tutelage of the Institute. The apostle of the doctrine of Lassus, the illustrious architect of the Romantic period, he has grouped round him a whole school of architects possessed by a passion for our national arts, while the School of Rome was celebrating all the inconsistencies of the pseudo-Greek and the pseudo-Roman. It is to the School of Lassus and of Viollet-le-Duc that we owe the preservation and restoration of all our Gothic cathedrals, the most magnificent jewel of our artistic crown in the past. He is a vanquished Gaul, and not a Latin slave.

The idea is as follows. There is a plateau situated at the junction of a river and a broad brook running through a valley. This plateau is the key of the valley of the Saône. From time immemorial it has been utilised, first, for the personal defence of the earliest inhabitants, then for that of the Roman legions, next by the feudal lords; it was fortified by Vauban, and in 1814 it stopped the march of the Allies; in 1870 it might again have effected a diversion on the flank of the Prussians had it been armed and defended. Each historical period gives rise to a system of defence appropriate to the new weapons, and to a siege. You know one of the most interesting parts of the *Dictionary of Architecture* is devoted to the art of fortifications. Here, as there, M. Viollet-le-Duc has called in the pencil to the help of the pen. The woodcuts with which he has lavishly interspersed the text, representing attacks on the ramparts, sorties by the besieged, burning towers, ancient engines of war, effects of artillery, are sketched with a brightness, a life, a vividness only to be attained by a consummate archaeologist who is at the same time an artist of no second-rate powers.

M. Viollet-le-Duc was appointed Colonel of Civil Engineers at the beginning of the siege of Paris. He had some very ingenious and very practical plans of defence. The military engineers would not so much as hear the civilian's name. Helped by the population of Paris, whose despair at having been kept idle can never have the full meed of glory which it deserves, the most sober thinkers believe that he might have broken the lines of investment. Those lines once broken, with Gambetta beyond, who would venture to say that France might not have burst her bonds?

The public now are conscious of all these errors. They are more serious. The study, or if you will, the reading of geography is making the most undeniable progress in our schools and families. You are a people of navigators. You know geography as the Cossacks know how to ride. We are a people of peasants. Till the day when railways furrowed our departments, some villagers had never made their way even to the neighbouring town. I am not exaggerating. The "tour of France" formerly made by our workmen contributed more than books to the emancipation of their minds. Even at the present day the Frenchman is not easily induced to stir, but he has a growing curiosity for what is foreign. A publication founded in 1860 by M. Edouard Charton, and issued by Messrs. Hachette under the title of *Le Tour du Monde*, a collection of contemporary travels, now reckons its subscribers by tens of thousands. You are aware that M. Edouard Charton was formerly a disciple of Saint-Simon, and founded in 1833 the *Picturesque Magazine*, on the model of your magazines, and that this popular publication is still in existence, after having exercised a very wholesome influence, by its text as well as by its woodcuts.

L'Inde des Rajahs, after having appeared in the *Tour du Monde*, has just appeared in one large and

admirably printed volume. It is the account of a journey in Central India and in the Presidencies of Bombay and Bengal. The author's name is Louis Rousselet. In the course of his five years' stay, I should think the correspondents of the English papers will have more than once mentioned the presence of the French traveller in your possessions. I think it is only an act of international politeness and justice to reproduce the closing lines of his book:—

"De la part des Anglais, l'accueil dont je fus l'objet ne fut ni moins sympathique, ni moins courtois. Nul soupçon, nulle jalousie, ne vinrent entraver mes recherches. Bien au contraire, je rencontrai partout la plus franche hospitalité, une cordialité touchante, et même je dois dire l'appui le plus sincère."

M. Rousselet gives in support of his descriptions 317 engravings done on wood by our best draughtsmen from his photographs and sketches. I will not dwell on sites and types, monuments and interiors, which special publications, and marvellous photographs particularly, have popularised among you. To mention but two artists, I will only dwell on M. de Neuville's really remarkable rendering of human beings, and M. Thérard's of architectural exteriors. Photography is the most cruel enemy of academic doctrines. It accustoms the eyes to the reality of artistic objects, as chemistry, that most cruel enemy of metaphysical entities, accustoms the mind to the reality of phenomena. We must commend the editors for having required of the artists—I count fourteen contributors to the book, all of more or less eminence—to confine themselves to the literal rendering of the documents entrusted to them, instead of allowing them, as was the custom until very lately, to arrange scenes which set at defiance the bearing, habits, passions, prejudices peculiar to each race, to each people, according to the degree of latitude, climate, origin, and contact with European civilisation. Here, then, is the proof of what I said at the beginning of my letter, that there is a higher average of critical sense in France.

I will mention briefly a book of information, trustworthy, though greatly compressed, on the *History of Costume in France* from the earliest times to the close of the eighteenth century. It is by M. Quicherat, the learned Director of the Ecole des Chartes. This work appeared in fragments long years ago in the *Picturesque Magazine*. Messrs. Hachette have now republished it in a large octavo volume, illustrated with 480 woodcuts from authentic documents. It is a good summary for the use of general readers, and even of men of letters who require a concise and brief scholarly work.

I am anxious to come to publications on the Arts, but I see that I have very little blank paper left, and your bibliographical department is so well-informed that I shall scarcely be able to tell you of any books which have not been brought under your notice in the course of the year. However, I am bound to point out that never in France was there so considerable a group of scholars devoted to the study of original documents. The impulse was given, about the time of the Revolution of 1848, by some pupils of the Ecole des Chartes, of whom M. Anatole de Montaiglon is the type. These were joined by workers such as M. Paul Mantz and Ph. de Chennevières. The *Archives of French Art*, the *Abeceario* of Mariette, the *Memoirs of the Members of the Old Academy of Painting*, appeared, in spite of the culpable indifference of the public and the blind jealousy of the critics, friends of the Institute, who felt what a blow this scholarship would strike at their ignorant and parrot-like system of aesthetics. The impulse was given. It has taken a fresh start in our days, with more suppleness, less rigour than our predecessors had employed.

Edmond de Goncourt, left alone since his brother's lamentable death, has just republished, in two volumes, their joint history of *Art in the Eighteenth Century* (Rapilly): in a highly-finished

literary form, it is an ardent appreciation, at once enthusiastic and teasing with facts, of the work and life of Chardin, Boucher, Greuze, the St. Aubins, the vignettists, &c. Very shortly will appear a volume devoted entirely to the work of Watteau, an index of his paintings and engravings known in museums, libraries, and private collections.

M. Guiffrey has reprinted the whole series of Exhibition catalogues from the foundation of the Academy to 1800, with explanatory notes (Baur). The catalogues of the rival Academy of St. Luke complete a repertory which enables us to follow from year to year the productions both of the masters and of the most forgotten painters during that admirable period of the eighteenth century in France.

M. Lecoy de la Marche has collected, in one volume (Didier) documents from the archives of the Academy of France at Rome, which he had previously communicated to the *Gazette des Beaux-Arts*.

M. Charles Gérard, a lawyer, has gone farther back into the history of the past. He has given us, under the title of *The Artists of Alsace during the Middle Ages*, a collection of notes, often supplemented by appreciative comments, which reveal a wholly French national origin precisely where the Germans violently assert their priority.

I must also mention the *Inventory of the Furniture of Catherine de Medicis*, drawn up by M. F. Bonnaffé, from the MSS. of the National Library, with notes showing a perfect knowledge of the Renaissance. M. Bonnaffé possesses a very choice collection of French works of art. Lastly, a publication of a very special character, executed in chromolithography by Messrs. Morel—*French Flags*, by M. Gustave Desjardins, pupil of the Ecole des Chartes. It is incomprehensible why such a subject should never yet have been adequately treated. M. Desjardins has collected facts utterly unknown. For instance, he proves that France possessed no national flag—that is, no ensign uniform, universal and obligatory—until the French Revolution. Another equally curious revelation is that modern French society has adopted without suspicion the three colours which were the privilege of the royal livery—red, white, and blue!

This review of Christmas books is of course very incomplete. It marks, however, two tendencies: the one in the direction of topographical accuracy and ethnographical precision in books of travel; the other in that of the sources which allow us to reconstitute in their true light and bearings the artistic personalities and events of our past. Under the Empire, only some sixty copies were printed of the latter series of books; now more than two hundred copies are subscribed for before the book is on sale.

PH. BURTY.

NOTES AND NEWS.

A PORTRAIT of the Dean of Christchurch has been completed by Mr. Watts, R.A., during the present year. Mr. Watts has been remarkably successful in getting the likeness, and in rendering the character of the large and strongly-marked features of the Dean without catching the faintest shade of caricature, or running into any undue harshness. The portrait, which is to be placed in the hall of the college, will appear, it is hoped, at the next exhibition of the Royal Academy.

MR. MILLAIS, R.A., will again show in force as a portrait painter, and his portrait of a young lady (Miss Tennant), executed during the past summer, is reckoned one of his most successful efforts in this direction. Mr. Millais never gets the accent of refined manners and luxuriant elegance which some French painters—notably M. Carolus Duran—contrive to impart to the heroines of birth and fashion; but he commands the springs of a life and reality untouched by any of his contemporaries.

R. MADDOX-BROWN has lately completed an picture of moderate dimensions, to which the *Byron's Dream* is given. It bears two mottoes from Byron's poem of *The Dream*:—

"Looking afar if yet her lover's steed
Kept pace with her expectancy;"

"She was his life,

The ocean to the river of his thoughts."

indicated by these citations, the picture represents Byron in his early youth, sixteen or seventeen years of age, with the lady of his love, the beautiful Miss Chaworth, on the hill in Annesley Park, which is so vividly described in the second stanza of the poem:—

"A gentle hill.

Green, and of mild declivity, the last,
As 'twere the cape, of a long ridge of such;
Save that there was no sea to lave its base,
But a most living landscape, and the wave
Of woods and cornfields, and the abodes of men
Scattered at intervals, and wreathing smoke
Arising from such rustic roofs. The hill
Was crowned with a peculiar diadem
Of trees in circular array—so fixed,
Not by the sport of Nature, but of man."

the distance is seen the tower of Hucknall-kirk Church, where the great poet now lies buried. Miss Chaworth, a little older than Byron, is portrayed for him, as he gives us to know in a very poem, a quiet sisterly liking; while he is sadly felt for her a passion the most ardent and absorbing, though as yet barely realized to his own mind. The painter has presented the youth-couple as seated on the hill (a slight and fully missible departure from the poem, which speaks of them as standing). Miss Chaworth has rich burn-tinged hair, which falls over her shoulders: a grey straw hat is dangled by its pink ribbons in her right hand. She is looking out for her lover, the Mr. Musters who married her about a year afterwards, and who is perceptible at a considerable distance below, galloping towards her; he is in hunting-costume, and waves his handkerchief as he nears the hill. The left hand of Miss Chaworth is lightly touched by Byron's left: she makes no motion to withdraw it, but her mind is elsewhere. Byron, with parted lips, contemplates fixedly her straining half-averted face; if there is intentness in her gaze, there is intensity in his. His head, with its closely curling light-brown hair, is uncovered; the straw hat lies on the ground, along with a dog-whip; and some characteristic details of dress, such as the run-down collar, and a plaid partially covering the left foot, have been heedfully introduced. The young lord's celebrated Newfoundland dog, Boat-rain, black and white, is couched at his feet; he also looks out, attracted by the sound of the approaching horse's hoofs. The expression of the picture is strikingly concentrated in the eyes of the two personages. Mary Chaworth gazes onward for her lover so that the pupils of her eyes are turned entirely away; those of Byron's eyes, riveted upon her countenance, are but just visible. The character of the varied and extensive landscape, studied on the spot, corresponds of course with the description given in the poem; the sky is rather grey than blue, broken with a few gently-moving white clouds. The composition is mainly the same as in a vignette of the same subject executed by Mr. Maddox-Brown for an edition of Byron published in 1870. Combined with great depth of feeling, the picture has general amenity of treatment; the colour, rich and delicate, is, long with the tone, markedly direct and natural. This is a painting worthy of the poem and the poet that it commemorates.—We may here add that the same artist's picture of *Cromwell on his Farm* (of which we spoke in the ACADEMY several months ago), and his portrait-group of Professor and Mrs. Fawcett, are at present among the works exhibited at Manchester Institution, where they have excited a very lively sensation, and continue to form the topic of much debate, spoken and printed.

Towards the middle of the current month he delivered two lectures on subjects of Fine Art at the same Institution; these are to be repeated at the Philosophical Institution in Edinburgh, in January, although the painter, as we understand, has no intention of appearing with any sort of frequency as a lecturer.

AMONG the prints recently acquired by the British Museum from the Howard Collection is a large and curious early woodcut of a man-of-war of the time of Queen Elizabeth. This print is interesting from its being probably the work of an English engraver. No other impression of it is known. It is printed with three blocks, and gives a broadside view of a ship full-rigged, with after-mast, foresail, and mainsail, and, hanging over the side, a large standard quartered with the arms of the Howard family. This makes it probable that the ship represented was the *Ark Royal*, the largest ship in Queen Elizabeth's fleet at the time of the Armada, and the flag-ship of Lord Howard of Effingham.

THERE is to be seen among the classical curiosities in the British Museum, a terra-cotta imitation of a foot wearing a hob-nailed boot, which is remarkable for the manner in which the nails are arranged in the sole, viz., in the form of A at the toe, which is pointed, and in the form of Q on the heel. Had the work been Byzantine, or of the earliest Christian period, it would have been at once decided that we have here an example of the use of *Alpha* and *Omega* to indicate the beginning and the end, or, as one perhaps ought to say in the case of a boot, the first and the last. But the work has no trace of the degradation which is usually found on common objects of this kind in Christian times. One would call it even earlier than the Alexandrine period.

PROFESSOR CONZE, of Vienna, announces that his annual series of *Vorlegeblätter*, or illustrations for archaeological discussions, will next consist chiefly of engravings from Greek vases painted by Duris, whose style is characterised in a remarkable degree by the length of limb and muscular development of the torso in the human figure, a propensity for very bold foreshortenings, and a choice of subjects which present excited movement. Among them will be figured the three vases by this painter in the collection of the British Museum. Of these only one had been before engraved (see *Archæologia*, xxxii. pl. 8, 9, 11). As regards Duris there is a question at issue among archaeologists which Professor Conze hopes to present in a clearer light by thus collecting together all the known works of the painter. It has been noticed that, side by side with his singular freedom and boldness in drawing the human figure, there is also in the faces, in the draperies, and in other details, a stiffness such as is expected to be found only on very early vases, where, of course, freedom of drawing like that of Duris would be the last thing to look for. He signs his vases "ΔΟΥΡΙΣ ΕΡΠΑΦΕΣΣΕΝ," where, as in Archaic Greek, the O stands for OY and OE for Y. But this, again, is not consistent with the boldness of drawing just spoken of; and so it is argued that Duris, like a modern imitator of the Præraphælite painters, is correct enough in his details, but otherwise cannot conceal the influence of the later times in which he lived. Still, Duris may have signed his vases in the archaic manner without any more thought of otherwise imitating the older vase-painters than our artists have of copying the ancient masters when they add *fecit*, *del.*, *sculp.*, &c.

A CORRESPONDENT of the *Japan Herald* states that the long vaunted supremacy of Japanese lacquer is now threatened by the discovery in South America of a tree named *Urari*, the juice of which has hitherto been used by the natives to poison their arrows, and in the course of recent experiments it has been proved to yield a varnish equal to that produced from the sap of the *Urushi*. Incautious handling of the

Urari sap produces, as in the case of lacquer, external eruptions on the body, face, &c., but the antidote lies in the bane itself, as the juice, taken inwardly, cures the disease.

M. LALAUZE has etched ten little pictures of children, which M. Cadart, of 56 Boulevard Hausmann, has published under the title of *Le Petit Monde*. The publication makes a handsome little present for Christmas or the New Year, though the prints differ much in artistic merit. They portray the common little episodes of child-life among the comfortable classes. Here the little girl says good night to *petit frère*; here she is allowed to give him his soup; here she is brushing her lap-dog's hair; here, to imitate her father, she has made an easel of the back of a chair, and has set up an easel-picture thereon, and here she sits sprawling on a seat too big for her while her awkward irresolute fingers fumble on the keyboard of the piano. One notices the general predominance of accessories: the child's face is lost in the prominence of these; her character is not much individualized. Thus there are two or three charming interiors, but little revelation of anything in child life or character that lies below the surface. The Renaissance cabinet in *La Soupe à Bébé* is delicately etched; it is a far more interesting thing than the faces of the two children. There is then little invention, but much agreeable composition and execution. The *Leçon de Musique* is the cleverest, though not the prettiest of the etchings. As etching the work is unequal; there is some freedom and frankness of line, lights and shades fairly balanced and arranged, but the modelling is often deficient, especially where it deals with the bare figure—face, arms, and hands—the firm roundness of leg, or strength of clumpy little boot, is better given. As for the genuine spirit, the humour of the thing, that is no better and no worse than in pictures of child-life generally; for in some of the most popular of them—Frülich's *Lily's Day*, for instance—you have to make believe a good deal as to the fun or fancy in them. In this very Frülich the only really humorous things are the sketches of papa receiving a difficult message from mamma through the child, and papa's relief when at last he understands the message—and in these the humour is less in the child's helplessness than in the perplexed endeavour of papa.

THE French engraver M. Gustave Lévy, well known for his excellent renderings of Raphael's works, is preparing a plate after M. Couture's *Damocles* which, it is affirmed, will make a great sensation at the next Salon.

By a singular coincidence, the Buonarroti Villa, near Settignano, the house of Michael Angelo's father, and the one in which the great artist passed his childhood, is now inhabited by a gentleman named Bandinelli, a lineal descendant of Michael Angelo's old enemy, Baccio Bandinelli. A correspondent in Florence, who has lately visited the villa, tells us that of the drawing of the so-called satyr, attributed by tradition to Michael Angelo, only the upper portion of the figure now remains. The legs, if ever drawn, are quite obliterated. The figure, which is of life size, is situated at the top of the stair leading to the kitchen. It is now carefully preserved, and has shutters in front of it to protect it from injury. Besides the satyr, there are two chimney-pieces in the villa that are said to have been sculptured by Michael Angelo in his youth, but these are decidedly of later date. Some clever heads in fresco upon tiles (a mode of painting that consists in laying a thin lime *intonaco* upon the flat tile, and painting on it while it is wet), although they do not pretend to be by the great master himself, are of interest. They are, no doubt rightly, attributed to Giovanni da San Giovanni. As this villa is frequently mentioned by Michael Angelo's biographers, though none of them have apparently examined it for themselves, and as it will no doubt assume some importance at the time of the Michael Angelo

celebration, these details may perhaps have some interest. It seems a pity that such a memento of the grand old Titan's youth should not, like the Palazzo Buonarroti in Florence, belong to the State. If we are rightly informed, it is not even, at the present time, in the hands of the Buonarroti family. It is a good-sized house, beautifully situated on the olive-clad slopes of the range of hills stretching east from Fiesole, and commands a noble view over the Val d'Arno and Florence.

WE noticed a short time ago (ACADEMY, November 28, 1874) a French invention by means of which plaster casts might be made more durable and of greater excellence; we are now informed of a German discovery of a new plastic material that will, it is said, supersede the use of plaster altogether. The constituents employed are entirely of a mineral nature, and yield, when mixed together, a smooth hard white mass capable of a high degree of polish. The material is especially adapted for taking casts of such objects as are required to withstand the influence of the weather, and the finest and most delicate work can be reproduced in it quite as well or better than in plaster. It is also spoken of as affording an excellent ground for stereo-chromic pictures on account of its great hardness and strength. As it is fire-proof as well as water-proof, a coating of it may be used to protect wood carvings and other inflammable decorations of a building, even light gauze stuffs and muslin hangings are rendered quite fire-proof by it. This latter quality was tested recently at the Munich Court Theatre, and it was found that stuffs or wood treated with it were rendered absolutely incombustible. The invention has been patented by Herr Walz, a merchant of Pforzheim, and Herr Kreittmayr, the Curator of the Royal National Museum of Munich.

IN a recent article in the *Augsburger Allgemeine Zeitung*, Dr. O. Eisenmann makes known a discovery that he considers he has made respecting the early German master who has hitherto been known, from his principal picture in the Munich Gallery, as "The Master of the Death of the Virgin." This remarkable work reveals an artist of very high attainments, one who possessed all the power and colour of Rogier van der Weyden, with a touch of the grace and ideality of Meister Stephan, but hitherto the name of this accomplished master has eluded the researches of savants. Dr. Eisenmann, however, during a visit to Calcar this autumn, occupied himself with studying the high altar in the church of St. Nicolas in that town, and his study led him to the conclusion that the wings of this great altar-piece, which is described by Förster, Hotho, and several other writers on German art, were painted by the same hand as the *Death of the Virgin* of the Munich Gallery. His further researches elicited the information that the original documents relating to this altar-piece were still preserved, and that in these it was stated that the painter's name was Jan Joest, and that the wings were begun by him in 1505, and finished in 1508. There was nothing in these dates to contradict the supposition of Dr. Eisenmann, for the repetition of the *Death of the Virgin* in the Wallraf Museum at Cologne was not painted until 1515, and even allowing that the Munich example was painted some years previously, as is supposed, it would still allow time for a settlement in Cologne between the finishing of the one altar-piece and the beginning of the other. It is principally, however, from strong internal evidence—such, for instance, as the likeness of the woman of Samaria in the Calcar picture to the St. Gudula of the *Death of the Virgin*, that Dr. Eisenmann has come to the conclusion that in Jan Joest we have the long-sought-for master of the *Death of the Virgin*. The painting in our National Gallery on the same subject—attributed, but evidently wrongly, to Martin Schongauer—resembles in so many respects the work of this master, that it would perhaps be desirable to have

it critically examined in the light of this new information.

By a recent decree the French School of Art at Athens is placed under the authority of the Minister of Public Instruction, and the scientific direction of the Académie des Inscriptions et Belles-Lettres. Its Director, it is further decreed, must be a member of the Institute, or an officer of public instruction, who is to be appointed for a term of six years. Candidates for membership must be thirty years of age, and have the degree of Doctor of Letters, or Bachelor of Letters, Grammar, Philosophy, or History. They will be required to pass an examination in Ancient and Modern Greek, and the elements of epigraphy, palaeography, archaeology, history, and the ancient and modern geography of Greece and Italy. The number of members is limited to six, and the duration of their mission to three years, including the first year of their membership, spent in Rome. At the annual meetings, subjects for research and for memoirs will be announced, such as the commission think most likely to prove fruitful. Each member will be required to submit every year a personal work for the inspection of the Academy that will be judged by a special commission. Members of the Académie des Inscriptions et Belles-Lettres, and old members of the School at Athens, become by right corresponding associates, and the same title may be conferred without distinction of nationality on any one proposed by the Académie des Inscriptions and the Director of the School of Athens.

THE STAGE.

IF pantomimes are really written and produced for children, and not for those who are glad of the opportunity to go with them, children would naturally be their most competent critics, and the division of literary labour being now what it is, an article from a "specialist" of seven years old, with liberal views and a nursery education, with deep learning in fairy tales, and a wholesome indifference to sorry themes which agitate the mind of the Lord Chamberlain, would no doubt be a welcome contribution to the columns of any well-regulated print. But as no such contribution seems to be forthcoming, we must fall back on the judgments of adult incapacity, and adult incapacity seems to say that of all the pantomimes produced in London that at Drury Lane is the best. Mr. Blanchard, it opines, has been the genial friend of childhood for five-and-twenty years or thereabouts, and he has written *Aladdin* with his common grace. Mr. Beverly's scenery is good again, so that the praise of many years has still to be repeated. The resources of a vast establishment have all been brought to bear in the production of stage wonders. The Vokes family—most popular of pantomimists—have come back from America, with new grace, new antics, and the old good spirits. The young women entrusted with the delivery of the author's lines have followed the stage-manager's instructions to the players—though hardly Hamlet's, perhaps—they have learned at last, after countless rehearsals, to "ladle it out" deliberately, as the *Daily Telegraph* on Christmas Day informed us they were instructed to do. Mr. Chatterton's theatres all boast their pantomimes. Besides *Aladdin* at Drury Lane, there is *The Children in the Wood* at the Adelphi, with little Kate Logan, fresh from the compliments of the Under-Sheriff. At the Princess's there is *Beauty and the Beast*. The Beast is—we forget who, but it doesn't really matter—the Beauty being Miss Kate Vaughan. Mr. Rice has opened Covent Garden with the *Babes in the Wood*: a gorgeous spectacle, they say, worthy of the stage which gave birth to *Babil* and *Bijou*. Mr. Holland, at the Surrey, has produced the *Forty Thieves*. Here are the Payne family, the vigorous Miss Moon, and Mdle. Scasi, who has come from the Alhambra. *Sindbad the Sailor* is at the Holborn, with an actress of some talent—Miss Maggie Bren-

nan—in the principal part. At the Standard, you may follow *Robinson Crusoe* from the day when he leaves Wapping to the day of his dream on the island. Of *Cinderella* at the Holborn Amphitheatre, under Mr. Hollingshead's direction, we have already spoken. The smaller, or less-known theatres, to north, south, east, and west—the Britannia, Victoria, the Pavilion, the Marylebone—are all provided with their pantomimes, and with holiday-folks to see them.

THREE or four West-end playhouses find their old attractions sufficient. The Lyceum with *Hamlet* and Mr. Irving naturally ignores Christmas. The Vaudeville finds that *Two Roses* and *Romulus and Remus* will suffice for the holidays, and Mr. Byron's comedy is therefore still in the background. At the Prince of Wales's people who go to see the *Sweethearts* of Mr. Gilbert stay to see the Owl's Roost in Mr. Robertson's *Society*. At the Criterion the *Prés Saint Gervais* is firmly lodged. At the Strand, holiday people wax merry at *Old Sailors* and Mr. Farnie's bouffonnerie. At the Court, Brighton still attracts, and *Ixion* is at the Opera Comique. Miss Lydia Thompson has gone to the Globe, from the Charing Cross Theatre, and the little house in King William Street is tenanted for a few days by a company playing pantomime, ere Miss Cavendish returns to town with the *New Magdalen*. The Gaiety performance of *The Merry Wives of Windsor* was duly discussed in these columns last week, and here may close our chronicle of the theatrical events of Christmas-tide.

THIS afternoon there will be a performance of Lord Lytton's *Money* at the Gaiety Theatre. With the exception of Mr. Phelps the principal artists now at the theatre will take part in the representation. And this day week there will be a performance of *The Lady of Lyons*, Mr. Kendal playing Claude Melnotte, and Mrs. Kendal Pauline.

THE Royalty Theatre will open at the end of January, we understand, under the management of Miss Dolaro, our best actress and singer in *opera-bouffe*.

MISS FARREN is acting at Manchester during the Christmas holidays.

MR. GEORGE RIGNOLD sails for New York, where he is engaged to act Henry V., in the revival of Shakspeare's plays at Booth's Theatre.

MR. EDWARD RUSSELL, now editor, we understand, of the *Liverpool Daily Post*, and sometime dramatic critic of the *Morning Star*, has written a long and careful and eloquent pamphlet on the Hamlet of Mr. Irving. It is published by Messrs. Henry S. King and Co., and we can at least say of it more than can be said for most productions in the unpopular pamphlet form—it was worth publishing. As a matter of taste we think it is disfigured by the frequent half contemptuous allusions to contemporary writers on the drama as "dramatic reporters." But, taste apart, as a matter of fact no actor of any genuine ability has any reason to complain of the absence of recognition on the part of the critics. The critics, probably, are too happy to find a new light to cherish any desire of hiding it under a bushel. Undoubtedly a good deal of long-accepted experience does still block the way to new talent at the theatres, but the Stage is not the only profession where this phenomenon may be observed, and certainly new ability is recognised by the critics directly the manager allows it an opportunity to be heard. In the particular case of Mr. Irving there is not much to complain of. Opinions must of course differ, but in the main we suppose Mr. Irving has now been pretty generally accepted as the leading actor of his time, and his honours have been promptly won and not grudgingly bestowed.

To come to the matter of Mr. Edward Russell's pamphlet, the author's endeavour is to show what new features the new Hamlet possesses. He takes

as his motto the "Now I am alone" of the second scene of the second act. Mr. Irving, he says, has noticed that Hamlet "is not merely simple-minded, frankly susceptible, and naturally self-contemplative, but has a trick—not at all uncommon in most persons whose real life is an inner one—of *fostering and aggravating his own excitements*." And he further adds: "The vivid, flashing, half-foolish, half-inspired, hysterical power of Irving in the passages where it is developed, is a triumph of idiosyncrasy, which, even with the help of the traditions he is founding, is not very likely to be achieved by any other actor." It is not so much, however, in throwing new light on the performance to those who know the performance well, or in throwing new light on the character to the many who know the character well, that Mr. Russell excels. It is in seizing the individuality of the actor, and sketching very vividly for all readers the outline and manner of his representation. The following passage, for instance, contains several true and penetrating observations:—

"While believing that Hamlet may be successfully played with almost any physique which is not obnoxiously unromantic, we avow the opinion that such a physique as Irving's—nervous, excitable, and pliant, suggestive of much thought and dreamy intellect, yet agile and natural and individual in its movements—comes nearer the normal English preconception of such a character than one more characterised by physical beauty and gesticulatory and elocutionary grace. In moments of high excitement Irving rapidly plods across and across the stage with a gait peculiar to him—a walk somewhat resembling that of a fretful man trying to get very quickly over a ploughed field. In certain passages his voice has a querulous, piping impatience which cannot be reconciled with stage elegance. But there is no reason why Hamlet should not have had these peculiarities; and if we are to see him really living in the midst of what has come upon him, the genius of the actor who accomplishes this all-important feat as only genius can, will be distinctly helped by any little ineffaceable peculiarities which, while not inconsistent with the character, give the representation of it a stamp of personal individuality. This, though a minor characteristic, has greatly distinguished Irving's acting in all his noted parts. . . . In each case—in Digby Grant, Mathias, Eugene Amm, Philip, even in the necessarily stilted King Charles, and, in spite of too young-looking a countenance, most pre-eminently in Richelieu—play-goers have felt that they have come to know a new and distinct and actual person, just as really and with just as true a sensation of novelty and kindled curiosity as when an interesting acquaintance is made at a dinner-table or in travelling. The secret lies in a bold combination of tragedy with character acting, which Irving has been the first to essay."

Mr. Russell is not quite satisfied with Irving in the opening of the scene between Hamlet and his Mother. He does not, he says, give the usual force to the question, "Is it the King?" in which "Charles Kean was, and Sullivan is, great. The idea that Hamlet is startled into the most vehement excitement by the thought that he has done upon hazard the deed for which he has been trying to nerve and prepare himself, does not appear to have been so overpoweringly present to the new Hamlet as to his predecessors." But it may be rejoined, when Hamlet makes the pass through the arras, he naturally thinks the King the most likely person to be in his mother's chamber; hence the quietness of the question "Is it the King?" Mr. Russell having traced the whole course of the Lyceum performance, and commended, by-the-by, that gesture of the lifted hand to the sky in the last moment, which the *Spectator* pronounced against and which the actor has we believe now abandoned, concludes in the following terms an eloquent and thoughtful eulogium:—

"So dies Hamlet—but lives immortal; henceforth more than ever a pathetic ideal of refined humanity, torn and wrecked upon cruel and coarse troubles; of young philosophy; of peering irresolution; of awed yet venturesome imagination; of wayward trickiness;

of religion faintly clouded with doubt, yet clear in tenderness of conscience and purity of sweet counsel; of love, domestic and sexual, embittered and shattered; of a heart riven by the sorrow most trying to it; of powers coping with problems horrible either to be mastered by or to master; of thoughts teeming with imagery and conjecture, on which the world never tires of meditating; of a fate, fitfully shunned, recklessly challenged, and at last encountered by mere chance medley; of many other things, also, which even Shakspeare can barely express, and about which lesser men can only wrangle.

"To present this matchless figure worthily and vividly to the men of his time has been the highest ambition of every great actor, and that ambition Henry Irving has abundantly attained. To prove it, we have dwelt not on his general philosophical sublimity or tragic grandeur, in which he could but rank with noble predecessors, but on the features of Hamlet's being he has especially revealed and illuminated. In this character a thousand undying beauties and significances of art have been piously cherished from age to age. To Irving belongs the merit of snatching—with a hand feverish, perhaps, but sure—graces which were not, and can hardly become, in a stage sense, traditional. He has made Hamlet much more, and something more ethereal, than a type of feeble doubt, of tragic struggle, or even of fine philosophy. The immortality of his Hamlet is immortal youth, immortal enthusiasm, immortal tenderness, immortal nature."

AN anonymous contributor to *Macmillan's Magazine* has an article on "The New Hamlet and his Critics." The contributor's great charge against Mr. Irving's critics is that they have praised him over much, and his great charge against Mr. Irving is that his performance is melodramatic. That is what many people expected it to be; that is what it proved, we think, not to be. The contributor to *Macmillan* writes of the play like a scholar, but of the acting like a novice. It boots not, therefore, to discuss with him the grounds of an opinion generally adverse. Common premises would be wanting to the discussion, for the *Macmillan* critic is continually blaming Mr. Irving for having failed to convey to him just those impressions which to most of us the actor did convey so distinctly.

OFFENBACH's long-expected piece, called *Whitington*, has been produced at the Alhambra. It is a long spectacle, with choruses and ballets, as all Alhambra pieces are.

DEJAZET, profiting by the temporary enthusiasm got up on her behalf some months ago on the occasion of her benefit—when half the actors and actresses in Paris appeared before half the people of the great world—has engaged to give a series of representations at the Paris Vaudeville, and these performances have now begun. Born in the last century, Dejazet carries into our day some of the stage traditions that she alone can possess. Her delivery of a couplet and her exact and formal and very clear pronunciation are things to be remarked on now as curiosities. She plays an old woman of sixty-five—being herself a dozen years older—and it is, perhaps, only good-natured fiction and not history which reports that she has to paint wrinkles every night, for her part, so that she may manage to look old enough to fill it.

ONLY two or three weeks ago we told the story of Sardou's *La Haine*—the great drama at the Paris Gaité, which, though it could not be well reported of on the whole, still, in consequence of some dramatic qualities and much splendour of mounting, bade fair to be performed for several months to come. It has suddenly been withdrawn. Offenbach informed Sardou that it was no longer paying its nightly expenses, and Sardou forthwith requested that it should be played no more. *Orphée aux Enfers* is now played instead of it, and the Gaité will not in future venture on any drama of an ambitious kind.

Philiberte, a charming little comedy by Emile Augier, has been revived at the Français, for the

second *début* at that theatre of Mdlle. Emilie Broisat who comes from the Odéon. The revival has been entirely successful. The piece was played first of all at the Gymnase, when the most important part was played by Madame Rose Chéri. The impression made by Mdlle. Broisat's art is highly favourable, though it is objected that she is too handsome for the part, and that it would have fitted better Mdlle. Blanche Baretta (who is coming to the Français), and for whom the celebrated line

"La grâce, plus belle encore que la beauté" might have been expressly written.

PHÈDRE, which was performed at the Français on the anniversary of Racine's birth, was repeated on Tuesday before the Tuesday subscribers to the theatre, Mdlle. Sarah Bernhardt having, in the difficult laborious part of the heroine, almost surpassed expectations sure originally to have been high. The fourth act was too much for the actress's physical force, but her conception was good throughout, and her execution good and striking at most points. One says at once, writes M. Caraguel, "avec quel soin elle avait étudié et composé ce personnage de Phèdre, qui était le triomphe de Rachel, et qui a été depuis l'écueil de plus d'une tragédienne. Le succès a été très grand et aussi complet qu'il pouvait l'être; je veux dire que Mdlle. Sarah Bernhardt a pleinement répondu à l'attente du public. On était sûr d'avance"—and here M. Caraguel describes with more happiness than usual the characteristics of the artist—"qu'elle apporterait dans ce rôle nouveau pour elle les qualités éminentes qui la distinguent: un grand sentiment poétique, une diction harmonieuse, le goût et la mesure, et cet art savant du geste noble et des attitudes sculpturales par où elle rappelle quelquefois Rachel." Mdlle. Bernhardt will be seen in London in due time—when some of her great qualities are gone, probably.

MUSIC.

NEW MUSICAL PUBLICATIONS.

"THE Rose's Pilgrimage," a fairy tale taken from a poem by Moritz Horn; composed by Robert Schumann, Op. 112. Vocal Score. The English translation by Constance Bache. (Stanley Lucas, Weber & Co.) Schumann's most poetic and charming cantata *Der Rose Pilgerfahrt*, deserves a far more detailed notice than is possible in these columns. The exquisite little poem by Moritz Horn supplied him with a subject which exactly suited the peculiar vein of his genius. The argument may be given in a few lines. A rose desiring to know what love is, prays to the Queen of the Fairies that she may be changed into a mortal maiden. Her prayer is heard, and the Queen gives her a magic rose-bud, which will ensure her earth's greatest pleasures so long as she retains possession of it. If once she loses it, however, she must die, and become once more a mere flower. The Rose-maiden passes through various adventures, loves, marries, and becomes a mother. She then places the magic rose-bud in the hands of her infant, dies, and becomes, not (as foretold) once more a rose, but an angel to watch over her little one. The music to which Schumann has set this pretty fairy-tale differs in several important respects from that of most of his other large works. Its general character can be most exactly described by the German adjective "volkstümlich"—not merely "popular" music in the ordinary sense of that term, but music written in the spirit, and to some extent also in the form, of the "Volkslied." There are but few largely developed movements, the most important being the Hunting Chorus (No. 16), the two Wedding Choruses (Nos. 21 and 22), and the scene between the Rose and the Queen of the Fairies, with the Charming Fairy Chorus alternating with the solo parts. The greater part of the music consists of short and comparatively simple solos and duets. That the character of the

whole is thereby rendered somewhat fragmentary cannot be denied; but the grace and beauty of the individual portions is such, that in spite of this defect the interest is well sustained. The whole work is comparatively so easy of execution that it has only to be known to become a favourite with amateur musical societies, who will find it quite within their reach. It is at the same time of sufficient importance to be worthy of production at important concerts—such, for instance, as those at the Crystal Palace. The English version of the words is very good.

The Songs of Wales. Edited by John Thomas. (Cramer and Co.) This handsome octavo volume of nearly 400 pages contains, as stated in the preface, "a larger amount of the National Music of the Principality than any other work." Here are reproduced, not only the entire contents of the three volumes edited by the late John Parry, and of the three edited by Mr. George Thomson, of Edinburgh, but also a certain number of Welsh melodies added by the present editor, and not comprised in either of the works named above. Those who are acquainted with Welsh music will not need to be told of the peculiar and wild charm of many of the melodies; those to whom they are unknown cannot do better than procure this work, in which they will find very much worthy of their attention. A special feature of this volume, and one which will render it particularly interesting to musicians, is, that of many of the airs two or three arrangements are given by various composers, affording an opportunity of comparing the treatment of the same melody by different hands. There are eighteen airs harmonised by Beethoven, and forty-one by Haydn, the other principal arrangers being Kozeluch, John Parry, C. H. Purday, and the present editor, Mr. John Thomas. Many of the songs are also given not merely as solos, but as part-songs. The whole work is preceded by an interesting historical introduction by Mr. C. H. Purday. The "Songs of Wales" forms a valuable addition to the existing collections of national music.

Praise the Lord. A Sacred Cantata, composed by Jacob Bradford, Mus. Bac. Oxon. (J. Mac Dowell & Co.) This cantata was composed as Mr. Bradford's exercise for his Bachelor's degree. Its object was therefore to show the extent of his knowledge and technical acquirements rather than of his inventive talent. As a general rule works written to order, or for special occasions, afford no fair indication of the abilities of their writers; nor would it be just to judge of Mr. Bradford from the present cantata, except in so far as it gives proof of the thoroughness of his studies. The ten numbers of which the work consists are for the most part amply (sometimes too amply) developed; they contain much good writing, especially in the stricter styles of composition, but show comparatively little individuality, and are in places somewhat dry. The cantata as a whole does credit to the musical education of the composer, who is (as appears from the dedication) a pupil of Sir John Goss; in other respects it is only right to reserve an opinion as to his powers.

A Manual of the Elements of Vocal Music, for School Use, by F. Leslie Jones (Longmans, Green & Co.), is a very excellent and practical little treatise. Mr. Jones evidently understands his subject, and knows how to teach. He adopts the system of singing by key-relationship, which is undoubtedly the easiest as well as the best method of learning to sing at sight. Within the compass of some eighty pages a large quantity of matter is contained, by no means the least valuable part of which will be found the hints to teachers as to the best methods of imparting instruction. This little book can be heartily recommended.

It is impossible in a paper the musical department of which forms a comparatively unimportant portion of the whole, to keep pace with the activity of the periodical press. We cannot therefore notice in detail the contents of the recent

numbers of the *Musical Monthly* (Enoch & Sons), and the *Organist's Quarterly Journal* (Novello, Ewer & Co.), which lie before us. It must suffice to say that an examination of them shows them to be fully up to their average of excellence, and that those who are in search of novelties, whether for the organ, piano, or voice, will find in these publications pieces adapted to the most varied tastes. He must be hard to please who does not meet with anything to his liking.

From among an accumulation of songs and piano pieces awaiting notice, may be selected for special mention the song "Why didst thou ever leave me?" by Charles Salaman (Lamborn Cock), a very graceful and elegant little piece, in the somewhat unusual form of a recitative and air; the song, "Thy Spirit's low replies," by Rosetta O'Leary Vinning (same publisher), a very good and by no means commonplace song; "Sunshine," by Berthold Tours, and "The Coming Year," by Gabriel Davis (Wilkie, Wood & Co.); also two very pleasing part-songs, by Charles Salaman (Novello, Ewer & Co.), one of which, "There is an hour," is written for mixed voices, while the other, "Fair is the swan," is for an alto, tenor, and two basses. In piano music can be recommended No. 4 of *Wayside Sketches*, by Arthur O'Leary (Novello, Ewer & Co.), which, though only a "sketch," is a very interesting little piece; a well-written "Impromptu" by Westley Richards (Lamborn Cock); a set of variations by the same on "Drink to me only," somewhat old-fashioned in form, but clever and brilliant; and, lastly, a "Concert Study" by J. Baptiste Calkin (Ashdown & Parry), which is an excellent exercise on double notes.

EBENEZER PROUT.

A LAW-CASE of some interest to singers is recently reported from Breslau. Frau Robinson, a well-known opera-singer of that town, had a clause in her agreement with Herr Schwemer, the manager of the theatre there, that certain rôles of her repertoire were to be reserved for her exclusively. Toward the close of her engagement disputes arose between her and the manager, one cause being that Herr Schwemer had at various times given her parts to other singers. As the agreement provided that he should in such case pay a penalty of 3,000 thalers, the lady brought an action for two breaches of contract, laying the damages at 6,000 thalers. In the result, the Court ordered the manager to pay 3,000 thalers (450*l.*)

RICHARD WAGNER has recently visited Leipzig, and attended a performance of Spohr's *Jessonda* at the opera there; the object of his visit being to find more singers for his Bayreuth performances. How far he has been successful we have yet to learn.

THE Italian Opera at Brussels is to open during the present month with three of Mozart's operas, *Figaro*, *Don Giovanni*, and *Così fan tutte*.

It is stated by the *Neue Zeitschrift für Musik* that the bazaar in aid of the Bayreuth celebration, which was lately held at Berlin (as mentioned in last week's ACADEMY), realised nearly 11,000 thalers (1,650*l.*)

LACOCQ's comic opera *Giroflé-Girofla* achieved a great success last week at Berlin, when it was produced at the "Friedrich-Wilhelmstädtische Theater." The same opera is in rehearsal at the Carl-Theater in Vienna, where *La Fille de Madame Angot* has been performed nearly 150 times since last January.

DR. OSKAR BERGGREN, the director of the Vienna Branch of the International Mozart Institution at Salzburg and of the Vienna Wagner Society, has come to London in the interest of those two societies. We hear that a branch of the "Mozarteum" is being founded in London under distinguished patronage, and we shall shortly be able to give full particulars.

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LITERATURE.

Speeches of Lord Lytton, now first collected, with some of his Political Writings hitherto unpublished. And a Prefatory Memoir by his Son. In Two Volumes. (Edinburgh and London: Wm. Blackwood & Sons, 1874.)

NOTWITHSTANDING the eminence attained by the late Lord Lytton in so many different branches of literature, in poetry, in the drama, and in fiction, it is nevertheless strictly true that he was by no means a good English scholar. We have been struck in reading these volumes with the frequent recurrence of wrong words, clumsy constructions, and slipshod grammar; and we think that in some instances his editor could have done well to correct them. For example, "The ministers to whom we owe these guarantees of order and prosperity, so long as they remain sensible of their true position, the position of a mediating government between perilous extremes, must continue to represent the only administration worthy of public confidence." Ministers do not represent an administration. They are an administration. Again, "Throughout all the Germanic nations I know not one in which we are not viewed with resentful mistrust, or which does not hear with a scornful smile of our own preparations against the danger for ourselves in which we have declined all sympathy with the fears of others." What is "in which"? Or, again, "Time is on the side of every agency which resolves into their ancient conflict that union of every element which informs states and nations with individual vitality and soul." "Their conflict" should be "its conflict;" and even then the English would be very queer. It is a pity, we think, that Lord Lytton did not take more pains to make his fiction worthy of his eloquence, the ablest specimens of which are occasionally spoiled by this laxity, the last quoted sentence in particular occurring in one of his finest perorations containing one of the happiest storms on record.

We learn from the "Prefatory Memoir" that Mr. Bulwer entered Parliament in 1831, for the borough of St. Ives; and that in the first reformed Parliament he sat for Lincoln. At this time he was a Liberal, but a strong Protectionist; and one reason why he selected Lincoln was that the electors of that town were all in favour of the Corn Laws. He retained his seat through the general elections of 1835 and 1837, but lost it in the Conservative reaction of 1841. And from

that date he remained out of Parliament till 1852.

"During the ten years in which he had sat in Parliament on the Liberal side of the House, he had spoken and voted against the still tolerated property in slaves. He had, both by his speeches and his writings in the *New Monthly* (which he then edited), energetically opposed the Coercion Bill for Ireland, and the coercion policy in Canada. He had obtained an Act conferring copyrights on dramatic authors, and had originated what ultimately led to international copyright. He had obtained important ameliorations in the taxation of newspapers, and prepared the way for the complete abolition of all imposts upon public information. He had by his contributions to political literature suggested many of those reforms which have since been effected in the Poor laws. He had supported the amendment of the Factory Act of 1833, and had urged the removal of the site of the Royal Academy from the National Gallery—a change which was effected thirty years later. He had spoken and written in defence of the principle of an Established Church, but also as an ardent advocate of justice to Dissenters on the question of Church Rates."

He had also obtained the appointment of a Parliamentary committee to enquire into the monopoly then enjoyed by the two Royal Theatres, an enquiry which unfortunately has not answered the purpose for which it was suggested. The present Lord Lytton complains that during the eleven years of his father's absence from the House of Commons the local agents and political leaders of the Whig party "consistently endeavoured to prevent his return to Parliament," though he had contributed largely to Lord Melbourne's recovery of power in 1835. His *Letter to a late Cabinet Minister*, published in the autumn of 1834, had, according to the present Lord, a prodigious effect upon the public. Fourteen editions of it were sold in a fortnight; and it reached twenty editions at the price of 3s. 6d. Lord Melbourne himself is said to have assured the author that his pamphlet had done a great deal to turn the scale at the general election, and to prevent a Conservative majority. This is a very interesting statement, and makes us curious to see this production of Lord Lytton's pen; since we scarcely should have thought that his style was suitable to the treatment of popular politics. That it proved effective in this case, however, seems beyond a doubt; and certainly if the Whig party showed their gratitude in the way we have described, they deserved no more support from literature. As late, however, as 1846, Sir Bulwer Lytton seems still to have been a Liberal, as in that year he addressed a series of letters to Lord John Russell, on his return to power, in which he spoke like an adherent. He remained a Protectionist, however, to the last, and in 1852 he was returned for Hertfordshire as an avowed supporter of Lord Derby. On this occasion the following scene took place at Hertford:—

"The farmers who supported those candidates had ridden into Hertford early on the nomination day, and endeavoured to occupy the ground in front of the hustings. But this heavy cavalry was ignominiously routed by a severe fire of stones and brickbats, and the field of battle remained in possession of a body of roughs from Ware—the foot-soldiers of the Liberal army."

"The attempts of the two senior Conservative candidates to obtain a hearing from this hostile audience failed lamentably; but when, after some

helpless gesticulation in dumb show, they retired to the back of the booth, and my father advanced to the front of it, the storm of yells and execrations broke out with redoubled fury. Under the hustings, and on a level with the crowd, was a small balcony erected for accommodation of the reporters of the London Press; and in it those gentlemen, having nothing to report but inarticulate noise, were seated like the gods of Epicurus, who

"Smile, and find a music centred in a doleful song, Like a tale of little meaning, though the words are strong."

"Suddenly there broke from the crowd a cry of surprise, succeeded by a silence of curiosity. On to the reporters' table in this balcony my father had leapt down from the hustings above it, upsetting the ink-bottles, and scattering the pens supplied to record his discomfiture. He was determined to be heard, and he was heard. He had gained all he needed—a moment's silence. Wisely refraining from any attempt at a set speech, he entered into conversation with the noisiest of the hostile ringleaders, mollified the man by a good-humoured joke, shook hands with him, drew him into a humorous argument, and then slid imperceptibly from personal conversation into public speech. He spoke, I think, for an hour or more; and was listened to in the most respectful silence, interrupted only by the most cordial cheers."

We have always understood that the late Lord Lytton was a very successful canvasser, and knew how to make himself popular with the farmers and tradespeople. In 1858 Sir Bulwer Lytton was Colonial Secretary, and distinguished his brief tenure of office by the creation of a new colony, British Columbia. At this time he wrote a letter to Mr. George Bowen on the duties of a colonial governor, which is here republished, and is certainly a very able paper. Lord Lytton was prevented by his health from joining the third Cabinet of Lord Derby, and for the same reason never spoke in the House of Lords, though he once moved the adjournment of the debate, and prepared a speech for the occasion. But when the time arrived he was unable to deliver it.

The oratory of Lord Lytton was of a highly ornate character, abounding in classical allusions, and gemmed with richly-wrought periods. But his diction lacked purity; and his constructions are sometimes more inelegant than can be excused even by the heat of debate. His speeches, moreover, were generally prepared beforehand, so that he had not even that apology to offer. They had not a great deal of power, nor a great deal of nature. But they were dignified, and eloquent with that kind of eloquence which most professed men of letters are able to summon up at times. Some of his most highly finished passages rise to a considerable height, and one from which we have already quoted is perhaps as good of its kind as anything which living men have ever heard within the House of Commons. Mr. Gladstone had said (1866) that "time was upon his side." "Yes," said Sir Bulwer Lytton, "it is so"—

"Time is on the side of all destroyers. Time is on the side of every agency which resolves into their ancient conflict that union of every element which informs states and nations with individual vitality and soul. Time, while we speak, is, no doubt, at his silent work upon this old Commonwealth of ours. Even at the moment when it will seem to posterity an act of madness on our part to hazard by experiments fatal to every an-

cient state in which they have hitherto been tried, the doctrines of a race which unites a freedom that seemed hopeless to the philosophers of Athena, a commerce that would have seemed a fable to the merchants of Tyre, with an empire unknown to the Roman Caesars, and unconceived by the wildest dreams of Alexander. Yes, no doubt, Time is on your side. But Time is the enemy, and not the friend of genuine patriots and careful statesmen. For it is their task not to hasten, but delay to the longest period permitted to human hope, and to human genius, the ultimate victory of Time in the decline and downfall of their native land."

This is a good specimen of Sir Bulwer Lytton's eloquence at its best. But even here it will be seen that there are common expressions which detract a little from its effect. "The doctrines of a race" is surely very awkwardly situated. And the last sentence of all is not as well chiselled as it ought to be. After "the victory of Time" one expects the word "over," not "in." Or if we keep the latter, then we require some such word as "struggle" or "contest" after it. Lord Palmerston told the Queen that one of Sir Bulwer Lytton's speeches on Reform was one of the finest he had ever heard delivered in the House of Commons. This we suppose was in 1860. The speech certainly is a very good one, and, like most good speeches, was better perhaps to hear than to read.

The opinions of Lord Lytton were perfectly independent and original. On several important questions he differed from his party entirely: and not questions of a kind to which his previous Liberal connexions had in any way committed him. For instance, he was very much opposed to the transfer of India to the Crown. He also disapproved of what was at this time a favourite policy with the Tories, namely, the Anglo-French alliance. And as far as can be gathered from the tone of his letters, he disapproved of that growing inclination towards peace with Russia which began to show itself after the fall of Sebastopol. In some of these letters he refers to the *Press* newspaper, which was then the acknowledged organ of the Tory leaders, and condemns the pacific policy which it advocated. His son says: "He has every reason to believe that this tone was not inspired by the chief of the Conservative party." We not only know that it was so inspired, but we think it was inspired wisely. If Lord Lytton will turn to the columns of that journal for the autumn months of 1855, he will find several articles pointing out the tendency of wars to outgrow their original design. A war begun for one object is often continued for another. And what was originally a defensive war, too often drifts into an aggressive one. It was feared that the Crimean war might run some such course as this if peace were not made when its primary object had been gained. The Tory party fancied they discovered in Lord Palmerston some disposition to prolong the war for the purpose of humiliating Russia, after we had gained our point by securing the integrity of Turkey. Lord Lytton, we think, will find that this was the true state of the case; and though the Tories may have been mistaken, there was nothing inherently improbable in the supposition which they acted on, and certainly nothing which deserves the epithet

of fantastic. On the subject of our foreign policy in general a great many people at the present day will probably agree with the late Lord: namely, that the old-fashioned Austrian and Russian alliances of the eighteenth century were more valuable to England than the French one. But the policy of Austria and Russia, no less than that of France, has changed a great deal from those days; and we must not judge the Anglo-French alliance of 1854 from the point of view at which we stand now.

Lord Lytton left an interesting fragment behind him on the "Genius of Conservatism," which displays a good deal of thought and considerable discrimination. His remark that the nobility of France was never an aristocracy in the proper sense of the term—that is, a governing class in the country—though the distinction is rather an arbitrary one, points to a fact which explains a great deal of the history of the nation, as well as its present leaning to autocratic government. Lord Lytton is perfectly right in saying that Conservatism and Toryism are two very different things. But he has not put the difference quite correctly. Conservatism, he says, would maintain all those institutions which harmonise with the genius of the nation, no matter what they are. Thus, Conservatives are democrats in America, aristocrats in England, and imperialists in France. It may be objected to these illustrations that republicanism is as much a national institution in America as democracy. But to waive the question for the present, he describes Toryism as the creed which favours a particular form of government, namely, the monarchical, and views with suspicion the exercise of power by the people. It is quite true that the essence of Toryism is monarchy, but it is untrue that it begins and ends with that. The history of Toryism in this country is a history of the struggle between national instincts and traditions, and the attempt to naturalise exotic ones. The English people, for instance, always cling to the idea of their old national Royalty as something distinct from either a doge or a despot. Likewise, down to very recent times, if not still, they cling with equal tenacity to the idea of the National Church, as is shown by a succession of popular demonstrations during nearly a century and a half. Toryism, then, though the embodiment of special, ecclesiastical, and political principles, is also equally national with, and more truly popular than, Conservatism.

We look forward to the *Life of Lord Lytton*, promised us by the present Lord, with extreme interest. It ought to be, we think, among the dozen best biographies in the language. T. E. KEBBEL.

Letters from India and Kashmir. Written 1870. Illustrated and annotated 1873. (London: George Bell & Sons, 1874.)

Most modern books of travel, perhaps to an even greater extent than most modern works of history or fiction, illustrate the restlessness of modern thought and action, the changes that have been wrought in the methods and circumstances of daily life, the impatience and tendency to run in a groove

that is the bane of modern civilisation. Steamboats and railways have not more surely put galleys and coaches to flight, than statistics, agglomerated facts, and more or less accurate compilations, the personal observation, the proved experiences, the early charming garrulousness of elder times and travellers. Much more "general information" is gathered together, but the dramatic and personal element is for the most part missing, and events succeed each other with such rapidity in narratives of world-circling journeys, that they leave no more impress on the mind than the sliding scenes of a magic lantern. The gap is not greater between the writings of Froissart and Macaulay, than between those of modern travellers and their predecessors Columbus, Varthema, Friar Jordanus, Marco Polo, and such like, into whose pages haste and noise enter with as measured a ceremony as the cumbersome pageantry of war upon the stage of their day.

Perhaps the slow processes of persistent action are not modern virtues. Young, rich, and leisured Englishmen are not apt to spend their time in patiently exploring antiquity in her remotest citadels, or in founding empires; but to scamper round the world at steam pace, to be fêted in civilised, and shoot in uncivilised regions, to record in print the time-honoured gossip of the colonies visited, to get a general idea of "what's interesting," or to "say" they've been there, is what all who have vitality of nature and wit may do, and do nowadays.

This being so, it is refreshing to come across such a book as the volume before us, combining as it does much of interest contained in the works of earlier chroniclers, with the aspects of modern travel for a year in India and Kashmir, of which it is so pleasant a record. The writer of the work has compiled it from letters written home at the time of the journey, rightly judging such sketches, done on the spot, to have a charm not always belonging to more finished pictures. The letters, which are written with admirable taste, and contain a good deal of miscellaneous information, have been carefully pruned; and the lengthy tediousness of a narrative of "board ship" life has wisely been omitted.

Passing by Perim, "first garrisoned by the British in 1799," down the sea spoken of by Sir John Mandeville, in 1366, as "*not more read than another Sea*," the writer reaches Aden, of which a lively and interesting account is given, not omitting notice of its nine fine reservoirs for rain-water, mentioned by Ibn Batuta in 1324, and restored to use by the British Residents, Sir William Coghlan and Sir William Merewether. Aden was the first conquest of Her Majesty's reign, being taken in 1839 by 700 European and native troops, under command of Major Baillie, in restitution for treaties broken and violence offered, by the Arab Sultan, to a crew of British subjects three years before.

Of Bombay (the second city, by the way, not the third, in point of population in the British Empire*), of her lovely position, her

* The population of the three principal cities of India, as per last census, were: Bombay, 644,405;

palm-girdled bay backed by the blue hills of Matheran, her crowded bazaar, her shadowy cave-temples and mysterious Towers of Silence, much is to be said, though the writer went too late to India to be aware how completely the aspect of the old unhealthy wall-hemmed-in city had been revolutionised since 1862.

Bombay and Tangier came into English possession in 1662 as part of the dowry of the Queen of Charles II. Baldoens in 1672 mentions both as "places of no considerable traffic," and Bombay being found unproductive to the Crown, was rented of the King by the East India Company from 1668 for a yearly rent of 10*l.* in gold. In the same year the company sent their first order "for 100 lb. weight of the best tea"—the export trade in which has for the last ten years "exceeded eighteen millions." Calicut, the home of the comely Nairs, where Vasco de Gama first landed, and whence calico derived its name and fame, appears to be still celebrated for the beauty of its inhabitants; though the method taken by them to enhance it, and observed by Master Caesar Fredericke, in his *Eighteen Yeeres Indian Observations*, in 1563, still prevails. "The Nairs," he says,

"and their wives use for a braverie to make great holes in their eares, and so big and wide that it is incredible, holding this opinion, that the greater the holes bee the more noble they esteeme themselves. I had leave of one of them to measure the circumference of one of them with a threed, and within that circumference I put my arm up to the shoulder, clothed as it was, so that in effect they are monstrous great."

Of the Todas, the aborigines of the Nilgiris, and of the curious life-size terra-cotta idols of the Coimbatore district, of which "some," says Mr. Ralph Fitch, in 1583, "bee like a Cow, some like Monkeys, some like Buffles, some like Peacockes, and some like the Devill," much interesting information is given, on which want of space alone forbids our commenting.

"The scenery of the Coonoor Ghaut is," the writer says, "enchanted. . . . Detained at Ootacamund later than was intended, the shades of night had fallen before we reached the plain; but a crescent moon shone through a rift in the clouds, and disclosed the deep shadows of the wooded ravine, from which arose the roar of a mountain torrent. The fascination of the scene was indescribable, when, as the night grew darker, myriads of fireflies lighted up an illumination in the groves. The colour of the leaves they most affected was made distinctly visible by the lights floating round them, and some of the most favoured trees led you to fancy that the whole fairy court, out on its revels, was celebrating with befitting splendour some royal festival."

Passing by the cathedral of Cochin, in which Vasco de Gama was buried, and which merits a visit both for its own sake and for that of the tombs it contains; Ceylon, that "demi-Paradise," and the rock-hewn city of Mahabalipur, we come with speed, *via* Madras, to Calcutta. Of the present increasing facilities of transit in India, the writer observes that they

"are modifying the character of peoples so divided

by races, languages, and religions, that to amalgamate them would seem a hopeless task, though it is being accomplished by patient counsels. Such too is the spread of education, through the efforts of Government, private benevolence, and missionaries, that it is believed most of the inhabitants of Southern India will within twenty years speak the English language, and thus have a common bond in a national tongue."

We fear this view of the progress of civilisation and culture is somewhat over-sanguine.

That there is still an ample demand in India for the exertions of the British sportsman, is attested by the fact that "during the last fifteen years, in Bengal alone, 13,400 men, women, and children have fallen victims to tigers, leopards, and other beasts of prey." Of Calcutta, the population of which is, however, to judge by the latest census, greatly overestimated by the writer, an account is given that shows how sorely the just completed water supply and drainage works were needed—the absence of which was the fruitful source of epidemic cholera and fever. The enhanced price of living, consequent on the increasing prosperity of the country and the unequal balance of the imports and exports, presses in Calcutta, as elsewhere in India, more and more heavily every year upon fixed incomes, such as those of our Government servants; a fact that those who deprecate all increase to their salaries, and yet profess a wish to maintain the present tone and efficiency of the public services, ought to bear in mind.

Bank notes of the Indian Government pass at par in most of the large cities, but in the more remote regions native bankers charge a heavy discount on them. When the native public becomes convinced that the paper currency is a secure convertible medium at the Government banks, not liable to depreciation, "it will," as the writer justly observes, "be the greatest innovation in our Eastern Empire." *Aprpos* of representative money, mention is made of the copper currency adopted in lieu of gold by Sultan Mahommed Toghluq in the fourteenth century, who, wanting money to "conquer seven regions," issued, according to a contemporary account, orders that

"just as in China a paper-gold is current, so, too, in Hindostan, they should coin copper-gold in the mint, and make it pass current instead of silver or gold money, and employ it in all buying and selling. In consequence of this measure every Hindu's house became a private mint . . . to the serious detriment of the empire. . . . When such ruin fell everywhere upon commerce, and the copper tokens became viler than bricks, and were of no use whatever, Sultan Mahommed repealed his edict, and issued a new order, though with the fiercest wrath in his heart, that every one who had the copper coin might bring it to the treasury, and exchange it for the old gold money. . . . In such quantities was the copper carried that there were heaps of it in Toghluqabad like mountains, while immense sums passed out from the treasury in exchange for it, and this was one great evil which fell upon the State from this measure. And again, since the Sultan's edict had failed in bringing the scheme to pass, and the copper tokens had only absorbed a large portion of the revenue, the heart of the Sultan became more alienated from his people."

The water-carrier, as mentioned by Mr. Cowell in an article he contributed to the *Journal of the Asiatic Society of Bengal*, who saved Humayun's life at Chousa, and was

rewarded by sitting on the imperial throne for half a day, employed his short tenure of power by providing for his family and friends, and caused his leathern water vessel to be cut up into leathern rupees, and gilt and stamped with his name, and the date of his reign as sovereign prince.

Of Agra and the "peerless cupola" of her Taj Mahal, and the palace of her greatest monarch Akbar, "who" (as his son said), "sounded the great drum of sovereign power for a period of sixty-four years without a rival," we have a picturesque account. This great Mogul is mentioned by Coryat, in 1561, as—

"Akbar Shah, a verie fortunate prince, and pious to his mother, his pietie appearing in this particular, that when his mother was carried once in a Palankeen, betwixt Lahor and Agra, for that he travelling with her, tooke the Palankeen upon his own shoulders, commanding his greatest nobles to do the like, and so carried her over the river from one side to the other, and never denied her anything but this, that shee demanded of him that our Bible might be hanged about an Asse's neck and beaten about the town of Agra, for that the Portugals having taken a ship of theirs at sea, in which was found the Alcoran amongst the Moores, tyed it about the neck of a Dogge, and beat the same dog about the town of Ormuz; but he denyed her request, saying That if it were ill in the Portugals to doe so to the Alcoran, it became not a King to requite ill with ill, for that the contempt of any Religion was the contempt of God; and he would not be revenged upon an innocent Booke."

Pass we by the journey from Simla to Lahore, and the strange history of the Nurjehan, the consort of the Emperor Jehangir, whose tomb, with that of her husband, is four miles from the city. Of this gifted and beautiful woman the Emperor Jehangir says, in his memoirs:—

"In the whole empire there is scarcely a city in which this Princess has not left some lofty structure, some spacious garden, as a splendid monument of her munificence. She was betrothed to Sheer Afkan, but when that chief was killed" [notoriously by the contrivance of the worthy monarch himself] "I sent for the Kanzy and contracted a regular marriage with her, assigning for her dowry seven crore and twenty lacs of rupees (or 7,200,000*l.*), which sum she requested as indispensable for the purchase of jewels, and I granted it without a murmur. I presented her, moreover, with a necklace of forty pearls, which had cost me sixteen lacs of rupees. Of my unreserved confidence this princess is in entire possession, and I may allege, without a fallacy, that the whole fortune of my empire has been consigned to the disposal of this highly endowed family; the father being my dewan, the son my lieutenant-general, and the daughter the inseparable companion of all my cares."

Of Kashmir, its shawl makers, its world-famed Jhelum, its ruined temple of Marttand, its people; its *Chaugan* or Polo, played at night with lighted fire-balls and golden-headed sticks; and of the homeward journey thence by Peshawur, the marble rocks of the Narbudda, and the marvellous monolithic temple of Ellora (familiar by sight and name to the readers of Mr. Fergusson), time forbids our speaking. We can but recommend our readers to get the book and judge its merits for themselves. The volume is a beautiful specimen of typography, and the illustrations, engraved by Mr. Palmer from Mr. Robertson's drawings, "principally from the writer's sketches," are models of their

Calcutta, 447,601; Madras, 397,552. Compare with that of the principal English towns as per latest census: Liverpool, 493,405; Manchester, 351,189; Birmingham, 343,787; Leeds, 259,212; Sheffield, 239,946.

kind. We do not remember to have seen in illustrations to Indian travels any that in the same compass do such justice to the subjects here represented. The portrait of a Chuprassie (p. 36), and view of the curving Jhelum (p. 176) are both admirable in their way.

If, as we trust it will, the book reach a second edition, we would plead for greater accuracy in the statistics quoted, and for a map, and a fuller index, as among desiderata. May we hope that the same skilful heads and hands, of which this volume is the record, will again be employed for our benefit?

E. FRERE.

Life of H. R. H. the Prince Consort. Vol. I. By Theodore Martin. (London: Smith, Elder & Co., 1875.)

MR. MARTIN'S *Life of the Prince Consort* is the latest (we believe) and perhaps the most satisfactory of the numerous monuments which public gratitude and affection have demanded. The biography is not only interesting to contemporary readers, but it will be of the greatest value to remote posterity, who without this work might possibly remain in some doubt as to which of "the world's heroes," as Mr. Martin says, the other monuments commemorate. It was part of the late Prince's remarkable and singular merit, that he did not write his name on the chronicles of his age in large and brilliant characters. His influence was a silent and scarcely noticed one, and Mr. Martin's volumes are almost necessary to enable the English race of the future to understand the retiring and self-denying nature of its benefactor. It is Mr. Matthew Arnold, we think, who has said that men naturally dislike the born saint, who is in the world, and not of it, nor comprehended by it. The Prince Consort was not a saint, but he was misunderstood, and to a certain extent disliked, in the same way as a saint would have been. His character was so rounded, so complete and perfect, he was so absolutely adapted by nature and education to the place he filled, that slander could lay no hold on him, and goodnature could attach itself to no amiable weakness. In all the sad and curious records of royal marriages, it would hardly be possible to find the story of such a life as his. Without becoming a *fainéant* or a cynic, he kept his hand from venturing to touch the alluring insignia of power that lay almost within his reach. As a consolation he may be said to have taken all accomplishments to be his province, and thus managed to make dignified and graceful a life which fell short of being august. It is scarcely in human nature not to sneer at such modest and complete success, and it will scarcely be in our generation that the Prince's victory over unheroic difficulties, and ordinary temptations presented in their highest power, will be appreciated.

The early pages of this biography, "les enfances Albert," have somewhat the air of the most smoothly prosperous and moral of fairy tales. A princess and a prince are born within a few months of each other: the same *accoucheuse*, Mr. Martin tells us, assisted on both interesting occasions. They are beautiful, virtuous, and intended

by nature and by their excellent relations for each other. A benevolent fairy presides over their nurture, the Baron Stockmar. No one could do anything without Stockmar, who was a native of Coburg, and private physician to Prince Leopold. When the youthful pair arrived at the pleasing age of seventeen, the Prince with his father paid the Princess a visit in England. Then Stockmar saw to his bringing up, "with a view to the possibility of his being called to fulfil the duties of a Prince Consort." Surely never was a Prince so clever or so well taught since Prince Giglio carried off all the prizes at the University of Bosforo. Berlin was shunned as at once priggish and profligate, and Bonn was selected, where Fichte had the honour of opening the princely mind. "He distinguished himself by the rapid progress he made, especially in the natural sciences, in political economy, and in philosophy." He also gained the fencing prize, and no doubt the good-conduct prize would have fallen to him, if such a reward had been given at the University of Bonn. "Nor was music forgotten, of which the Prince was always passionately fond, and in which he had already shown considerable gifts as a composer." As we are in the chapter of music, it is impossible to resist quoting a beautiful passage from the pen of Lady Lyttelton. And it may save the fashionable reader trouble, if she will always study the places where Lady Lyttelton is referred to, and carefully skip those in which the name Stockmar occurs, the worthy Baron's letters being mainly about Virtue and that kind of thing. Lady Lyttelton writes, on October 9, 1840:—

"Yesterday evening, as I was sitting here comfortably after the drive, by candle-light, reading M. Guizot, suddenly there arose from the room beneath, oh, such sounds! . . . It was Prince Albert, dear Prince Albert, playing on the organ; and with such master-skill, as it appeared to me, modulating so learnedly, winding through every kind of bass and chord, till he wound up with the most perfect cadence; and then off again, louder and then softer. No tune; and I was too distant to perceive the execution or small touches, so I only heard the harmony; but I never listened with much more pleasure to any music. I ventured at dinner to ask him what I had heard. 'Oh, my organ! A new possession of mine. I am so fond of the organ, it is the first of instruments; the only instrument for expressing one's feelings.' (I thought, are they not *good* feelings that the organ expresses?) 'And it teaches to play, for on the organ a *mistake*! Oh, such misery!' And he quite shuddered at the thought of the *sostenuto* discord."

This admirable extract has made us digress from the Prince's education, which included a tour under Stockmar to Italy. Mentor notices in his pupil a weakness common to the young: he did not care for politics. A less frequent failing with princes was an indifference, and almost dislike, to the society of women. And he was inclined to spare himself trouble. Stockmar arrested all this, and throughout the volume kept on writing didactic letters, very much underlined, pointing out the value of earnestness, and the demerits of frivolity. It is the most curious thing in the story, that these epistles were highly valued, and the whole correspondence leaves an impression of simplicity and goodness of an old-fashioned sort. It

is Télémaque, it is Rasselas Prince of Abyssinia, it is Imlac, and Mentor, all over again in the nineteenth century. And Imlac never bores Rasselas, in this legend, Télémaque never wishes that Mentor would resume the shape of an old owl, and fly away. The end of the fairy tale, the pretty natural conclusion, was at hand: her Britannic Majesty in 1839 found "Albert's beauty most striking, and he is most amiable and unaffected—in short, *delightful*." There were no rivals, no wizards, no cruel giants to slay, only a recalcitrant House of Commons, which was stingy about the royal allowance, and perhaps a dragon or so in the Queen's former German governess, the Baroness Lehzen, who did not like to give up her authority. Of course there was some trouble about precedence, but these things will happen in the best regulated Courts.

For years the story is not a very interesting one—a great many children, a great deal of happiness, music, hunting—the Prince rode well to hounds—planting, the usual amusements of English gentry. Some scoundrelly attempts were made to shoot Her Majesty, and the lash put a stop to the mania. 1843 was a great year: the royal pair visited Louis Philippe, and their voyage was commemorated by Bon Gaultier in a lively ballad. The Emperor of Russia and the King of Prussia came to England, and the Emperor and the King of Saxony were entertained with the spectacle of a review. Lady Lyttelton mentions

"the really beautiful salute of Prince Albert, who rode by at the head of his regiment, and, of course, lowered his sword in full military form to the Queen, with *such* a look and smile as he did it! I never saw so many pretty feelings expressed in a minute!"

The Emperor told Lord Aberdeen he wished the Prince were his son, and he expressed a hope to the Prince that they might meet in battle, on the same side. The Prince very nearly said he trusted they might never see any interruption to the peaceful state of Europe, but he checked himself, "thinking the remark might be taken amiss." All this chapter will be fondly dwelt on by readers who feel how deeply unsatisfying are the usual brief notices that "Her Majesty walked on the slopes."

Times continue to be busy. Osborne is bought—a pleasant residence, where the Woods and Forests cease to trouble. Louis Philippe returns the royal visit, and behaves with much unction. The Prince relinquishes the notion of being King Consort and Commander in Chief; some time afterward the loyal University of Cambridge elects him as her Chancellor. The only obvious appearance of the Prince in the parliamentary affairs of 1847 was his coming to the House to hear a debate, which innocent act was twisted to political uses. The Irish Famine and the Corn Laws are part of the history of the nation, but the Spanish marriages had a personal interest for the Queen and her husband. Louis Philippe had declared at the Château d'Eu, during the royal visit to France, that he would urge the marriage of the Infanta "till the Queen of Spain was married and had children." He kept his promise in the usual fashion of kings, and the letter of his wi

the Queen of England on the subject ally announced the beginning of evils. The correspondence, in which Her Majesty's letters are full of quiet force and dignity, is said to have been in the portfolio which M. r  mieux (*teste* Mr. Stapleton) snatched from Louis Philippe as he fled down the grand stair of his palace and scrambled into his carriage. It is pleasant to learn that Stockmar quite approved of the conduct of our rulers, and went so far as to say, "the Queen and Prince improve greatly."

The Spanish difficulties were only one of the many sources of danger on the Continent on the eve of 1848. The Prince studied foreign politics with industry, and his memoranda for the guidance of our Ministry on the matter of Lord Minto's mission to Rome, and for the guidance of the King of Prussia in the matter of German regeneration, have a curious interest now that Italy is free, and Germany, we suppose, regenerated. Stockmar disapproved of the German memorandum, and it was never sent. The Prince's programme was not very like the course events have taken. Blood and iron were ingredients he did not love, and when one thinks how changed is England's position, and how little likely Mr. Disraeli is to annoy any foreign power by interference, one cannot doubt that the Prince was taken from the evil to come. We close this notice of a book whose main interest is its revelations of Royal home life, with an extract from a letter to her Majesty, from her sister, the Princess of Hohenlohe:—

"I well understand your having been sorry to leave the Highlands. Not only that style of country, but the way of living there was agreeable to you. I know that well from experience, coming home after a time of delightful independence. One feels so shut in on all sides, so tame. By legrees the old habits and occupations overcome that feeling. But there still remains a yearning after what is past, and which seldom comes again just so. That is life! and makes one feel very sad at times. With me it is not the feeling of sadness at the running down of life, year after year, but that everything which gives one pleasure, and is beautiful, should pass away like everything else, leaving only recollection as a mark of having been there. . . . I am becoming very resigned to what gives me pain or pleasure—not that I feel it less, but I am not afraid of things that give me pain; I have become so accustomed to it of late."

"That is life," and an entrance into life again, out of the record of courts, and the ecstasies of ladies in waiting. A. LANG.

SOCIALISM.

Socialism: Founded on the German Work "Kapitalismus und Socialismus." By the Rev. M. Kaufmann, B.A. (London: Henry S. King & Co., 1874.)

To English readers in general Dr. Sch  ffle's name is probably known only as that of a former Minister of Commerce in Austria. His tenure of that office was brief, but he has long ranked high among German economists, and was for some time Professor of Political Economy in the University of Vienna. He has made not a few enemies in Germany, as a politician, by allying himself, though a Protestant and a Liberal, with the

Ultramontane "Catholic-aristocratic party" in Austria; but although his political character is often assailed on this account, his philosophical attainments and ability are undisputed. He has, however, the failing, as an author, of excessive diffuseness, and his justly celebrated work, *Kapitalismus und Socialismus*, is said in Germany to be on that account *mehr gelobt als gelesen*, more praised than read. It grew out of five lectures delivered in the Museum of Industry at Vienna in 1870, subsequently developed and expanded into the fifteen lectures which the work contains; a circumstance which may help to account for some repetition and redundancy which Mr. Kaufmann has done well to prune in his condensed translation. Dr. Sch  ffle has not joined the Eisenach Congress, but the drift of his writing is in harmony with the views and aims of most of the members of that body, and of the *Katheder-Socialisten* (Socialists in the Chair, or Socialistic Professors) of Germany, who (though by no means really communistic in their ideas) are far from content either with the actual economic position of the working classes, or with the old doctrine of *laissez faire*, as a solution of what is called in Germany the social question. The theory of natural law, dominant in the political and social philosophy of the last century, led Quesnay and his followers to assume that if things are only allowed to take their natural course, and individual interest is unfettered, "*le monde alors va de lui-m  me*," the best possible economy of society establishes itself spontaneously, with the greatest amount and the justest distribution of wealth. This assumption lay at the root also of Adam Smith's philosophy; and the free-trade controversy, the convenience which statesmen, economists, and journalists found in a symmetrical theory, together with the optimism of successful capitalists, combined to make it an article of orthodox political economy, and of the creed of the Liberal party both in England and on the Continent. The unsatisfactory condition of the working-classes in all countries has nevertheless led to various Socialistic schemes in opposition to the system of individual competition, and the object of Dr. Sch  ffle's *Kapitalismus und Socialismus* is to examine the arguments and proposals of leading Socialists like Dr. Karl Marx and the late Ferdinand Lassalle on the one hand, and to suggest remedies for the actual evils and imperfections of the existing economy of society on the other hand.

Political economists of the orthodox school, by one of their inaccurate generalisations, furnished the champions of modern Socialism with their principal argument. Labour, they urge—following Ricardo, MacCulloch, and some of their most eminent successors—is the cause of value, the only source of wealth, and the sole productive power; every article in the market represents so much labour and nothing more; capital itself is simply the produce of labour, and may be regarded as accumulated labour. But instead of getting the full value of his labour in wages, Karl Marx and Lassalle contend that the working man gets only the bare necessities of life, the capitalist engrosses the difference, and a few thousand

employers gain enormous fortunes, and live in sumptuous luxury, at the expense of the class who produce everything. Dr. Sch  ffle replies that capitalists at their own risk furnish labour with materials and instruments, and, if they are sometimes inordinate gainers, they are also sometimes heavy losers; they direct labour to the production of commodities for which there is a demand (a thing which the labourers never think of), and they benefit the community at large by reducing the cost of production to a minimum. We have not space for Dr. Sch  ffle's whole argument, but full as it is, it hardly dispels an error, injurious to capitalists and labourers alike, into which Ricardo's principles have led some of our best economists, namely, that profit depends on the cost of labour, and the productive power of labour is the sole cause of profit. Capitalists are accordingly led to look mainly to keeping down wages for profit, and labourers are led, on the other hand, to assume that an increase of profit can be had only at their cost. But the part capitalists perform in production does not consist merely in directing the productive power of labour into profitable channels; they have themselves, and their capital has productive powers. The body and brain of the capitalist, the animals as well as the men he employs, have productive powers, and their machines have longer and stronger arms than their labourers have. A company of capitalists might dispense altogether with hired labour, yet produce largely by means of animals, machinery, chemical processes, and their own exertions and inventions; and a great part of the actual production of every civilised country is due to powers of this kind, other than hired labour. Where labour is hired, its efficiency may remain constant, yet the energy, skill and economy of the capitalist, and an improvement of his instruments, may quadruple the produce. Capital is not simply the produce of past labour, as famous economic text-books agree with Lassalle in asserting. Watt's steam engine was the product mainly of his own genius and toil, aided by the enterprise and capital of his partner Boulton; and he often declared that the great difficulty he had to contend with in its construction was the unskilfulness of the workmen. Machines, moreover, can be made by machinery, and are by no means, as Marx and Lassalle contend, simply "congealed, or accumulated labour." Dr. Sch  ffle quotes a sarcasm of Lassalle on the unfortunate economic term "abstinence." "So then profit is the reward of abstinence! European millionaires are ascetics holding out the plate for the reward of self-abnegation! In their midst, surpassing the rest of the sufferers, stands the house of Rothschild." The answer is, that a negative term by no means adequately represents the part performed by capitalists; and economic terminology, in this as in many other instances, is defective.

The doctrine that labour is the sole source of value and wealth, leads to a curious condemnation of money by Socialists such as Lassalle. Labour, they argue, produces all commodities, and is entitled to receive the full value of its produce; but through the pro-

cess of exchange, and under the cover of the payment of wages, it is defrauded of its due. Money accordingly, as being the medium of exchange, is denounced as the root of all evil. Dr. Schäffle points out that the sum paid in wages sometimes far exceeds the amount subsequently realised by the capitalist, who might, with equal reason, urge that the intervention of money has defrauded him of his profit. Money, he adds, facilitates the sale of the produce of labour in the best markets, and thus raises its value; and it gives the labourer a power of disposing of his earnings how and when he pleases, which he would not have if paid in his own produce or any other commodities.

Another charge brought by Lassalle against the existing industrial economy, and on which he bases an argument for the intervention of the State, relates to the frequent occurrence of disastrous commercial crises. These, he argues, are ruinous to numbers of working men, and are ascribable entirely to the fatal nexus in which commercial affairs are involved by the present system of competition and speculation. Dr. Schäffle replies that occasional miscalculations and disasters vibrating throughout the commercial world are certainly inevitable incidents of a great extension of trade, yet modern speculation surpasses all former methods, and any system of State supervision that could be devised, in estimating the chances, and foreseeing the fluctuations of the markets; indeed, far more violent oscillations of prices, attended frequently with dearth or actual famine, were common in those ages of simple and unspeculative trade which Lassalle lauds.

Much that Dr. Schäffle says on this subject is instructive, but we cannot go the length with him of contending that modern commerce and speculation tend to prevent, instead of occasioning, the convulsions called crises. Tocqueville, riding his theory of democracy as usual rather hard, attributed them to the democratic institutions and spirit of modern times. In democratic countries, like the United States, he said, all classes are engaged in business, and this becomes more and more the case in other countries with the spread of democracy; hence the ramifications of trade become so numerous, extensive, and complicated, that no one can foresee the casualties and embarrassments that may arise, and commercial interests are so interlocked that a slight miscalculation or accident often causes general disaster. Without dragging democracy into the discussion, we think it must be admitted that the development of credit, and the immense ramifications and complexity of commercial transactions, expose modern trade to shocks and collapses unknown in earlier times; and that the intense greed and the reckless speculation of many capitalists really contribute largely to the occurrence of crises under the competitive system, though Socialistic arrangements might end in much greater disasters.

Dr. Schäffle's work is, however, no indiscriminate defence of the existing industrial economy under the hegemony of capital, which he calls "capitalism," a term which Mr. Kaufmann has necessarily adopted for

lack of an English equivalent. "It is," he says,

"an undeniable fact that horrid abuses do exist, which have been laid bare by Socialistic writers, and wholesale frauds are now perpetrated in European capitals compared with which the feudal robberies and theocratic extortions were a mere trifle."

And elsewhere:—

"Capitalism, by its wholesale modes of production, has largely contributed to the total dissolution of family life among the labouring population; it has destroyed all small capital, and has thus rendered the moneyless labourer incompetent to form economical plans, living as he is compelled to do from hand to mouth."

Again, after defending private property against communism—especially on the ground that true economy requires the watchful eye of proprietorship, and the higher the rate of increase in the population, the more wary and careful must be the supervision of interested individuals or corporations—he adds:—

"But our consideration of this subject not only leads to a defence of property where it *does* exist, but also to a condemnation of the wretched condition of the proletariat where it does *not* exist. A distribution of property in which large masses of the people have no share points to a rotten and unnatural state of affairs. Property and personal development are correlative qualities. A man without anything to call his own is no longer an independent individual; he becomes a mere instrument, a tool, a hand."

A perfect economic organisation, according to Dr. Schäffle, can never result from the operation of individual interest alone. The existing economy of society does not rest on that foundation alone, and could not exist for an hour without other bases. The economist of the old school imagined a complete organisation for the production and distribution of wealth in the division of labour and exchange, and a complete economic science in the inferences which he deduced from the hypothesis of an uninterrupted and unimpeded pursuit of wealth by every individual. But, as a matter of fact, production and distribution have never been effected by that process only; the family at one end of the social structure, the State at the other end, and corporate bodies between the two, religious and secular, still play a considerable part. We live in an historical social world, which has developed various organisations, all of which have left traces, and some retain vigorous life. Originally the family was the sole organisation for economic as well as other purposes; and as it was the germ out of which the whole modern social economy has been evolved, so it continues to be at this day an important element in it. The State is not an aggregate of individuals merely, it is an aggregate of families; and the distribution of wealth is largely effected by the family, almost altogether as regards the share of the young. It plays a not unimportant part to this day, even in the production of wealth, in all countries, in the making and mending of clothes and the preparation of food, and in most countries in rural economy and farming. The patriarchal family, again, evolved the village community or township, the fief, the trade brotherhood or guild, the Church and the

State, as well as individuality in all its modern forms, and also the nascent principle of co-operative association. Even the feudal and ecclesiastical organisations still contribute something to the structure of the economic world; the State, though its functions are better defined, is more powerful than at any former period, and Dr. Schäffle devotes an important part of his work to discussing the modes by which the State can contribute to the improvement of the economic condition of the working-classes. Corporations, too, with collective property, are among the institutions which he advocates as essential by the side of private property and competitive capital. As the present social economy was naturally evolved out of earlier forms, so every future form, he urges in opposition to revolutionary Socialistic schemes, must be naturally developed from the present, and he looks with especial hopefulness to a great development of co-operative associations for the means of elevating the condition of the labouring population, and endowing the proletariat with property. But the labourers' question, in his view, is not a question for the economist only, and is not to be solved only by economic principles or arrangements. The solutions must be sought in all the civilising forces of society: science, literature, the press, art, education, and religion must have a share in bringing about a more healthy condition of the poorest classes.

Dr. Schäffle's work is, on the whole, one of great importance, and full of instructive matter, and Mr. Kaufmann deserves credit for furnishing English and American readers, who cannot or will not read the original, with the means of possessing themselves of its substance. Mr. Kaufmann's translation is, we believe, the first attempt of the kind to bridge for the English public the gulf between English and German political economy, which is so seldom crossed by English economists, though German economists rarely fail to make themselves thoroughly conversant with our economic literature. For reasons already given, we think Mr. Kaufmann has acted judiciously in reducing the bulk of the original work in his "condensed translation;" though in two or three cases, especially in relation to the rights of women, it would have been better, in our opinion, to reproduce Dr. Schäffle's views without abridgment. In one or two other cases, on the other hand—for instance, in the discussion of value—Mr. Kaufmann's version might well have been more condensed, and have left out distinctions without a difference, such as that between value in exchange and market value.

There may be two opinions about the plan Mr. Kaufmann has followed of interweaving occasional references to English authors and other matter with the translation of the original, in place of making such additions in separate notes, identified as his own; but his version, as it stands, has Dr. Schäffle's express sanction and approbation, and this fact confirms the assurance given in Mr. Kaufmann's preface, that "the reader of the volume has the sum and substance of Schäffle's views before him." Our own comparison of a considerable part of the volume with the original leads us to corro-

borate that assurance. Mr. Kaufmann is, we presume, himself a German, and his English, though it generally conveys the author's meaning clearly enough, is not always idiomatic or correct, and it ought to be thoroughly revised before another edition. Translating a passage from Lassalle, he renders *Leibeigemen*, "vassals." A sovereign prince might be a vassal: the King of England was the vassal of the King of France; and the humblest vassal in the proper sense of the term was, we apprehend, a freeman at least. But *Der Leibeigene* surely was never a freeman. In the same passage, Mr. Kaufmann translates *lehnspflichtigen Dörfer*, "allodial villages." We should rather say that *lehnspflichtigen* is the antithesis to allodial. It looks, again, rather like a clerical synecdoche on Mr. Kaufmann's part, as a clergyman of the Church of England, to translate as he does, p. 279, Dr. Schaffle's words *die Kirchliche und die freie Religionität*, simply "the Church." Those, however, who best know the difficulty of accurately and idiomatically translating German economics into English will be least disposed to be hypercritical over Mr. Kaufmann's volume; and, for our own part, we do not hesitate to recommend it to all readers interested in the important subjects of which it treats, who do not possess German or leisure enough to read the original.

T. E. CLIFFE LESLIE.

The History of the Peloponnesian War by Thucydides. Translated into English by Richard Crawley, Fellow of Worcester College, Oxford. (London: Longmans & Co., 1874.)

MR. ARNOLD, in his essay on the literary influence of academies, took occasion to contrast the translations of classics turned out for Mr. Bohn's Library with those in M. Nisard's collection. No one, he says, who knows French or German well would look at an English translation of an ancient author whom he could get a French or German one. With all due allowance for Mr. Arnold's anti-patriotic bias, we are forced to admit that at the time the essay was written the statement was in the main true. But, though an English Academy is still to seek, it is marvellous how much has since been done by English scholars to wipe out this reproach. Since Messrs. Church and Brodribb's translation of the *Histories* of Tacitus, few Englishmen will care to consult Burnouf or Louandre; and a Frenchman or German is more likely to turn to Mr. Jowett's Plato, than an Englishman is to Cousin's or Steinhart and Müller's. We may now add with tolerable confidence that there is no French or German Thucydides which can compare either for accuracy or vigour with Mr. Crawley's version.

To say that Mr. Crawley has superseded all his English predecessors is but faint praise. The original version of Hobbes is not altogether unworthy of the author of the *Leviathan*: it is clear and vigorous, but diffuse and full of Grecisms and inaccuracies. Modern versions of Hobbes have removed some of the blunders, but rather marred than mended the style. Bloomfield is a better scholar, but his English is clumsy and often

as obscure as the original. Mr. Dale enjoyed the immense advantage of Arnold's teaching, and it would be unjust to depreciate a work which has lightened the labours of many generations of schoolboys, and which is, after Kennedy's Demosthenes, by far the best of Mr. Bohn's series; but I may add without fear of giving offence, that no one ever succeeded in reading ten consecutive pages of Mr. Dale without the original by his side. The only existing work worthy to compare with Mr. Crawley's is Mr. Wilkins' *Speeches of Thucydides*. Of the respective merits of the two I propose to speak further on.

Paradox as it may seem, it is none the less true that the very difficulty of Thucydides makes the translator's task easier. To preserve in an English dress the native grace and simplicity of such a passage as the introduction to the *Phædrus* or of one of Plato's myths is a task which baffles even the delicate touch of such a master of English as Mr. Jowett. Thucydides presents a wholly different problem. To render the speech of Diodotus or the reflections on the Corcyrean revolt intelligible to an English reader, the translator must to a great extent abandon the attempt to reproduce the peculiarities of Thucydides' style, he must break up sentences, expand, condense, and recast the whole; and if he gives us the sense of the author without addition or omission, we shall pronounce his work a success even though he has sacrificed the form. There is only one living writer capable of conveying to an English reader an adequate notion of the intricacy and obscurity of Thucydides' rhetorical style—the author of *Sordello*. No parallel would seem at first sight less promising than that which I have suggested between the English poet and the Greek historian, but in style at least they present a striking resemblance. There is the same abruptness of transition, the same involved structure of sentence, the same accumulation of parentheses, the same impatience of grammatical constraint. Words are forced to bear new meanings, or diverted from their natural order; pronouns are omitted, or so used "that they may belong to half-a-dozen distinct nouns;" and the language seems often to break under the strain of thought. We might carry the parallel still farther. Thucydides' speeches, like Mr. Browning's, are "semi-dramatic utterances." He conceives his characters clearly, and vividly enters into the situation; but they do not, like Shakspeare's characters, speak for themselves; we never lose sight of the showman, or forget the advocate in his cause.

Most scholars will, I think, allow the general justice of this attempt to characterise Thucydides' style, though the inference I have drawn will, I fear, be regarded by many as heterodox. Mr. Wilkins, for instance, whose criticisms in general are more remarkable for candour than politeness, puts Mr. Crawley's translation out of court as "a truant though spirited paraphrase."*

* It is only fair to Mr. Wilkins to state that this was written when only the first book of Mr. Crawley's translation had appeared, and I have no doubt that Mr. Wilkins would modify his judgment on perusing the whole.

As regards the narrative portion, that is to say, three-fourths of the whole work, this censure is wholly unmerited. In this Mr. Crawley is as faithful as is consistent with idiomatic English, and his style seems to me admirably to reproduce the distinctive qualities of his author: it is vigorous, laud, dignified and unaffected. As regards the rhetorical portions, I have attempted to show that a literal rendering is likely to appear to the lay reader (to borrow Cowley's phrase) as though one madman were translating another. But if the word *paraphrase* is used in *malam partem* to connote a shirking of difficulties, I can fully endorse the statement in Mr. Crawley's original preface, that he has never leapt over the limits of a translation to expatiate in the freedom of paraphrase. If any further justification were needed, I may add that wherever I have compared the two versions, Mr. Crawley's appears to me quite as close as Mr. Wilkins'. The latter, it is true, is the better Greek scholar, he is more careful in rendering particles; like Browning's grammarian, he "gives us the doctrine of the enclitic *de*, dead to the waist down;" though he often thereby sacrifices brevity and terseness; he makes more points, and in an examination I have no doubt would bear off the prize. Mr. Crawley, on the other hand, is plainer and simpler; his sentences have, to my ear, a more thoroughly English ring; his literary taste and common sense often carry him safely over difficulties which mere scholarship would fail to solve, and consequently his version will be preferred by the ordinary reader or the historical student. I had intended to enable the reader to test the justice of my judgment by citing and criticising one or two passages of the rival versions. Space, however, forbids me to quote even from Mr. Crawley, and I must be content to call attention to the Character of Themistocles, the Funeral Speech of Pericles, the Corcyrean Revolt, and the beginning of the Sicilian Expedition as favourable instances of his style. Mr. Crawley rises with his author, and, as a rule, where Thucydides is at his best, his translator is also at his best.

In conclusion, I would offer one or two criticisms in detail, and point out some few oversights and omissions.

To begin with mistakes. In ii. 62, 1, a comparison of ii. 45 (*ἀρετῆς περὶ ἡ πόλιν*) and iii. 3 (*τῶν τευχῶν καὶ λιμένων περὶ*) seems to prove that the words *μεγίστους περὶ* are parenthetical. Read: "The full extent of which you never realised."

In iii. 43, *μόνην τε πόλιν . . . εὖ ποιῆσαι ἀδύνατον* is rendered, "The city and the city alone . . . can never be served." Read: "Athens is the only city," &c.

In iii. 47, *τοῖς ἀποστρατοῖς* is mistaken for *τοῖς ἀποστάταις*, and rendered "the insurgents."

In vii. 40, the two distinct operations of sailing alongside the triremes and running in between the oars and the triremes are mixed up together and made one.

In vii. 48, *καταγγέλλουσι γίγνεσθαι* is translated "exposed to the jeers of" instead of "betray themselves to."

In vii. 61, the not unusual idiom, *καὶ τῶν ἄλλων συμμάχων*—"and the allies besides," is not seen.

In viii. 46, the difference of *ἐλευθεροῦν* and *ἐλευθερώσαι* is neglected. See Shilleto's edition of *De Falsa Leg.* 443.

In ii. 54 a short sentence is omitted.

Even in Mr. Crawley's translation a few Greek idioms still intrude, though rarely. *E.g.*, in i. 6, "a tie of golden grasshoppers;" on p. 130, "the body was broken out into ulcers;" on p. 136, "any individual well;" and in viii. 68, "he yet of any one man was best able" (*πλεῖστα εἰς ἀνὴρ*).

In one respect this translation is, I imagine, unique. It has not a note from beginning to end. To "the English men and women who, without being Greek scholars, take an interest in Grecian history," for whom Mr. Crawley writes, this may doubtless be a boon; but to the critic it is, to say the least, very tantalising. It is often impossible to tell what reading Mr. Crawley adopts. Thus, in iii. 40, 6, I have no doubt that the right meaning is given, but I do not believe that it can be got out of the text without adopting Donaldson's emendation, *ἐπεξέρχονται καὶ διολλύντες*. In vi. 54, he has, I imagine, adopted (needlessly, I think), Poppo's correction, *οἱ τυράννοι οὗτοι*. In iv. 117, 2, Mr. Crawley has made sense of a passage that has baffled most of the commentators. Here it is evident that he reads *τοὺς δ' ἐκ τοῦ ἴσου* with D. E., and I suppose he adopts Corais' emendation *καὶ μὴ κρατῆσειν*, but this is only guesswork. In another edition I hope he will add a few maps and plans for ordinary readers, and an appendix discussing readings and interpretations for the benefit of scholars.

But enough of fault-finding. I would wish to end as I began with unmixed praise, and will quote one or two particularly happy renderings—single bricks, I allow, and no fair sample of the work as a whole:—

i. 41. *καὶ ὅστις μὴ τοῖς δεξιμένοις, εἰ σωφρονουῖσι κ.τ.λ.* "And will not bring the power who is mad enough to receive them war instead of peace."

ii. 60. *φιλόπολις τε καὶ χρημάτων κρείσσων*. "Not only a patriot but an honest one."

ii. 63. *καὶ μὴ φεύγειν κ.τ.λ.* "And you cannot decline the burdens of empire and still expect to share its honours."

ii. 64. *πάντα γὰρ πίπτει καὶ ἐλασσοῦσθαι*. "If even now in obedience to the general law of decay," &c.

Mr. Crawley has in most instances wisely abandoned the attempt to preserve Thucydides' *παρονομασίαι*. One happy exception is that of *ἀφροσύνη, καταφρόνησις*, i. 122: "A feeling which from the numbers it has ruined has come to be called, not contemptuous but contemptible." So too the *λιμός*, *λοιμός* of the oracle (ii. 54) is well given by "dearth and death."

Last, but not least, of Mr. Crawley's merits is a full and well-arranged index.

F. STORR.

THE *Monde Russe* states that a small party of physicians and naturalists at St. Petersburg propose to undertake a series of excursions into the interior of Russia for the purpose of collecting information on the popular medicines used in different parts of the country, the sorcerers and performers of marvellous cures in vogue among the peasantry, and the drugs they employ. The results of the enquiry will be published in parts.

NEW NOVELS.

Malcolm. By George MacDonald. (London: H. S. King & Co., 1875.)

Theresa. By Georgiana M. Craik. (London: Daldy, Isbister & Co., 1875.)

The Gosau Smithy, &c. By Mrs. Parr. (London: Daldy, Isbister & Co., 1875.)

My Story. By Katharine S. Macquoid. (London: Hurst & Blackett, 1875.)

THERE are, we believe, many generally competent persons who think—indeed it may be said to be almost an accepted opinion—that novel writing is out of the pale of genuine literary style. This opinion might be held with as little liability to challenge as many other opinions, if it did not exercise a very injurious influence on the class of works with which it deals. When a piece of ground is regarded as belonging to nobody in particular, it generally serves as a receptacle of various kinds of useless, not to say offensive, rubbish; and when a certain class of writing is looked upon as having no certain titles of possession and usage, it is in a somewhat similar predicament. Not only is the lower kind of novelist allowed to commit his nuisance or shoot his rubbish without hindrance, almost without protest, but even the higher kind is allowed to pursue his calling without regulation and without supervision, without indeed any proof shown that he has the least idea as to what that calling should be. There are, no doubt, many legitimate kinds of novel-writing. The construction of an ingenious plot, the display of what Mr. Pater calls an "engaging personality," the illustration of noteworthy scenery or manners, the embodiment and framing of brilliant dialogue, are all proper and allowable objects, though perhaps the more excellent way is to unite them. But it is hardly possible to enlarge the list, and no conceivable enlargement would take in what Mr. George MacDonald tells us is his object, namely, "dealing with principles." No more glaring instance of the utter lawlessness which prevails in England in the matter of novels could be found. Here is a craftsman of great experience and many years' standing, who has produced much work which must be called partially good, and none which can be called wholly bad. And this practised workman informs us, openly, and in all simplicity, that he has not the faintest notion of what his proper sphere of operation really is, and that if he has an idea on the subject, it is that the function of a sculptor's chisel is to cut larch-poles for cattle-fencing. It is certainly a very safe assertion that no good novel as such ever yet dealt or ever will deal intentionally with principles, and that any goodness which may be found in a novel so planned is in spite, not in consequence, of its planning.

Malcolm is very much what might be expected from its author and his "principles," although, by the way, it is not very clear what these principles are. There is a great deal of very attractive local colouring, and perhaps a little too much local dialect. There is a delightful Highland piper, who is so very pleasing that it is rather hard to quarrel with the book that contains him. He has a dream in which the ghost of his especial *bête noire* Campbell of Glenlyon appears to him,

and this ghost is very nice indeed. His remark (in reply to a harsh question as to his state) that he is "not tamed very much yet" is perhaps the politest blending of actual truth with a feeling for the wishes of one's interlocutor which could be devised. But the piper's supposed grandson, the eponymous hero of the book, is not nearly up to the level of his grandfather or his grandfather's ghostly enemy. He is one of those dreadfully moral, wise, and secretly well-born young persons in whom Mr. MacDonald delights, and he talks "consumedly." About one-third, if not half, of these three volumes must consist of his utterances. Of course he is heir to all sorts of things, of course he has an angelic friend who is a parish schoolmaster, and of course he falls in love with his own sister quite innocently and unwittingly. We have noticed of late that the moral British novelist, who cannot away with the elective affinities and *besoin d'aimer* of his continental brethren, is particularly fond of this situation, though, to do him justice, he does not usually carry it to the length of the *Bonny Hynd*. But, as Mr. MacDonald tells us, in his last sentence, that his hero's career "requires another book," it may be unfair to criticise this one solely on its own showing. It may be sufficient to say (as, indeed, we have already implied) that it combines great excellences of detail with considerable faults as a whole.

Theresa is rather a negative book both as to merits and defects. It aims at very little, and that little is strictly within the legitimate scope of the novelist; nor in the carrying out of its aim is there any material fault of taste or writing. There is a young lady who, like the servant girl in the advertisement, is "very much in want of some one to love;" there is a gentleman (not young) who supplies that want in a manner, and in the background there is the gentleman's obnoxious wife who prevents the want from being satisfactorily supplied. This fable is carried out in a volume of 250 pages in the orthodox *Love and Duty* manner, and there is consequently nothing to which the most fastidious can object. But perhaps we may be permitted to borrow a Browningism, and to tell Miss Craik "how it strikes a contemporary." It strikes this contemporary, that a young lady who discovers herself to have formed a passion for another woman's husband has two courses before her which, according to different views of morality, may be respectively defensible. She may echo, if she pleases, the exclamation of Mr. Pope's *Eloisa*, may set the world at defiance, and may try what effect the risking of "all for love" may have. Or she may recognise the commission of an unintentional sin, and may do her best to atone for it by breaking off all intercourse with the (as she thinks) wrongfully beloved object. Between these two courses it is not the business of the non-moral critic to decide. But there is certainly no allowable third course, and if she try to serve both Our Ladies of Sorrow by a sort of Platonic hankering which has courage neither to satisfy nor to abjure itself, we fear that the attempt is likely to have the usual success of such attempts at divided allegiance.

In noticing Mrs. Parr's book, there is no

danger of being betrayed into any serious disquisition. The two volumes contain seven stories of the flimsiest and most ordinary magazine type; indeed, with the exception of "Sylvia" (which is fair, and almost good), they fall considerably short even of the very moderate excellence usually attained by such work. Almost the only thing about them which deserves much notice is the gusto with which the writer depicts and reports conduct and speeches of the most atrocious vulgarity. Two of the stories deal with foreign life, and may interest those who think that a bore ceases to be a bore if he or she dwell in a *châlet* or be shod in *sabots*. But "Sylvia," already mentioned, is a pleasant enough trifle, illustrating the "angel unawares" theory, and the heroine is neither vulgar nor mawkish. Mrs. Parr's notions on some subjects are peculiar. It is not surprising that one of her heroes, when at Oxford, failed to become "senior wrangler," but his uncle was certainly unreasonable to expect it. Executors, moreover, are different things from guardians, and there is a mysterious allusion to a "codicil" on which the last story turns, and which leads us to think that Mrs. Parr is in need of some of those useful directions "How to make a Will," which are to be found in most diaries and household manuals.

There can be little question that *My Story* is the best novel which Mrs. Macquoid has yet written, and this is of itself in these days a cheering and unusual fact. There is a good deal of originality about the *donnée*, as well as a fairly fresh mode of treatment, though there are perhaps unavoidable resemblances to Miss Broughton's heroines in the manner of the reciter and central figure, Gertrude Stewart, who is a mild and moral Nelly l'Estrange, with plenty of differences. The writer has wrought in her apparently inevitable Norman scenery not too obtrusively, and the whole effect is certainly good. But we suspect that the interest is kept up in spite of, not according to, Mrs. Macquoid's intention. The story turns entirely on one point. The heroine, a passenger on board a merchant ship, is forced by the wishes of her invalid and moribund mother into a marriage with the captain. In her terror she hardly knows what she is about, but as soon as she comes to herself she sees what no one else has common sense to see, that the mock ceremony into which she has been trepanned cannot possibly be a marriage at all. The glaring improbability of the situation is a great blot on the book. Granting that a "thick-skulled sailor" (as Captain Brand very properly calls himself when he at last comes to the right understanding of his illegal, not to say criminal, conduct) might be ignorant on this point, what could have possessed the clergyman who performed the function, or the doctor who witnessed it? The rest of the book contains an account of the persecutions which the unfortunate child undergoes to make her acknowledge the marriage. It is true that all these persecutions are of the kindly form, and "meant for her good," but persecution of this kind is neither the least tyrannical nor the least galling. One really manages to get up a sufficient amount of sympathy for the heroine,

and of indignation at her idiotic friends, to make one feel decidedly disappointed at the highly proper and correct ending. But the interest is so entirely concentrated in Gertrude herself that the book sometimes drags a little, and one feels inclined to wish that it were in two volumes instead of three. Very much of the third volume could well be spared, and the Tracey family would be better away, satire not being at all Mrs. Macquoid's forte. But we make these remarks mainly because the book is good enough to deserve serious censure. It stands in very marked contrast to the ordinary run of novels.

GEORGE SAINTSBURY.

MINOR POETRY.

Stones from the Quarry; or, Moods of Mind. By Henry Browne. (Provost & Co.) "Scorn not the Sonnet," Wordsworth said, and Mr. Browne has laid the injunction to heart, for in this volume, besides other verses, there are no fewer than 1,000 Sonnets, on every conceivable subject from perambulators to "the tragic buskin." They are not without an interest, though scarcely a poetical one, as in some sort the sincere autobiography of a scholarly and garrulous man who has succeeded in attaining the extraordinary habit, that Hayley among others possessed, of jotting down every passing thought in a neat enclosure of fourteen lines. If a reader were found patient enough to go carefully through the 1000 and select, let us say, fifty of the very best, a thin volume of verse considerably above the average would be the result. Unfortunately, the chaff is vastly predominant, and one really mourns over the suicidal profuseness of a versifier who can write, when he takes pains, lines so good as these addressed to Sappho:—

"Large-hearted Woman! with the articulate
And perfumed breath of thy most passionate song,
Thou didst a flame of Love so pure create,
Didst fan it up so high, blow it so strong.
That the mere reflex warms the world thus late,
With afterglow so lingering and so long!"

But Mr. Browne's radical want of originality is too plainly shown for us to have any hope of his success as a poet.

Sacred Lyrics. By Henry Lockwood. (Kerby & Endean.) One of the flattest and most unprofitable collections of paraphrases from Scripture that we ever remember to have been offended by. Tate and Brady are brilliant in comparison.

Helen and other Poems. By Hubert Curtis. (S. Tinsley.) Without doubt, Mr. Curtis is extremely young. We congratulate him on this circumstance, and hope that advancing years may open bright prospects before him. He will not be a poet, however, we are afraid. Where there is any individuality at all in these verses, it consists in a close imitation of Tennyson's tamer manner, and the effect is very depressing. The fair sex appears to have treated Mr. Curtis with some ignominy, for we find among his poems some "Verses to a Lady that informed the author that she could buy a better valentine than he could write," and some stanzas "to a Lady who threw the author's handkerchief in the water because he would not comply with her wishes." Mr. Curtis must be of a most forgiving disposition, for he tells the latter lady that though he liked her much before, he now admires her even more.

The Trojan Queen's Revenge. By A. H. Beesley, M.A. (Longmans, Green & Co.) Mr. Beesley, taking a hint from the construction of *Balaustion's Adventure*, has framed his translation of the *Hecuba* of Euripides in a setting of original verse. He imagines that Philopolis, an Athenian, reads to the children of his Roman patron a Greek play, and this play is the *Hecuba*, which is given

line by line, in translation. The little introductory speech of the Athenian is delicate and picturesque, and too short rather than too long. We are soon hurried into the tragedy itself, and when any passage seems to require special attention, the reciter pauses, and in words of his own dwells on the delicacy or force of the position. Were not the treatment so irresistibly suggestive of Mr. Browning's marvellous poem, there would be more definite praiseworthiness in this scholarly effort to popularise a poet, for whom Mr. Beesley, in words closely paralleling his predecessor, apologises thus:—

"The rich and wailing music of the chords
Bespeaks, sirs, think ye not, a master's hand,
Whose sweet low minor note shall fill the world
And echo through the ages?"

The thoral passages are very elegantly rendered.

The Emigrant's Story, and other Poems. By J. T. Trowbridge. (Boston: James Osgood.) It is difficult to say where the charm of *The Emigrant's Story*, an idyllic poem in hexameters, lies: it is not in the polish of the verse, for that is sadly rough, nor in the originality of the design, for that recalls a string of American poets from Longfellow to Bret Harte, but it must be in the picturesqueness and masculine force of the narrative, which obliges one to read to the end, and to enter with interest into the story. The same qualities of brightness and manliness characterise the other poems, and the book is disfigured by no straining after what is called culture, or affectation of learning, but is simple, straightforward and local. From some very sunny and healthy lines called "Trouting," we quote a sample verse:—

"High overhead the morning shines;
The glad breeze swings in the singing pines;
Somewhere aloft in the boughs is heard
The fine note of the Phoebe-bird;
In the alders dank with noonday dew
A restless cat-bird darts and mews."

It is far better to write thus, than to maunder about the heathen gods and make false quantities in the act.

Goethe's "Hermann und Dorothea," with corresponding English Hexameters on opposite pages. For the use of Students. By F. B. Watkins, M.A. (Williams & Norgate.) This book is an experiment of the same nature as Professor Robinson Ellis's wonderful version of Catullus, though, of course, less ambitious. The author frankly says in the preface that he has no wish to be poetical, his only aim has been to be literal, and if literality is admirable, he has certainly succeeded to the uttermost. He has taken the licence of coining such words as *years-day* and *back-turn*, and makes free use of them. We do not deny that his version may be useful to schoolboys as a key, but we confess that we find Professor Watkins's hexameters as ludicrously inapt for poetical expression as Webb's sapphics or Sir Philip Sidney's asclepiads. For instance: "And there collected himself the excellent youngster and cried out" is an exact rendering of the original, except than *Jüngling* really is not at all the same as "youngster," but it is no more English than it is German, or rather less, and we cannot think that the clumsy versification is any advantage to the learner.

Hymns translated from the Parisian Breviary. By the Author of "The Cathedral." (London: James Parker & Co.) Mr. Isaac Williams's Hymns are reprinted with the original Preface of 1830, which serves as a sort of landmark to show the almost forgotten revolution that has taken place since it was thought that good churchmanship forbade the use of "unauthorised" hymns, i.e., practically, of any. A very few of these pieces have had the fate their author deprecated, and got into popular congregational use; more might have done so, but that he, in ill-advised imitation (sometimes at least conscious) of the *Christian Year*, wrote in varied metres, which at

best would not adapt to manageable hymn tunes, and which he was himself often quite incompetent to manage. The tiny volume is, perhaps, most important as a reminder that thirty-five years ago, as now, it was possible to be scholarly without being critical, and to possess poetical feeling without poetical power; but then it is a symptom of progress that minds of that order attain less relative eminence now than then.

France Discrowned, and other Poems. By Emilia Blake. (Chapman & Hall.) May be commended to readers who enjoy the fashionable intelligence of the *Morning Post*, and to no others.

On the North Wind, Thistledown. By the Hon. Mrs. Willoughby. (H. S. King & Co.) The best part of this volume is decidedly the cover, and the next best the old-fashioned Scotch ballads. Next come the miscellaneous poems, which have a good deal of warmth and colour, and thought enough if it were only articulate. Worst of all are the metrical tales, which remind one alternately of Tennyson, and Browning, and Clough—or rather suggest that these are among the poets who have stirred the author up into expressing her feelings in incoherent narratives of improbable incidents, described in shambling verse which is really undeveloped prose.

Poems. By Augustus Taylor. (H. S. King & Co.) This is decidedly pleasanter reading than most volumes of minor verse. The writer is strongly moved by death, especially the death of children: he seems to have found his models or his inspiration in the part of Tennyson's work that centres round "In Memoriam," and the part of Wordsworth's work that centres round the "Sonnets." His blank verse is, perhaps, more independent, and certainly less valuable: it is pervaded by a shy religious fancifulness that stops short of imagination. The following is, perhaps, the best thing in the book, and seems really good: it is headed "A Disappointment:—"

"There is more glory in the air,
More vastness in the sky,
The distance spreads more far and fair
Than ever to my eye.
I stand as quiet as a stone,
I dare not speak or move,
I feel mysteriously alone,
My heart is full of love.
I tremble lest a breath should break
The sleep of flower and tree,
My spirit only seems awake
Mid Nature's reverie.
Oh! hour of rare unhop'd-for grace,
I scarce believe it true,
The veil is passing from her face
All in my happy view.
Would she but let her mantle fall,
And leave her beauty bare,
And show the mystery of all
In earth, and sea, and air.
One awful moment would disclose
The secret which distils
Enchantment on the opening rose
And on the purple hills!
'Tis gone! yon pattering leaf has broke
The magic of the spell,
Some watchful Dryad shook the oak,
And startled all the dell!
The clouds sail on, the breeze blows free,
The earth is bright and glad,
The sunbeams flash from tree to tree,
And leave me dark and sad."

EDITOR.

NOTES AND NEWS.

SOME valuable manuscripts relating to the Cornish language have been recently purchased by the Trustees of the British Museum. They were chiefly the work of the late Rev. John Bannister, and consist of a *Gerlever Cernonak*, or vocabulary, a glossary of Cornish names, some

miscellaneous collections relating to the language, and an interleaved copy of Johnson's English Dictionary with MS. notes of Cornish equivalents of words.

THE Rev. Mackenzie E. C. Walcott has recently presented to the British Museum three volumes of manuscript collections illustrating the history of Conventual and Church Architecture in England; also other volumes containing collections for Monastic and Cathedral History, brief memoirs of the Archbishops and Bishops of England and Wales, notes from Cathedral Statutes; and some largely annotated copies of his published volumes on William of Wykeham and his Colleges, the Cathedrals of the United Kingdom, the Ministers and Abbey Ruins, &c., &c.

THE volumes announced by Messrs. S. Bagster and Sons, under the title of "Archaic Classics," are far advanced, and will, it is hoped, be ready by February next, when the Assyrian and Egyptian classes set on foot by the members of the Society of Biblical Archaeology will begin their meetings. The *Assyrian Elementary Grammar and Reading Book*, by the Rev. A. H. Sayce, M.A., will contain the most complete syllabary yet extant, and will serve also as a Vocabulary of both Accadian and Assyrian. The *Elementary Manual of the Egyptian Language*, by Mr. P. Le Page Renouf, F.R.S.L., will contain a carefully prepared introduction to the Hieroglyphic Vocabulary, and a series of interlineary examples. The two special features which these Grammars will possess above all others in English are, first, that the syllabaries are in both cases revised to the present time; and second, that the verbs and nouns are accompanied with the original characters as well as being transliterated, an advantage which every Oriental student will know well how to appreciate.

IN A MS. entitled *Synodalia* [numbered cxxi.] in Corpus Christi College Library, Cambridge, are certain articles, proposed to Convocation, but not passed, for Church government. The last one refers to fines to be inflicted on parents whose children could not say the Catechism; and the last paragraph thereof runs thus:—"Item, That it may be lawful for such Welsh or Cornish children as can speake no English, to learne the Premises in the Welsh tongue or Cornish language." The date is circ. 1580, and our extract is taken from a copy in Egerton MS. 2350, in the British Museum. It seems to show that the Cornish language was more used than one would have thought at the time referred to.

THE Italian Oriental Society will hold its first public meeting in January, 1875. Michele Amari, the great Arabic scholar, will deliver the inaugural address.

SEVERAL Italian papers have expressed their indignation at the Government not sending representatives to the late International Congress of Orientalists in London. Signor Nerucci published a letter from Professor Max Müller in the *Nazione*, in which he impressed on the Government the necessity of taking immediate steps for sending some of the most eminent Italian Orientalists to London, more particularly as there was an idea of holding the next Congress at Rome. The Government thereupon requested Professor Ascoli and another scholar to proceed to London, but it was too late, and Italy, which has done so much for a revival of Oriental scholarship, was almost the only country not represented at the Oriental Congress.

THE Scotch papers announce the death of Colonel Guthrie, of Scotsclader, whose valuable collection of objects of natural history and of Indian coins, brought together during his travels in India, Persia, &c., is well known, and was lately, it is reported, the subject of negotiations on the part of the Trustees of the British Museum.

THE German Agricultural Congress lately undertook an *enquête* into the condition of agricultural

labourers in Germany, the preparation of the report of which has been entrusted to Freiherr von der Goltz, of Königsberg. The subject has been recently discussed in several articles by Professor Nasse, of Bonn, and Freiherr von der Goltz in the *Berlin Concordia*. In the first, Professor Nasse supported the conclusions of Mr. Cliffe Leslie's essay in the *Fortnightly Review*, and reproached the abstract method of reasoning generally from abstract assumptions respecting wages which are affected by different conditions and causes, some of them historical, in different localities. In two later articles Von der Goltz gives from the statistics collected by the *enquête* the rates of agricultural wages in seventy-four different parts of Germany. They vary from 23 Sgr. 8 Pf. at Bremen to 7 Sgr. at Oppeln. He specifies various causes producing these variations—soil, climate, means of communication, vicinity to manufactures, prices, customs of living, great and small estates playing their part, and sometimes working in opposite directions. Thus, he says that great entailed estates tend to raise agricultural wages; but, on the other hand, peasant properties are most numerous in the neighbourhood of manufactures where wages are highest. He does not explain the statement respecting the effect of great estates, but from a former work of his it would seem that it is by causing a great emigration.

ON December 30, Dr. Friedrich Steger, well known as a journalist, critic, and *littérateur*, died at Leipzig, at the age of sixty-four. He was best known to the public as the editor of *Europa*, and the author of papers, collected under the title of "Unsere Tage," but his merits were far greater than those of an ordinary contributor to popular journalistic literature.

ON December 29, as we learn from the Spanish correspondent of the *Allgemeine Zeitung*, the literati of Valencia celebrated the fourth centenary of the introduction of printing into Spain. The civic authorities of Valencia have, according to this authority, paid a tribute of respect to the memory of the earliest printers of their native city by causing a memorial tablet to be inserted into the wall of the house No. 15 of the Calle del Portal de Valldigna, in which, according to the most trustworthy sources, the first book ever printed in the Iberian Peninsula was carried through the press. The mural tablet, which is of white marble, bears the following inscription: "A los introductores del arte civilizador de la imprenta, Alfonso Fernandez de Cordoba y Lamberto Palmart, que en este sitio colocaron la primera prensa que funcionó en España, el Municipio de Valencia al celebrarse el Cuarto Siglo de su Instalacion en este pais. Anno MDCCCLXXIV."

The first book printed at this press bears the title *Trobes en cahor de la Verge Maria* (En Valencia, 1474). It is a quarto consisting of sixty-six pages, and treats of the virtues of the Virgin in forty-eight sections, of which forty-one are in Valencian, three in Castilian, and one in the Tuscan idiom, all having been taken from the writings of forty different poets.

DR. S. WELLS WILLIAMS, a well-known Chinese scholar, has recently published a Syllabic Dictionary of the Chinese Language, arranged according to the Wu-fang-yuen-yin, with the pronunciation of the characters as heard in Peking, Canton, Amoy, and Shanghai. The work has been printed at the American Presbyterian Mission Press at Shanghai, and is comprised in one volume of about 1,200 pages.

AT the recent Winckelmann Commemoration held at Bonn, when numerous papers on archaeological subjects were read, Professor Hugo Garthe, of Cologne, laid before the meeting a hitherto unknown denarius of Charlemagne, bearing the unique inscription of "Deo Veri." Dr. Garthe pointed out that its peculiarity consisted in the fact that, while all other Carolingian coins bear the name of the Emperor on the obverse, and only

that of the place at which it had been struck on the reverse, this one appears to be intended to convey some religious meaning; and he is of opinion that it was designed to be circulated in some region—as Northern or Saxon Germany, for instance—in which the God of Truth was not universally acknowledged, and where the Emperor designed to impress the people with the assurance of his determination to establish the religion of Christ. In accordance with this view, it would probably have been struck to commemorate the subjection of some of those Saxon leaders, as Albion and Wittekind, who so long maintained a successful opposition to the power of Charlemagne, and the introduction into their lands of the new faith.

M. CAMILLE DE LA BERGE has succeeded M. Charles Morel as one of the editors of the *Revue Critique*. We are glad to see from the last number that the position of that valuable journal has never been so well assured as at present. It now has four hundred subscribers.

THE death is announced of M. Pierre Larousse, well known by his educational works, and by the *Grand Dictionnaire Universel du XIX^e Siècle*, to which his name was attached.

SOME months since M. Fontaine, the well-known bookseller in the Passage des Panoramas, purchased of M. Moreau-Chaslon several works, among which were a manuscript relating to the History of France, with the arms of Philippe-Egalité, and the works of Racine, with those of the Comte du Barry, brother of the Countess. He paid 700 francs for the first, and 500 for the second work. He now brings an action against M. Moreau-Chaslon, alleging that he warranted the origin of the works in question, and that by a verification made by M. Charavay, an expert in autographs, it would appear that the manuscript is not that of Philippe-Egalité, and that the Racine probably never belonged to the Comte du Barry, as his arms are affixed upon a false back, skilfully glued upon the original cover. In support of his demand, M. Fontaine shows that M. Moreau-Chaslon sold the Racine to M. Caen, a bookseller, for 1,300 francs, who, when in possession of the book, discovered the forgery and returned it to the seller. The book was then sold to M. Fontaine, it being at the same time made known to him why it had been returned by M. Caen. M. Fontaine then resold it to M. Portalis, who required his money to be returned on discovering the falsification of the binding, and M. Fontaine refunded the money. The forgery of the binding has been so skilfully done, that it is impossible to discover it without the closest examination.

With respect to the manuscript of Philippe-Egalité, M. Moreau-Chaslon offered it to M. Fontaine, stating that the volume had been applied for for the Duc d'Angoulême, but that for private and political reasons he had refused to sell it to him. M. Fontaine, having made the purchase, found that neither the cyphers nor the manuscript were applicable to the Duke of Orleans, and that the binding did not bear his arms. On his side, M. Moreau-Chaslon maintained that he never warranted the authenticity of the books to M. Fontaine. The tribunal decided in his favour, and declared the sale of the books to M. Fontaine to be valid.

THE following Parliamentary Papers have lately been published:—Reports on the Vienna Universal Exhibition of 1873, Part II. (price 7s. 6d.); Part III. (price 6s. 3d.); Part IV. (price 3s. 10d.); the Eighth Annual Report on the Proceedings and Business of Standard Weights and Measures Department of the Board of Trade (price 1s. 4d.); Commercial Reports of Her Majesty's Consuls, Part IV. (price 2s. 9d.); Returns furnished by Industrial and Provident Societies to the Registrar of Friendly Societies in England during 1873 (price 11d.); Census of Ireland 1871, Returns relating to County of Galway (price 2s.).

WE have received *The Life and Correspondence of Richard Whately, D.D.*, new edition (Longmans); Nichols' *Forty Years of American Life*, second edition (Longmans); Spender's *Therapeutic Means for the Relief of Pain* (Macmillan); Heard's *The Tripartite Nature of Man*, fourth edition (Edinburgh: T. & T. Clark); Gross's *Algebra*, part 2 (Rivingtons); Holmes' *The Book of the Goat* ("Bazaar" Office); Sarpoli's *The Spiritual Combat*, new translation (Rivingtons); Roget, Baron de Belloguet's *Ethnogenie gauloise*, part 2, second edition (Paris: Maisonneuve).

In the *Cornhill* Miss Thackeray (?) begins a novel on Angelica Kaufmann under the title of Miss Angel: we are not tantalised as to the name of the heroine, but we are as to those of her patrons. The "Love and Marriage of Catherine de Bourbon" would have been more adequate if it had been clear to the writer that Catherine was as silly as her brother was faithless and heartless. J. A. S. has a suggestive little paper on religious revivals in Italy, a little vitiated by the assumption that the mobility of the Italian nature is due to the want of depth rather than to the absence of complexity.

In *Macmillan* we are reminded of the same subject by a paper on Savonarola as a politician, one of the most interesting numbers of the series on the Convent of San Marco. T. E. Kebbel writes with not quite unfounded severity of a tendency in "Recent Latin Verse" to pursue too exclusively in translating into Latin the excellences which seem most appropriate in translating into English, with the result that the translator who performs *tours de force* in pursuit of happy equivalents for English phrases produces something which, as Mr. Kebbel says, no Roman could have written, and hardly any Englishman can construe. The "Sprightly Ballad of Minikeena" has a purely psychological interest for readers who wish to investigate the precise boundaries of the amusing, the odd, and the silly. J. S. D. and the Editor must both have thought it amusing. A. G. Stapleton's second article on the "Greville Memoirs" contains two comparatively new anecdotes on Louis Philippe.

In the *Gentleman's Magazine*, Justin MacCarthy begins a story in which we are pleasantly introduced to an ingenuous youth, settled in London after being brought up in San Francisco and Japan, to a fairy godmother, and a young hair-dresser and volunteer with his head turned by Huxley and democracy. There is a good deal of gossip about the late Tom Hood, and the *E. s. d.* of literature, and a poem about Heine by Robert Buchanan, who thinks it fanciful to describe Heine as a gnome.

In *Temple Bar* some one thinks it worth while to show at length how much better Bulwer managed his character and talent than Dickens, without enquiring whether Dickens's nature was equally manageable to begin with.

In *Blackwood* a new story begins about a fisher who, after being dumb for seventeen years, found his voice in a storm, fancied he had sold his soul for it, and became a great tenor. The "Abode of Snow" contains a very vivid description of the rope bridges, which are so trying to the nerves that the effort of crossing one is said to have aggravated the heart disease of which Lord Elgin died not many days after, and some thoughtful observations on the immemorial polyandry of Thibet, which the author ascribes rather to the population difficulty than to a survival of bestiality.

In *Fraser* Mr. Carlyle, or his first serious and systematic imitator, begins a very spirited and not uncritical abridgment of Snorro Sturleson; the present instalment reaches to the death of Olaf Trygvesson. There is a description of the remarkable salt island in Bayou Tèche. F. R. C. has another noticeable Rabbinical article: he enu-

merates from Maimonides five orthodox Jewish views on the subjects of the Messianic kingdom and the future judgment, and then points out passages in the Gospels and the Epistles which are addressed to one or other of these views, or in which one or other of them is assumed or asserted. It would be possible to follow the writer with more confidence if he seemed to be aware how precarious such a method must be. The first of a series of papers on German Home Life is depressing as aiming to prove the thorough ingrained barbarism of the nation which for the present can dictate to Europe. On the other hand, Charles K. Landis' account of his settlement of Vineland in New Jersey is exceedingly pleasant reading: in 1861 he bought forty-eight square miles of wilderness, on which there are already 10,500 people thriving and likely to thrive, and he has made money by his beneficence. His *modus operandi* was to sell on credit to settlers who would conform to the conditions of settlement which he judged favourable to civilisation. He is more explicit in showing how his plan paid for others than how it paid for himself. This is a pity, for he invites other land-owners to imitate him.

In the *Fortnightly*, Sir George Campbell explains his views about the Land Question, à propos of his paper read before the British Association at Belfast, which he thinks was misunderstood—because the revolutionary premisses attracted more attention than what he thinks the conservative conclusion. He is in favour of primogeniture in the widest sense as the rule of descent, but would give the life owner full power to sell, would maintain all the present burdens on land, and would multiply tenant-rights in every direction. Professor Cairnes criticises Mr. Spencer's views on social evolution principally with reference to Mr. Mill's assertion of the importance of moral action and individual initiative as a source of progress. The editor concludes his review of Mr. Mill's *Essays on Religion*, and incidentally indicates his own views on Christology: the point of divergence between him and Mill seems to be, that Mr. Morley assumes their common method to be absolute; while Mill, at least in his posthumous works, more or less explicitly recognised Aristotle's principle, that methods must vary with subjects. The merits of Mr. Symonds' article on "Lucretius" are depth and refinement of view rather than novelty of suggestion. The author of *Supernatural Religion* has not been able to wait for the completion of Professor Lightfoot's indictment to commence his reply; his haste enables him to assume that Professor Lightfoot had no substantial argument to offer on the merits of the case, because he began by some severe reflections on that author's remarkable method: he succeeds in skirmishing about the Professor's samples of the apologetic arguments which he left without reply in a style which does not damage his opponent or himself much; but readers will be more interested in the earlier part of the article, which contains his reply to the very definite charges of the Professor. The first of these referred to a passage of Irenaeus which Canon Westcott translated with explicit accuracy, and Tischendorf, who wrote in a more precise language, with pleonastic emphasis. The author of *Supernatural Religion* maintained that Westcott and Tischendorf falsified this passage, and understood it himself as meaning that Irenaeus quoted the fourth Gospel in his own person instead of saying that the elders quoted it. His interpretation was grammatically impossible, and he tried to support it by parallel passages. He is now aware that he was wrong, but still thinks he was not so wrong as Canon Westcott and Tischendorf, because their translations emphasise the meaning of Irenaeus, and do not leave room to entertain the hypothesis that he was mistaken, and was really quoting St. John out of his own head, or, at all events, was only quoting his contemporaries when he thought he was quoting his predecessors. The second charge is in connexion with the date

of Celsus, upon which the author thinks Origen changed his mind in the course of his work. Professor Lightfoot points out that the argument rests on a misconception of the force of tenses. The author replies that Tischendorf, in correcting a paraphrase of Volkmar's, translated as loosely as himself. The author relegates his other alleged mistranslations to a note; he had translated ὁ λόγος ἰδίου, "the word (? the Word) was declaring," "Scripture declares": his defence is that Prudentius Maranus renders the words "scripturam declarare," and Otto "effatum declarare." "The next passage is κατὰ κύριον προσηλασίζειν, which Dr. Lightfoot says is rendered 'to inflict a blow on one side:' but this is not the case"; nothing turns on the matter, and the author is fairly right. The author quotes Tertullian, who says of Marcion, "Lucam videtur elegisse quem caederet," "He seems to have selected Luke to mutilate." Instead of translating this, he "ventured to paraphrase" it as follows: "He seems to have selected Luke, whom he mutilates." The author is "extremely obliged to Dr. Lightfoot for pointing out two clerical errors which had escaped him." The first is this: "the words 'it is argued that' were accidentally omitted from vol. i. p. 113, line 19; and the sentence should read, 'and it is argued that it was probably a later interpolation;'" in the second edition the author substituted *probably* for *certainly*, without noticing the omission, which, as Professor Lightfoot observes, made him contradict his statement in vol. ii. p. 420, where he says, "I proceed to state my own personal belief that the words must have originally stood in the text." "The second error is in vol. ii. p. 423, line 24, in which 'only' has been substituted for 'never' in deciphering my MS." Another point on which the author spends three pages and a half is this—Dr. Westcott writes of Basilides as follows: "At the same time he appealed to the authority of Glaucias, who, as well as St. Mark, was 'an interpreter of St. Peter.'" The author still insists that Dr. Westcott was more or less to blame for more or less implying that Basilides said that St. Mark was an interpreter of St. Peter.

In the *Contemporary Review* Professor Lightfoot gives the following skeleton of the author's argument from "the silence of Eusebius:" A knows nothing of B, for C does not say that A says anything of B, and proceeds to test it by the facts. He explains Eusebius' own account of the objects for which he should quote citations and references to the New Testament in previous writings, and then compares the programme and its execution, with the result of showing that numerous quotations from the New Testament in extant writers are not mentioned by Eusebius as having no connexion with his object, which was simply to test the authority of the disputed books, and to throw light on the origin of the undisputed, whence it follows that we can infer nothing from the fact that Eusebius has no quotations of a given book from writers who only exist in his quotations, and in general, that since Eusebius has no quotations to establish the genuineness of St. Paul's thirteen letters, the Acts or the Gospels, his silence proves that no Church writer had ever disputed the genuineness of any of these to his knowledge. In the remainder of the article the Professor exhibits in parallel columns the way the author treats the passage of Irenaeus in his first and his fourth edition. We hope Professor Lightfoot will not take leave of the author without an acknowledgment of his real vigour and ability. An able man who reads up a subject to answer the question he imposes on it is sure to make mistakes, and, if he is an eager partisan, to stick to them: it would be absurd to test a constitutional argument of the seventeenth century by the standard of scientific history. Dr. Arnold gives a third and very interesting instalment of his "Reply to Objections to *Literature and Dogma*," which is mostly taken up with a reply to the "mechanical" criticism of a Westminster Reviewer, whom Dr. Arnold cannot help identifying with the author

of *Supernatural Religion*. In the course of this reply we have a very striking sketch of the course of Hebrew religion from Abraham to the author of the book of Daniel. In a future number Dr. Arnold promises to give us his views on the external and internal evidence of the Fourth Gospel. Professor Max Müller's reply to Mr. George Darwin is one of the explanations of which an author who, with many higher gifts, is so plausible as to be often misunderstood, has to make many. It was hardly necessary to disinter Montalenibert's article on Rome and Spain, written five years ago to prove that Spain was ruined by the union of spiritual and temporal despotism, a system for which the Jesuits of the *Civiltà Cattolica* are responsible, through the Spanish Jesuits of the sixteenth century were not. Mr. Greg's article on the Obligations of the Soil is a development of the following *ignoratio elenchi*. Democrats hold that the soil being a limited gift of nature, ought to be administered for the common good and notably so as to grow more food: if the land be administered exclusively so as to grow as much food as possible, we shall have no animal food, no meadows, no woods (except on cold mountain-sides), no heaths, hardly any open spaces—all which democrats would dislike; *ergo* all the private rights to which democrats object are good.

In the *New Quarterly Magazine* Lewis Parker gives some very discouraging "Leaves from an Emigrant's Journal in Canada;" John Latouche supplements his Notes of Travel in Portugal with some observations intended to be practically instructive. The Portuguese hoe is better for planting cabbages than the English spade, but the Portuguese plant them year after year on the same ground, and have no idea of the rotation of crops. They raise maize year after year on the same ground, because they use gorse, gentians, moss, ferns, &c., torn up by the roots, instead of straw in their cattle-sheds, whereby they get three times as much manure and have all the straw for feed. The Portuguese women who work in the fields all have from five to thirty pounds worth of gold jewellery; and a camellia tree in full flower is very ugly, for at any one time three-fourths of the blossoms are withered and brown.

THE circumstances under which Christian IV. of Denmark signed the Treaty of Lübeck in 1627, and withdrew from all participation in the Thirty Years' War, receive elucidation from the despatches of Sir Robert Anstruther in the Public Record Office. Up to the end of April Christian was pressing for aid from England, and he had received assurances from Charles that with the supplies which he hoped to obtain from Parliament he would send all the help that he could need. The quarrel between King and Parliament, however, which was consummated in the violent scene of March 2, put an end to all hope of subsidies, and Charles ordered Anstruther to inform the King of Denmark that though he would do what he could for him, he must have patience.

Christian's answer was given on May 2 (O.S.).

"Necessity," is Anstruther's account of his reply, "hath no law, which causeth me to have patience par force, but wishes withal of God he had known sooner what he might have expected, thinking it much that in so short a time those hopes which were given and sent him by your Lordship's directions, and delivered by mine own servant, should so soon be changed, seeing that upon those assurances he had scraped together what he could to make a head against his enemies, and refused indifferent good conditions of peace that were offered unto him, saying plainly it will be hard for them to answer one day to God, who have drawn him into this labyrinth, wherein he runs not only hazard of his life and crown, but of his reputation, of which he hath ever been very tender, and moreover that now he could not be able to work so good a peace for his friends and neighbours as formerly he could have done, nor so honourable for himself, and his posterity. He hath been thus plain, and withal writes that if I had been as careful in soliciting aid from England for the maintenance of the common cause, as I was in

soliciting him to undertake this business and persuading him to the continuance of it, and feeding him from time to time with fair words and promises, he would then have had greater cause to approve my diligence than now he hath."

The Peace of Lübeck was signed ten days later on May 12 (O.S.). There can be little doubt that we have one more instance of the deleterious influence which the strife between Charles and the House of Commons exercised upon the course of Continental politics.

NOTES OF TRAVEL.

WE invite the attention of our readers to the appeal of the Council of the Royal Geographical Society for subscriptions to meet the expenses connected with Lieutenant Cameron's gallant attempt to trace the course of the Lualaba, and so to complete Dr. Livingstone's discoveries. This appeal certainly deserves a liberal response from the countrymen of Cameron. Alone, and in the face of extraordinary difficulties and perils, this young officer is gallantly striving to achieve a discovery which will redound to the credit of England. We are confident that the appeal for help will not be made in vain.

THE German Polar Committee at Bremen, which was so active in promoting the despatch of the *Germania*, is taking steps to secure the equipment of a fresh Arctic Expedition. It is desired that our Geographical Society should strengthen the hands of Dr. Fiusch and the German geographers, in their representations to the Imperial German Government, by expressing its sense of the value and importance of the proposed undertaking; and we do not doubt that their wishes will be complied with by Sir Henry Rawlinson with all possible goodwill and heartiness. If the idea is promptly made to take definite form and shape, a German expedition may be utilised to very good effect, in a general scheme for the examination of the unknown area round the Pole. It would proceed, like the *Germania*, to the east coast of Greenland, and could then usefully co-operate in the discovery of the northern boundary of that vast mass of land. The direct distance from Hall's farthest up Smith Sound to Cape Bismarck, the most northern point seen by the Germans on the east side, is about 540 miles. This distance must be doubled if the coast tends much to the north. McClintock made a sledge journey of 1,200 miles, which can be repeated. So that the united efforts of one of the vessels of our Arctic Expedition on the west side, and of a German Expedition on the east side of Greenland, could, under the least favourable circumstances, complete the discovery of the whole northern side. This will be a geographical feat of the first importance, although only a portion of the work to be done. We wish the German Polar Committee all possible success in their efforts to secure the despatch of an expedition.

THE names of the two Arctic ships will of course be changed; indeed, that of the whaler that has been purchased could not be adopted, as there is already a *Bloodhound* in the service. It has been suggested that the memory of Captain Cook's memorable voyage to the North should be revived, and that the ships of the Arctic Expedition should be named the *Discovery* and *Resolution*. We believe, however, that the names will be those of two later Arctic navigators, and that the two ships of our new Arctic Expedition will be the *Parry* and the *Franklin*.

COMMANDER A. H. MARKHAM, the second in command of the Arctic Expedition, arrived in London on the evening of the 2nd, having been telegraphed for from Lisbon. He will proceed immediately to Dundee, to enter six experienced men as ice quartermasters. Captain Nares is expected to arrive in London, from Hong Kong, on the 17th or 18th inst. We trust that the appointment of the other officers will be promptly

made; for the importance of giving them as much time as possible for preparation cannot be over-rated. As it is, there is barely sufficient time to make all necessary arrangements.

WE are glad to hear that that distinguished surveying officer, Major Godwin Austen, assisted by Lieutenant Harman, was appointed to accompany the force employed to reduce the Duffla tribes to order, on the northern frontier of Assam, during the present cold season. A valuable addition will thus be made to our geographical acquaintance with the least known, but not the least interesting, part of our Indian frontier, namely, that which divides Tibet from Bengal and Assam.

As an instance of successful acclimatization, the introduction of chinchona cultivation into British India is most remarkable. For the plants have not only been transplanted from one quarter of the globe to another, but they have been converted from wild to cultivated products. The beneficial results of bringing quinine and the other febrifuge alkaloids in the chinchona bark within the reach of the people of India certainly cannot be exaggerated. Chinchona cultivation in India was commenced in 1861. In 1874 there were 2,649,033 plants on the Government plantations of the Nilgiri Hills alone; besides private plantations, among which 234,531 plants and 469½ ounces of seeds have been distributed. In the same year 91,773 lbs. of bark were supplied to the manufactory, for the preparation of quinine, in a cheap form for use in India, the value of which was 2,204l.; and 1,181 cases of East Indian and Ceylon bark were sold in the London market. The tallest chinchona tree on the Nilgiri Hills is now thirty-two feet high, with a girth of 28½ inches.

THE project for a ship canal across the Darien isthmus is still occupying the attention of American engineers. The Commission for the examination of the inter-oceanic canal routes met at Panama this month, to consider the reports already made. The choice lies between Nicaragua and Darien, the Tehuantepec route requiring too many locks. The Nicaragua route, it is understood, is considered certainly practicable.

THE survey of the section of the railway across the Andes from Buenos Ayres to Chile, which lies between Mendoza on the east side of the Cordillera and San Felipe on the west, has been completed. The plans of the line between Mendoza and Buenos Ayres are also finished; and it would be difficult to find, in any part of the world, a tract of country presenting such facilities for the easy and cheap construction of a line, as that selected by Messrs. Clark and Co. for this great inter-oceanic railway. The great difficulty is the passage of the Andes, which will be effected by way of Uspallata.

AN official account from Guayaquil says that a road is being made by the Government from the pass on the mountain Chimborazo, at the altitude of 13,530 feet above the level of the sea, to the village of Playas, which is about 250 feet above the level of the sea, making therefore a difference of level of about 13,280 feet in sixty-five miles. Some forty miles of this are completed, at a cost of upwards of 25,000 dollars. The road passes through Guaranda, San Jose de Chimbo, Chuctu, and Valsapamba. The labourers on it, of whom there are about 300, receive 2 reals or about 8½d. a day.

It is reported by the Swedish papers that Professor Nordenskjöld will conduct a new Arctic expedition, the object of which is not especially to advance to the North Pole, but to carry on scientific investigations in the polar regions generally.

It is stated that two officers of the Consular service have been attached, as Chinese interpreters, to Colonel Browne's expedition, which, as we recently remarked, is about to explore the trade-route from Bhamo to Talifoo in the Yün-nan

province. It is intended, we hear, that the party should afterwards work its way along the valley of the Yang-tze-kiang, and having made a thorough investigation into its capabilities from a commercial point of view, finally proceed to Shanghai.

THE meeting of the International Geographical Congress which was announced to take place at Paris at Easter, has been postponed till July, in consequence of the numerous applications for space at the Geographical Exhibition which have been already addressed to the President, Vice-Admiral La Roncière le Noury, and which have consequently led to the necessity of securing a larger building than had at first been thought necessary. The exhibition will, it is announced, be held in the Palais de l'Industrie or in a building to be erected specially for the purpose, and will include plans, maps, charts, drawings and books referring to geographical subjects, as well as instruments and machinery, and useful products of foreign countries, together with objects of European industry. The Commission appointed to organise the entire scheme have in contemplation to publish a journal of Commercial Geography, for which they have solicited contributions.

THE French Department of Marine has just published some details respecting Martinique (among other colonies) from which we observe that the population in 1871 was 156,108, being an increase of 2,181 over that of the previous year. The imports amounted to 33,138,770 francs in value, and are pretty equally divided between France and foreign countries, but of the exports, which are rather more than the imports in value, two-thirds go to France, the chief article being sugar, which represents not less than half the value of the exports.

A SAN FRANCISCO correspondent of the *Augsburg Gazette* alluding to the enormous emigration of Chinese thither, remarks that were it not for them the fish and vegetable markets would be almost closed and all railway works would be stopped, not to speak of other scarcely less important branches of industry, to which their presence is equally essential. Every trade is to be seen represented in the Chinese quarter, including some photographic colourists who have just arrived and do a thriving business. There are eighteen Chinese doctors in the town, one of whom has handsomely furnished chambers and often a dozen patients waiting to see him, while six assistants are generally preparing his medicines, which are exclusively vegetable ones. Of anatomy they have no knowledge, though they know of some remedy against small-pox which has acted most efficaciously in the case of several outbreaks. There are twenty eating-houses in the city where all recognised Chinese delicacies are obtainable, such as stuffed dogs, fricasseed rats, birds'-nest soup, &c. On ordinary days the price is absurdly cheap, but on rare occasions the chief Chinese merchants feast the municipal authorities, and the price then rises as high as several dollars per head.

THE *Kölnische Zeitung* announces the appearance at Mayence of the second volume of the Hebrew missionary Eben Saphir's narrative of his travels in Egypt, Arabia, India, and Australasia, which although begun as far back as 1854 have not been fully made known till the present time. Eben Saphir, who is a Pole by birth, was originally engaged by some of his co-religionists at Jerusalem to report upon the social condition and general status of the Jews scattered over the various districts of the Indian empire and the Australian colonies, and in 1866 he published a volume of the notes which he had written down in Hebrew during the course of his travels. This volume gives a *résumé* of his personal observation of the condition, habits and usages of the Jews in the different countries which he visited, while the concluding part of his travels is devoted to the

consideration of the traditional literature, biblical commentaries, and manuscripts in use among them, in regard to which he has made some very interesting and important discoveries. It has been announced that a German and English translation of the original Hebrew will speedily appear.

LONDON GOSSIP IN 1723 (GATHERED FROM SOME MS NEWS LETTERS).

"London: 23 April 1723.

"On Saturday last y^e King went to y^e Theatre Royal in Lincolns Inn Fields to see y^e Comedy called y^e Merry Wives of Windsor. And last night y^e Prince & Princess went thither to see y^e Comedy call'd Cutter of Coleman Street, in both w^{ch} was y^e Entertainment of Dancing in Burlesque Characters call'd Jupiter & Europa, or y^e Intreagues of Harlequin. It is observed that this season has been very fruitful of New Plays.

The close of last week Capt. Roberts of y^e Horse Guards and Robt. Dillon Esq. fought a duel near y^e Cocoa Tree in Pall Mall, wherein both were dangerously wounded."

"27th April 1723.

"They write from York y^e y^e Archbishop's son was married to M^{rs} Roundel last Tuesday 7 night, she has £500 a year & £3000 in money, y^e Bridegroom is about 19 and his Bride about 15 years of age."

"15th June 1723.

"We have had large demands upon us on account of the Civil List w^{ch} our Parliam^t cheerfully & readily complied with. What has occasioned y^e Exceedings on y^e head has been y^e great Pensions granted to Persons of different Nations; did we not live in an age where virtue & honesty flourish in y^e strongest manner, it might be insinuated y^e when a House of Commons grants money with much alacrity & cheerfulness, they give as a Body what y^e particular Members y^e formed y^e Majority expect to receive a share of, and thus are bribed by y^e publick Money to enter into Measures w^{ch} must tend to y^e Destruction of y^e State.

"Yesterday dyed at his House in Soho Square in a very advanced age y^e Earl of Bradford Lord Lieu^t of y^e County of Salop, his L^dship is succeeded in hon^r & Estate by his son y^e Lord Vis^t Newport, to whom an Estate is left by his Father of about £13000 a year.

"The Prince & Princess went this evening to y^e Theatre in y^e Hay Market to see y^e Opera called *Flavius*."

"18 June, 1723.

"Yesterday at 3 in y^e afternoon a Fire broke out in warehouses belonging to some Turkey Merch^{ts} behind Billiter Square and soon destroyed y^m & y^e Goods, amongst w^{ch} were 60 Bales of silk valued at £10000. The House of Col. Porteen where S^r Randolph Knipe formerly lived & 2 or 3 others were burnt down. Some of M^r Poveys New Invented Bombs to extinguish Fire were made use of & did good Execution. Two other new Invented Engines were also work'd, w^{ch} by y^e help of 4 men turning two wheels sucks y^e water into a Leathern Pipe, w^{ch} can be carried to y^e Top of any House or in any Room, & at one end forces it out at y^e other end with a constant stream.

"There were this day great numbers of Persons of Distinction at y^e Tower to take leave of y^e late Bpp. of Rochester [Atterbury], who about noon went on board y^e Navy Barge accompanied by M^r Morrice, his wife & some others. . . . He was in a Lay Habit attended by two Footmen in purple Liverys. When he departed from the Tower Wharf many of y^e Spectators were uncovered'd, & with Loud voices said, God be with him."

"20th June 1723.

"The Trade of Spittlefields is so much increased y^e great numbers of weavers both Papists & Protestants have come over from France & Holland & settled there. 'Tis computed y^e within

these 18 months past above 1,000 Houses have been built there & inhabited."

"29 June 1723.

"The Town of Battersea about 3 miles from this City being y^e place of y^e Lord Bolingbroke's Nativity have Rung y^e Bells for sev^l days successively on acc^t of his L^d's arrival, & yesterday when he appeared in publick a Hogshead of Strong Beer was given to y^e Towns people who drank his health & afterwards made a very large Bonfire by way of Rejoycings."

"1st Octr 1723.

"On Sunday last y^e R^t Hon^{ble} y^e Lady Russel Relict of y^e Lord W^m Russel y^t was Beheaded departed this life at Southampton House in Bloomsbury Square, aged 86, by whose death we hear a good sum falls to y^e Dutch^e Dowager of Rutland & an Estate of about 5,000*l*. a year to y^e Duke of Bedford."

"17th Oct 1723.

"This morning Dr Halley, King's Professor of Astronomy, gave y^e Lord Chancellor an account of y^e Blazing Star y^t hath appeared for sev^l evenings last past. It rises at 7, & is discernable in some measure by y^e naked eye, but by y^e help of Telescopes they can Discern y^e Star in y^e Middle of what appears like a Blaze."

"7 January, 1723.

"Tis very surprizing to hear y^t Bishop Burnet's History of his own times w^{ch} y^t Pious Prelate solemnly devoted to y^e Eternal God of truth sho^d by some people be deem'd a Romance, the report of others, hearsay, and y^e like; & y^t those people should likewise give out y^t y^e 2^d part of y^e Bpps History w^{ch} relates to y^e Reyns of K. W^m & Q. Mary has not y^t consent for its publication as was expected."

"11th January, 1723.

"Yesterday at 5 in y^e morning ended y^e Ball in y^e Hay Market, a great number of Ladys went from y^e Lord Viscount Falmouths in Masquerade dresses. His M^y and y^e Prince were present at y^e Theatre in Habits. The Dress w^{ch} was y^e wonder of y^e Assembly was a Walking Statue with 2 heads; it's computed y^t above 1,000 Persons were there.

"This afternoon y^e Archb^{pp}. of York arriv'd in Town at his House in Cecil Street from York City with a numerous Retinue, having with him 2 Coaches and 6 besides 20 Horsemen."

BOSTON LETTER.

Boston: Dec. 22, 1874.

Mr. Emerson's *Parnassus* appeared last week. It is a good-sized octavo of more than five hundred pages, with a brief preface by the compiler. The only rule he adopted in the selection was to insert such poems, or parts of poems, as he liked, and certainly the book gives evidence of a catholic taste. From Chaucer there are extracts a few lines long as well as the story of Griselda; there are some of Shakespeare's sonnets, and brief selections from the plays; oddly enough, Mrs. Browning's "Lady Geraldine's Courtship," and the "Rhyme of the Duchess May;" yet of William Blake only "The Tiger," "The Sunflower," and the singular "Orthodoxy;" of Landor only two lines, the "Inscription on a Sea-Shell." On the other hand, there are very copious and just selections from many other poets. The greatest space, nearly one hundred and fifty pages, is devoted to narrative poems and ballads. Probably no one will be perfectly contented with this compilation, for the reason that it is made by some one else, but it cannot fail to give a great deal of satisfaction. It is to be noticed that many of the poems are given in mutilated form, and Mr. Lowell's "Hosea Biglow's Lament" is purged of its Yankee dialect, and, with very slight changes, printed in academic English. This was done by the author, at Mr. Emerson's request.

The preface is interesting. Mr. Emerson says:—

"The poet demands all gifts, and not one or two only. Like the electric rod, he must reach from a

point nearer to the sky than all surrounding objects, down to the earth, and into the wet soil, or neither is of use. The poet must not only converse with pure thought, but he must demonstrate it almost to the senses. His words must be pictures, his verses must be spheres and cubes, to be seen and handled. . . . Coleridge rightly said that 'poetry must first be good sense, as a palace might well be magnificent, but first it must be a house.' Wordsworth is open to ridicule of this kind; and yet, though satisfied if he can suggest to a sympathetic mind his own mood, and though setting a private and exaggerated value on his compositions, and taking the public to task for not admiring his poetry, he is really a master of the English language; and his best poems evince a power of diction that is no more rivalled by his contemporaries than is his poetic insight. But his capital merit is that he has done more for the sanity of his generation than any other writer."

There are many extracts from American poets, though none from two valued more highly in England than here—namely, Walt Whitman and Joaquin Miller; what is more to be regretted is that the book contains, naturally, none of Mr. Emerson's own poetry.

It is understood that the preparation of this volume has caused a delay in bringing out the volume of Essays, which is probably postponed until another year. Mr. James Lowell's volume may be looked for, however. Among other announcements is that of a volume of short stories, which have appeared in various American magazines during the last few years, by Mr. Henry James, jun. Mr. James is now writing a long novel in the *Atlantic Monthly*, to run through the whole year.

I would most earnestly call the attention of the readers of the ACADEMY to a reproduction, by the heliotype process, of Blake's *Book of Job*, with an introduction by Mr. Charles Eliot Norton, which has just come out in this city. Of the plates Mr. Norton says with truth that they

"reproduce, with the closeness of a facsimile, the general character of the original engravings; but they fail to render the most delicate beauties of expression, and the finest touches of execution. The inmost, evanescent, vital spirit of the original is not to be found in these copies. But for what they do afford—the poetic and pictorial conception, the general composition, the distribution (though not the scale) of light and shade—these heliotypes are greatly to be prized, and by their means many a lover of art, who without them could know little of Blake's style, may gain a near and, so far as it goes, a true acquaintance with the best designs of the most spiritually imaginative of English painters."

As was only natural, Mr. D. G. Rossetti's interpretation of the different plates is largely quoted from, but in the remarks explanatory of the fifth of the series Mr. Norton observes that

"it seems to me that there is a clear distinction between the fires that surround Satan, and which he pours on the head of Job, and the flames of light with which the shrinking angels are clothed; and they, indeed, seem to shrink away, not so much in compassionate horror, as in dread of contact with the deathless fires in which Satan burns."

Mr. Rossetti, it will be remembered, gave the explanation which Mr. Norton quotes but rejects.

The introductory sketch is admirable. It is sympathetic but discriminating. Mr. Norton does not go so far as Mr. Swinburne in praise of the *Prophetic Books*. Speaking of the *Marriage of Heaven and Hell*, he says:—

"It is a book of abundant but most erratic genius, in which childishness and maturity, wisdom and folly, strength and weakness, plainness and obscurity, imagination and understanding, humour and passion, paradox and truism, poetry and prose, content and share in a bewildering and unexampled fashion. The book is the expression of the free play of an impulsive genius, bound by no laws but those of its own making; and it would seem as if Blake, with little hope of the acceptance by others of the doctrines he had to propound, gave himself no pains to render them intelligible to the common reader, and pleased himself with the indulgence of his own eccentric humours. In this

quality it is like the work of a child, who expects no followers, and looks for no converts, but amuses himself with an impossible world of his own imagining, more important and absorbing to him, for the time, than the actual world of the nursery, the schoolroom, and the garden. Blake was a most childlike man childlike in simplicity and faith: childlike even to childishness, as mystics are apt to be, in the indulgence of wayward moods, and in the defect of the sense of proportion between individual conceits and the wisdom of mankind."

The whole essay is well worth reading, and, with its artistic criticism, which is only too brief, admirably supplements Mr. W. M. Rossetti's introduction to his recent edition of Blake's poems. The book is very nearly the handsomest that has ever been published in this country. It is from the press of James R. Osgood and Co.

Yesterday took place with appropriate ceremonies the dedication of Hitchcock Hall, which contains the new Congregational Library. The building is an excellent one for the purpose for which it is designed. It differs from every other library building in the country in being absolutely fire-proof. The shelves alone are of wood. The rest of the building consists of brick, stone, and iron, even the windows having iron sashes. It has room for 123,301 volumes, and it is expected that half or two-thirds of the space will be immediately filled. It is intended to supplement older and larger libraries, especially in the branches of biblical, exegetical, statistical, biographical, ecclesiastical, and historical research.

In the *Nation* of a week or two since there was a notice of one of its editorial staff, Mr. John Richard Dennett, who died about a month ago. I cannot add anything to that article, which was a discriminating as well as a warm tribute to a man whose loss is deeply mourned by the few who knew him, while it is at the same time a serious blow to the literature of this country. He held by far the first position among the young men in criticism; his disapprobation was the more noticeable in a land where "genial" criticism is the rule, and his praise was all the more valued because it was never won by pretence. His own sincerity made him able to separate sharply the false from the true; and while he was merciless to shams, he was always glad to recognise genuine merit. Every word that the *Nation* said about him was true. His death was indeed a heavy blow.

THOMAS SERGEANT PERRY.

SELECTED BOOKS.

General Literature and Art.

- PEACOCK, T. Love, Collected Works of. With Preface by Lord Houghton, and edited by Henry Cole, C.B. Bentley. 31*l*. 6*d*.
POE, Edgar Allan, Works of. Edited by John H. Ingram. Vol. III. Poems and Essays. Edinburgh: A. & C. Black. 6*s*.
ROYER, A. Histoire de l'Opéra. Paris: lib. Bachelin-Dezobrenne. 5*fr*.
SMITH, George. Assyrian Explorations and Discoveries. Sampson Low. 18*s*.

History.

- DEVIC, Dom Cl., et Dom J. VAISSETTE. Histoire générale de Languedoc. Tome 1^{re}, deuxième partie. Paris: Picart.
HISTORIANS OF SCOTLAND. Vol. V. Lives of S. Ninian and S. Kentigern. Vol. VI. Life of S. Columba. Edinburgh: Edmonston & Douglas.
O'ROURKE, Rev. J. The History of the great Irish Famines of 1847. Dublin: McGlashan & Gill. 8*s*.
OTTE, E. C. Scandinavian History. Macmillan. 6*s*.

Physical Science.

- GORDON, G. The Pinetum: being a synopsis of all the Coniferous Plants at present known. New edition. Bohn. 1*s*.
LUBBOCK, Sir J. On British Wild Flowers, considered in relation to Insects. ("Nature Series.") Macmillan. 4*s*. 6*d*.
QUENSTEDT, F. A. Petrefaktenkunde Deutschlands. 1. Abth. 4. Bd. Echinodermen (Asteriden u. Encrinuriden). 7. Hft. Leipzig: Fues. 3*fl* Thl.

Philology.

- ABBOTT, E. A. How to Parse. Seeley.
GRASSMANN, H. Wörterbuch zum Rig-Veda. 4. Lfg. Leipzig: Brockhaus. 2*fl* Thl.
SAYELSBERG, J. Beiträge zur Entzifferung der Iyrischen Sprachdenkmäler. 1. Thl. Bonn: Weber. 18 Ngr.

CORRESPONDENCE.

THE ORIGINAL OF SHAKESPEARE'S "OTHELLO."

Casa della Vida, Venice.

That Shakespeare's *Othello* was founded on one of Cinthio's novels is one of the common-places of literary history. But it has not been noticed that there are circumstances in the play which are not to be found in the novel, or that the personage whose history was transformed into the story of the Moor is to be met with among the heroes of the Venetian Republic. A few notes, therefore, regarding the relations between Venice and Cyprus at the time when Othello is supposed to have visited that island will not be out of place.

In 1471, one Giosafat Barbaro went on an embassy from the Republic of Venice to Usong Hassan, or Uzun Huseun, and wrote an account of his travels, which was published by Aldus; the narrative being so graphic that an English version of it may be read among the publications of the Hakluyt Society.

Giosafat Barbaro landed at Famagosta from Venice, shortly before the death of the last of the Lusignano kings, whose consort was the noble Venetian gentlewoman, Caterina Cornaro. After a brief sojourn at the Cypriot court, the ambassador proceeded towards Persia, and, stopping on the way at a city called by him Chuerch (Karman-shah, on the Kerkha?), he tells a tale which (although he protests against his own entire belief in it) has subjected him to the charge of childish credulity. His story purports that in this city of Chuerch there was a spring, or pool, the waters of which not only cured leprosy, but saved grain-crops from the destruction caused them in Cyprus by the locusts. His words are as follows:—

"This water is said to have great efficacy against leprosy and against locusts, of one and the other of which plagues I will not say that I have had any experience, but that [I have witnessed] the credulousness of certain persons [with regard to their antidotes]. At that time a Frenchman, with some servants and Moorish guides, was going that way to the said pool, with what result I know not, but it was said publicly that many persons were thus cured. Whilst I was still in that town, there arrived an Armenian who, long before I set out, had been sent by the King of Cyprus to bring some of that water; and two months afterwards, I being in the country on my return, after my arrival at Tauris, he came back with the water in a tin flask. He accompanied me for two days, and then went on his way towards Cyprus, where I, finding myself on my homeward voyage, saw that identical flask of water suspended on a pole projecting from a certain tower; and the natives of the place assured me that, owing to this water, they had no longer any locusts; and there I also saw certain red-and-black birds, called 'Mahomet's birds,' which fly in flocks like starlings; and as he told me, in like manner in Cyprus when I was returning, these birds destroy all the locusts they can find, and in whatever place this water may be, they instinctively fly towards it, as asserted by the peasants there."

The last King of Cyprus died the year after Giosafat Barbaro gave this account of Mahomet's birds; and the crown of his widow, Caterina Cornaro, passed to the Republic of Venice in 1489. The Signory vested the government of the island in a lord-lieutenant, six councillors, superintendents, a treasurer, Captain of Paphos, and a Captain of Famagosta, *alias* of Cyprus; each of these officials to be of Venetian birth, elective by the Grand Council of Venice. And in the years 1506-7 the veracity of Giosafat Barbaro was officially confirmed by the lord-lieutenant then in office (by name Christopher Moro), now known far and wide under the pseudonym of Othello, and whose despatches received at Venice on May 22, 1506, and June 26, 1507, inform the State that "the locusts were doing mischief, although the water, their bane, had arrived."

"That the locusts had damaged the wheat, and that the reason assigned was, the water had been spilt, so that they had sent others into Persia to fetch the said water; it takes them eight months to go and return."

On October 16, 1507, the Senate listened to the perusal of another despatch from the Lord-Lieutenant of Cyprus concerning wheat and "the water of Costanza;" which name, at Venice, was then doubtless the synonym of Barbaro's "Chuerch," and may perhaps give a clue to the pool whose waters cured lepers and destroyed locusts; and although the fact may sound no less improbable than those stories of

"Men whose heads

Do grow beneath their shoulders,"

which interested Desdemona, and facilitated the suit made to her by Othello, the circumstances narrated by Giosafat Barbaro were nevertheless gravely listened to by those potent, grave, and reverend signors who formed the Venetian Senate.

Fronting the summit of the "Giants' Stair," where the Doges of Venice were crowned, there are still visible four shields "spotted with mulberries" ("strawberries" in the description of Desdemona's handkerchief), indicating that that part of the palace portal on which they are carved was terminated in the reign of Christopher Moro, whose insignia are three mulberries sable and three bends azure on a field argent; the word "Moro" signifying in Italian either mulberry-tree or blackamoor.

In July, 1460, this Doge wrote rather a stringent letter to James King of Cyprus, implying that he had trifled with the affections of Caterina Cornaro, and the consequence was that she forthwith became queen-consort of the island, and ruled it for sixteen years after her husband's demise, which took place in 1472, one year after that of the prepotent prince to whom she may be said to have owed her crown. Doge Christopher Moro effected indirectly the annexation of Cyprus to Venice in 1460; and in May, 1505, as a reward for military and diplomatic services, the Grand Council elected his namesake—Christopher Moro, son of Lorenzo—lord-lieutenant of the island, where he remained, after his term of service had expired, and by reason of his being thus accidentally on the spot he was appointed to defend it from an hypothetical attack which, according to report, was meditated either by the Soldan, the Sofi, or the Turk. This statement exists in the summary of a despatch from Christopher Moro's successor, the Lord-Lieutenant Lorenzo Giustinian, who adds that he and the counsellors had "elected Christofal Moro captain of the fourteen ships detained by them from fear;" and it is a curious coincidence that the tenour of these official advices from Cyprus corresponds precisely with the causes assigned for the subsequent despatch of "Othello" from Venice for the defence of that island, as in act i. scene 3 of Shakespeare's tragedy. And, finally, the return of Christopher Moro to Venice is recorded in Marin Sanuto's Diaries, thus:—

A.D. 1508.
October 22. "Item. The ship from Syria arrived, having on board Christopher Moro, on his return from the Lord-Lieutenancy of Cyprus.

1508.
October 26. "In the morning there presented himself to the College, Christopher Moro, returned Lord-Lieutenant from Cyprus, and elected Captain in Candia, wearing his beard for the death of his wife [Desdemona?] on her way from Cyprus, as heard previously, and he made his report."

Sanuto has not transcribed the Moor's "Report," so we do not know whether it alluded to the "locust water," or to his wife's death; but, at any rate, the despatches of the Lord-Lieutenant may be said to have tested and confirmed the veracity of his countryman Giosafat Barbaro, who, according to the Barbaro genealogies in the Correr Museum, died at Venice in 1494, and was buried "behind the grotto in the monastery of San Francesco della Vigna."

To return to Christopher Moro. He was decidedly a lady's man, as according to Barbaro's genealogies he was married four times. Nor should it be forgotten that the tale, whether told

by Cinthio or Shakespeare, must have its incidents dated between 1486, when Catherine Cornaro abdicated in favour of Venice, until the fall of Famagosta, in 1571. Further, Moro's military exploits in the Romagna, against Caesar Borgia, and subsequently during the League of Cambrai, as recorded by the Venetian historians, and by an inscription which once existed in the Palazzo Pretorio at Padua, would warrant his saying of himself, "I have done the State some service, and they know it."

Cinthio's novel, it may be added, would never have sufficed Shakespeare for his *Othello*. The Italian described Desdemona's handkerchief as a "nose-napkin" (*pannicello da naso*), and says it was most delicately wrought, but does not give the design, which reveals the whole thing. Had he called things by their right names, the sale of his book in Venice would have been prohibited. *Othello* came out in 1611, according to Malone; Chalmers says 1614, and Drake 1612; and as among the Venetians in England from 1603 to 1615 there were the secretary Scaramelli, and the ambassadors Duodo, Correr, Francesco Contarini, and Foscarini, from one or other of them, or from some of their attendants, Shakespeare—who may perhaps have been struck by some English translation of Cinthio's tales—might easily have ascertained the true story of his Othello.

RAWDON BROWN.

STATUE TO KING ROBERT THE BRUCE AT STIRLING.

Bellevue, Chelsea : Jan. 5, 1875.

A few months ago I was applied to by my friends north of the Tweed to subscribe to a monument to King Robert the Bruce, described as "a statue surmounting an appropriate pedestal," to be erected on the Castle Hill, in Stirling. Having done so, as a patriotic Scotchman should, I found, on receipt of the printed papers, that the designer of the statue in question (the sculptor, in fact) was Mr. George Cruikshank, and that the artist had submitted his design to the Queen at Windsor, who had "most cordially approved of it," and that the site has been granted to the committee by the Secretary of State for War.

Struck by the coincidence of the name being the same as that of our comic draftsman of veteran years, and having some misgiving as to a comic statue of the old chivalrous king being the right thing, I wrote to the secretary for the undertaking—Mr. W. Christie, of Stirling—enquiring into the antecedents of the sculptor employed, and received for answer that he knew nothing of him except that he lived in the Hampstead Road!

If you will kindly print this letter, perhaps we may hear something more of him. I am aware that Mr. Cruikshank has faith in himself, but it is only since his day, and very lately indeed, that we have had comic artists of great educated ability; and however much we may enjoy his humour, it is impossible to look upon his art with pleasure; and a public statue is one of the things that ought to be protected from experiment.

I may mention that the statue in question is stated to cost not more than 1,200*l.*, the half of which seems already subscribed.

WILLIAM B. SCOTT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, JAN. 9. 3 p.m. Royal Institution: Professor Gladstone on "The Voltaic Battery; the Electric Telegraph" (Juvenile Lecture).
8 p.m. Ballad Concert, St. James's Hall.
Miss Ada Cavendish in *The New Magdalen* at the Charing Cross Theatre.

MONDAY, Jan. 11,	5 p.m.	London Institution: Professor Armstrong on "The Life-History of Plants and Animals."
	8 p.m.	Medical.
	"	Monday Popular Concert, St. James's Hall (Mdlle. Krebe).
TUESDAY, Jan. 12,	8.30 p.m.	Geographical.
	3 p.m.	Royal Institution: Mr. E. Ray Lankester on "The Pedigree of the Animal Kingdom."
	8 p.m.	Civil Engineers. Photographic. Anthropological Institute.
WEDNESDAY, Jan. 13,	8.30 p.m.	Medical and Chirurgical.
	3 p.m.	Literary Fund.
	8 p.m.	Archaeological Association.
THURSDAY, Jan. 14,	"	Geological. Graphic. Royal Society of Literature.
	8.30 p.m.	Royal. Antiquaries.
	3 p.m.	Royal Institution: Professor Duncan on "The Grand Phenomena of Physical Geography."
FRIDAY, Jan. 15,	6.30 p.m.	Royal Society Club.
	7 p.m.	London Institution: Professor Rolleston on "The Early Inhabitants of England."
	8 p.m.	Chemical. Mathematical. Inventors' Institute.
	8 p.m.	Philological: Mr. F. T. Elworthy on "The Dialect of West Somerset."
	9 p.m.	Royal Institution: Professor Tyndall on "Some Acoustical Problems."

SCIENCE.

Records of the Past; being English Translations of the Assyrian and Egyptian Monuments. Published under the sanction of the Society of Biblical Archaeology. Vol. II. Egyptian Texts. (London: Samuel Bagster & Sons, 1874.)

THE second volume of the *Records of the Past* contains the translations of fourteen ancient Egyptian texts. Some of these texts are in very sober prose, and are of importance for the history and geography of very remote periods. Of the poetical compositions two are of historical interest, the others are sacred hymns. Of the remaining texts three are decidedly works of imagination, whilst a fourth describes a Syrian journey, the reality of which is a very fair matter for controversy.

The inscription of Una, now completely translated for the first time, is of prodigious antiquity. I hope no one who reads this will be scandalised by my saying that its date is probably more ancient than that assigned on the margins of English Bibles to the Deluge. Una was in the service of several Egyptian kings in succession, the first of whom, Teta, is the thirty-fourth on the royal list of the great temple of Abydos. The royal names of this period (corresponding to the sixth dynasty of Manetho) stand in the following order on the tablet dedicated to his predecessors by Seti I. of the eighteenth dynasty: — Unas, Teta, Userkarā, Merirā, Merenrā, and Neferkarā. This order is in perfect harmony with inscriptions contemporary with the sovereigns bearing the names just quoted. Una, who in his youth enjoyed an honourable position at the court of King Teta, rose to the highest offices first under Merirā, and then under Merenrā. The relative chronological positions of Unas and Neferkarā are equally well established. The inscriptions still extant of Sabu, surnamed Abeba, a high functionary under King Teta, speak of him as being already a distinguished officer under King Unas. And the inscriptions of the queen of Merirā are still extant, which show that King Neferkarā, her son, was the younger brother and successor of Merenrā. There is a long series of such texts completely independent of each other,

containing perfectly credible statements relative to comparatively short periods of time, and as free from what Sir G. C. Lewis calls "the tendency of the Oriental mind to enormous numerical exaggeration," as the statistical records upon the tombstones of our own churchyards. It is the study of this series of texts which compels us to admit the succession of monarchical rulers in Egypt extending back to a very remote antiquity. The antiquity of Una as compared with what we have been taught to regard as the earliest extant literature may be estimated by the fact that he flourished at the commencement of the sixth Egyptian dynasty—Unas was the last king of the fifth—whilst the writer of the Pentateuch, whoever he was, was familiar with a royal name of which no trace can be discovered till the nineteenth.

The inscription of Una consists of fifty lines, and at present we possess no more ancient Egyptian text of the same extent. There are, indeed, very much older inscriptions (for instance, the religious text on the coffin of king Mycerinus, and the very remarkable ones in the tomb of Chu, in Lepsius' *Denkmaeler*, ii. pl. 43), which prove that the language of Una, like the religion professed by him and the whole social and political organisation of Egypt, had flourished for centuries before him; but as compared with the language written during the eighteenth dynasty, or even the twelfth, it presents some remarkable archaic forms. The difficulties in the way of translation have been most successfully overcome by Dr. Birch wherever success was possible. Unfortunately, translation is not all that is required to make a text thoroughly intelligible. The nature of the charges borne one after another by Una must for a long time at least be a matter of doubt or controversy to archaeologists. The names of many localities at that remote period necessarily baffle all geographical investigations at present. But these difficulties, far from being in themselves insoluble, tend gradually to disappear before fresh accessions of knowledge. The splendour and extent of the reign of Pepi Merirā over the whole of Egypt was already known from monuments found in all parts of the country, and even in the Arabian peninsula. But we learn from Una, who commanded this king's armies in the war with two great nations, that Ethiopia also was subject to the royal rule, and furnished important contingents of negro troops. Under the supreme direction of Una for the organisation of the army, we find the heads of the priesthood of both Upper and Lower Egypt; a sufficient proof that in the older as well as in later times no such thing as a sacred caste existed like that in India. The warlike reign of Pepi Merirā, which lasted for at least eighteen years, as is known from an inscription in Wady Maghāra, was followed by a period of profound peace, and Una, who was governor of all Upper Egypt under the successor of that monarch, was chiefly occupied in great works of public utility.

The most important inscriptions of Thothmes III. (of the eighteenth dynasty) are translated by Dr. Birch, and among them the inscription of Amen-em-heb, accidentally

discovered a year or two ago by Dr. Ebers. This invaluable text, containing the biography of an officer of no very exalted rank, like several other texts of the same nature, confirms and completes the information furnished by the official royal inscriptions of Thothmes III. and his successor Amenophis II. It is from this source that we learn, among other things, that the former of these two kings died in the fifty-fourth year of his reign, and was succeeded by the latter, his son. The annals of Thothmes III. have unfortunately come down in a very mutilated condition. The walls on which they were inscribed are mere ruins, from which whole blocks have disappeared. The records of the twenty-fifth, twenty-sixth, twenty-seventh, and twenty-eighth years are wanting, and the order in which the remaining fragments should be read, some of which are in Paris, must be determined by their contents. Some of the numbers which appear in the present translation require revision. "The forty-second year," at page 47, line 11, is clearly a misprint for "twenty-fourth," but "the thirty-second year" is a mistake of the copy from which Dr. Birch has made his translation. It is so evidently at variance with the context that M. de Rougé long ago called M. Mariette's attention to it. This latter gentleman, after carefully examining the monument, wrote back saying that the number forty-two is still perfectly legible, though "l'un des chiffres dix a presque disparu par une sorte de dissolution spontanée de la pierre, et il est évident que si M. Lepsius a fait sa publication sur un estampage, il a dû lire 32." M. Mariette verified another correction at the same time, and M. de Rougé very justly observed that

"la science doit paraître établie sur des bases bien solides aux yeux de tout esprit impartial, lorsque l'interprète peut, de son cabinet, et malgré de larges lacunes, indiquer ainsi par avance le chiffre des corrections qu'on trouve ensuite sur les monuments par une exploration plus minutieuse."

The fragment printed at page 20, containing, as it does, records from the twenty-ninth to the thirty-fifth year, should evidently come between the fragment printed at page 42, which contains the events not later than the twenty-fourth year ("fortieth year" in line 32 being a manifest clerical error), and the fragment printed at page 48, which begins with events of the thirty-eighth year.

An important document of this reign might have found its fitting place here. It contains a list of the populations reduced to submission by Thothmes III. both in Africa and Asia. It is of great geographical interest, particularly as regards the nations composing the confederated army defeated by the Egyptian king in the battle of Megiddo.

The translations contributed to this volume by Professor Lushington and Canon Cook cannot fail to make Egyptologists congratulate themselves on the accession to their ranks of two such excellent scholars. The critical notes which Professor Lushington has appended to his translation of the Third Sallier Papyrus in the *Transactions* of the Society of Biblical Archaeology, show a most intelligent insight into the

difficulties of the Egyptian text. Canon Cook's translation of the long inscription of Pianchi is quite admirable both for its elegance and for its accuracy. Much as my own views differ from some which the learned Canon has greatly at heart in his commentary on the Bible, I am bound to say that his illustrations of the sacred text from Egyptian sources are thoroughly scholarlike, and as different as possible from what we have been accustomed to, either on the conservative or on the destructive side of the question.*

The travels in Palestine and Syria of a contemporary of the great Rameses, and therefore (according to the most competent judges) anterior to the Exodus of the Israelites, must necessarily be of the utmost interest. The narrative, however, is not told by the hero of it; it is, on the contrary, addressed to him. Had the journey with all its adventures really taken place? or is it the writer's intention to sketch a possible journey (just as we might a tour in Switzerland or Italy), strictly adhering to topographical facts and *couleur locale*, but drawing upon his imagination for the adventures of his hero? The question is by no means easy of solution. A great deal depends upon one of those problems of Egyptian grammar to which a very insufficient degree of attention has yet been paid. I am not alluding to the use of the negative particles which occur frequently in this narrative. M. Chabas is most unquestionably right in translating them in an interrogative sense. The whole context requires this sense, and it is incredible that another should have been proposed. My difficulty is this. On reading M. Chabas's translation I constantly find verbs in the past tense, "Didst thou not then go?" "Hast thou not seen?" "Hast thou not trampled?" "Hast thou not penetrated?" "Wentest thou not?" "Didst thou not meet?" "Let me tell all that happened to thee at the end of thy road?" If the corresponding Egyptian expressions are equally definite in the use of a past tense, then indeed there can be no doubt that the writer meant to describe a journey which had taken place. But in every one of these instances, and others of the same kind, the Egyptian verb may quite as correctly be translated by a present tense, and if the present tense be substituted for the past, the whole context will be consistent with the hypothesis that the writer's intention is simply, "I have made for thee the portrait of the Mohar, I have travelled for thee through foreign provinces," as he says at the end of his work, in M. Chabas's version. It is not right, however, to confine the evidence to this portion of the papyrus, and it is much to be regretted that all the earlier portions of it which have been translated by M. Chabas have been omitted. They are indispensable as aids to the interpretation of the later sections, and some of them are highly interesting for their own sake.

* I may perhaps here mention one illustration which has escaped Canon Cook at Judges xx. 2, and 1 Sam. xiv. 38. It has not yet, I think, been noticed by anyone. The use of the word "corner" for *chief-gain* is certainly a reminiscence of the Egyptian *Rebet*, and is particularly striking in Isaiah xix. 13.

Mr. Goodwin has translated one of those sublime hymns in which the dominant note is decidedly monotheistic. It is in honour of the Creator and sustainer of all existences, the father of the fathers of all the gods, the one god without a peer, whose name is hidden from his creatures. He is the Lord of eternity, and the everlasting Maker, causing all things which are to exist, the Lord of wisdom and truth. He is at once the Lord of terror most awful and the Lord of mercy most loving. He it is who raises the heavens and fixes the earth, who makes grass for the cattle and fruitful trees for men, who makes the birds to fill the air, and gives breath to those in the egg, feeding the bird that flies, giving food to the bird that perches, to the creeping thing and the flying thing equally. He provides food for the rats in their holes. If he consumes his enemies with flame and subdues the wicked with his eye, he lies awake whilst all men sleep, seeking out the good of his creatures; he is gentle of heart when one cries to him, he listens to the poor who is in distress, and delivers the timid man from the violent. The conception of a self-existent Creator of all things is extremely ancient in Egypt, but the form in which that conception is expressed, as in the beautiful hymn of which I am speaking, is met more frequently in productions of the eighteenth and nineteenth dynasties. The "Lamentations of Iris and Nephthys," translated by M. de Horrack, are not less interesting in their way. This composition appears to have had a liturgical use. It was to be recited on behalf of the dead. The rubric at the end directs that during the recital two handsome women should sit on the ground with the names of Iris and Nephthys inscribed upon their shoulders, crystal vases full of water in their right hands, and loaves of bread made in Memphis in their left hands.

The most difficult of the Egyptian texts translated in this volume is that entitled "The Instructions of King Amenemhat I. to his son Usertesen I." (or rather "User-sen," i.e. "their wealth" or "power").* This and the other documents contained with it in the Second Sallier Papyrus are the most difficult in the whole range of the Egyptian literature now extant. The Prisse papyrus perhaps contains a larger number of words as yet unintelligible to us, but the grammatical structure of the sentences is easy enough. The text of the Sallier papyrus defies all grammatical rule. It appears to me to be hopelessly corrupt and in many parts impossible of translation. In saying this, I am pronouncing no opinion against the truthfulness of the version of M. Maspero, who has had the use of the unpublished Millingen papyrus. This, he says, "is correct enough, and when entire contained the whole of the work; it is unfortunately mutilated at the end, and fails exactly where it is most wanted." The uninitiated must therefore not be scandalised if they accidentally come across a version by Dr. Duemichen widely differing from that of M. Maspero. The two versions are really made from different texts.

* A certain number of Egyptian proper names consist of nouns such as *life*, *strength*, &c., accompanied by *my*, *his*, *her*, or *their*. These pronouns refer, I believe, to the parents of the person.

But let us hope that so highly valuable, nay, so indispensable, a text as that of the Millingen papyrus may not be allowed much longer to remain unpublished.

M. Paul Pierret contributes the translation of a short text which is, perhaps, not quite correctly described as "the Egyptian account of a scene of investiture with the Chain of honour." The investiture, as M. Pierret himself observes, is not mentioned in the text, and it is only one of the scenes represented on the tablet. The volume finishes with two novels, the first being the "Tale of the Brothers," translated by myself; the second the "Tale of the Doomed Prince," unfortunately a mere fragment, translated by Mr. Goodwin.

P. LE P. RENOUF.

SCIENCE NOTES.

BOTANY.

THE tree-aloes of South Africa rank with the most remarkable of vegetable forms, and until quite recently were almost unknown. Professor Dyer collected all information relating to them he could obtain, and published it in the *Gardener's Chronicle* for May 2, 1874. This article is illustrated. Fresh material having come to hand, he was able to correct an important error of his in the article cited, and in *Nature*, December 3, 1874, he gives a summary of the present position of our knowledge of these singular trees. It contains some points of interest worth reproducing. The species of *Aloe* are probably only really indigenous in south and east Africa, though *A. vulgaris* is widely spread in the Mediterranean region and elsewhere, but only as a cultivated plant, or an escape from cultivation. *A. indica* of Royle is doubtless a variety of the preceding, as is also probably *A. littoralis* of Koenig, found at Cape Comorin, the difference in character being due to altered conditions of situation. In some rocky districts the tree-aloes form the dominating feature of the landscape, giving it a very peculiar appearance. The eastern species occasionally attains a height of 60 feet. There are two species of tree-aloe in South Africa—one endemic on the west coast, and the other confined to the east. That of the west, *A. dichotoma*, Linn., extends from Walvisch Bay to Clanwilliam. It is well described in Paterson's *Travels in Africa* (1789), but otherwise very little known. The present Governor of the Cape, Sir Henry Barkly, has made great exertions to procure plants for Kew, and two have now arrived in this country, the largest being eight feet in height, but there is some doubt whether they will eventually survive the voyage. The eastern species, *A. Barberae*, Dyer, was named in honour of Mrs. Barber, who first sent cuttings of it to this country. *A. dichotoma* attains a height of thirty feet, with a girth of about twelve feet. *A. Bainesii*, Dyer, turns out to be the same species as *A. Barberae*, the character of scattered or clustered leaves having broken down in this instance. The specimen named *Barberae* had its leaves originally arranged in rosettes at the ends of the branches, but as it grew they became distant and scattered. There are still some slight discrepancies to clear up with regard to the flowers.

THE Algo-lichen theory shadowed forth by De Bary (*Handbuch der Physiologischen Botanik*, p. 29), and developed by Schwendener ("Ueber die wahre Natur der Flechten," in the *Verhandlungen der Schweizerischen Naturforschenden Gesellschaft in Rheinfelden*, 1867, pp. 88-90), and in numerous subsequent articles published in various periodicals, is gaining supporters. Several other investigators, and notably Bornet (*Annales des Sciences Naturelles*, 5^e série, t. xvii. p. 45, and t. xix. p. 314), whose first article is illustrated by a series of

eleven beautifully executed plates, have taken up the subject. To make these and the following references intelligible, we may set forth the substance of the theory as briefly as possible, using the words of M. Bornet. It consists in regarding lichens as compound organisms, consisting of an alga and a particular species of fungus living parasitically on the alga. Of course this involves the partial destruction of the present constitution of the families of the lower cryptogams, and the utter annihilation of numerous "genera," and has naturally aroused opposition on the part of the lichenologists. It is not our intention to attempt to decide between the contending parties, but a few words on the present position of the question may be interesting. A fuller examination of the subject, by W. Archer, will be found in the *Quarterly Journal of Microscopical Science*, 1873, p. 217, and 1874, p. 115. Mr. H. A. Weddell gives a more recent summary of the presumed discoveries in this direction (*Comptes Rendus des Séances de l'Académie des Sciences*, t. lxxix., séance du 23 Novembre, 1874). Fries combats this theory very strongly (*Lichenographia Scandinavica*, Pars prima). Dr. Müller (*Flora*, 1872, p. 90) takes the same view, as also Dr. Wylander, and many other noted lichenologists. On the other hand, it is gaining many adherents on the Continent. In the article by Weddell, referred to above, he states that Dr. Gibelli, in a recent communication, says that he had undertaken the cultivation of the gonidia of *Opegrapha varians*, and after a certain time he had the pleasure of seeing the gonidia submitted to observation develop into magnificent *Chroolepus* (*Tentrepohlia*), which successively produced sporangia and zoospores. This is only one of many instances in which the gonidia of lichens have developed into organisms which have been pretty generally accepted as independent beings, belonging to the algae; but this may with equal consistency be regarded as a different state of the lichen. However, we are told that the gonidia of widely different lichens actually develop into the same alga. Another difficulty in the way of the new theory—though Bornet declares it of little importance—is the fact that hitherto no one has succeeded in cultivating a perfect lichen thallus from spores. Mr. Treub (*Onderzoekingen over de Natuur der Lichenen*, Leyden, 1873) carried his experiments in the cultivation of gonidia and spores beyond those of Bornet. Weddell (l. c.) says, once prove that *Stigonema*, *Sirosporon*, and allied genera, are true algae (usually considered as the imperfect state of free gonidia of lichens), and you destroy the principal argument raised by the opponents of the algal-lichen theory. Recent investigations, he thinks, have removed all serious doubts on this point. Whoever may be right, the impetus this new theory has given to original research has advanced our knowledge. Without accepting or rejecting the conclusions of either party, we should consider the production of a perfect lichen thallus bearing apothecia from the spores as more conclusive than the presumed parasiticism and development of the gonidia into fertile algae.

Dr. Hector, the Hon. Mr. Fox, and other observers, have recently made some communications to the Philosophical Society of New Zealand, from which it appears that the colony is threatened with a very formidable and disastrous plague in the form of ergot in rye grass. It does not actually kill either the sheep or cattle, but it seriously affects their fertility. They suffer in autumn only, when they reel about helplessly and are violently convulsed. The only remedy is to remove them to native pastures.

In the last part of the *Transactions of the Linnean Society* (vol. xxx. part 2), Mr. Miers monographs the genera and species of the Lecythidaceae, the order to which belong the *Bertholletia excelsa* or Brazil nut, and *Lecythis ollaria*, the large woody capsules of which are known as "monkey-pots." The Lecythideae are treated by most English writers

(including Bentham and Hooker) as a tribe of the Myrtaceae; Mr. Miers, however, prefers to follow Richard and Lindley in retaining them as a distinct order, characterised by the remarkable "androphorum" or ring that bears the stamens, which sometimes becomes petaloid; the ovary almost always inferior, with from two to six cells, having a small number of ovules either suspended by funicles from the axis, or basilar, erect, and sessile; and the fruit of the nature of a pyxidium with opercular dehiscence. The order is divided into twelve genera, among which are distributed nearly two hundred species; several of the genera and a large number of the species being now described for the first time. The paper is illustrated by thirty-three magnificent plates, containing analyses of the important features in the characters of each genus, and drawings of the fruit of many of the more interesting species.

BIOLOGY.

Vital Phenomena Common to Animals and Plants.—Continuing our account of M. Claude Bernard's lectures, reported in the *Revue Scientifique*, we find him strongly asserting, in opposition to the heterogenists, the Harveian doctrine *omne vivum ex ovo*, "the egg or ovule being the point of departure of any thing endowed with life, whether animal or plant, mammal or infusorian." Reduced to their simplest form, the complex phenomena of sexuality appear as two cellular elements, and in the history of an egg or ovule, M. Bernard recognises two stages, pre-fecundation and fecundation, in both of which the two sexual elements are concerned in animals and in plants. Before fecundation, the egg is an apparatus constituted by the concurrence of two cellules, that of Purkinje and that of Balbiani. It should here be mentioned that the "embryogenic vesicle," the appearance and development of which M. Balbiani traced in the eggs of a spider (*Tegenaria domestica*), in a series of observations held to be conclusive by M. C. Bernard, is a *germinal* centre distinct from the *nutritive* centre, which he places in Purkinje's vesicle. According to the theory of pre-fecundation, the concurrence of the two elements confers upon the ovule a power of attaining its completion as an egg, after which, in the higher animals, a fresh sexual impulse is necessary to the formation of an embryo, and its development, but in aphides, for example, the original impulse suffices to carry the egg on through all the stages to the perfect aphid. The conception of the "primitive hermaphroditism of the egg," started by Von Baer in 1828, and re-affirmed by Barthélemy in 1850, seems established by the researches of Balbiani. The female element of the egg is thus the vesicle of Purkinje, to which the epithet "germinative" was formerly applied. "It comes," says M. Bernard,

"from an ancestry by an inclusion (*emboîtement*) of germs; it transmits the influence of previous generations, and represents *atavism*. Beside it is a recent formation, the male corpuscle, directly emanating from the mother, the vesicle, or cell, of Balbiani, which represents the *individual*, and readily receives modifying impressions from its surroundings. The ovule specially represents what belongs to the *species*, and that is the influence of ancestors.

"In the vegetable ovule there is a placental cord, a kind of thickening produced on the margin of the carpellary leaf, and which exhibits itself as a little mammillary prominence. It grows and surrounds its base with a double pad, which embraces it. This grows, ascends to the top, forming a continuous double envelope with a minute opening, the *micropyle*, the only communication between the exterior and the internal nucleus. At this period there is thus a nucleus with two envelopes. The nucleus hollows itself out; its cell-tissue becoming thinner in the centre, and more condensed at the periphery. It is thus transformed into a sac, analogous to the Graafian vesicle. Inside it the embryonic vesicle, analogous to the animal ovule, develops near the top. At the opposite pole appear one or more *antipodal cells*, whose enigmatical office probably offers strong analo-

gies to the cellule or vesicle of Balbiani, with which we compare them."

The process of fecundation requires the action of several of the male elements, or spermatozooids, characterised "by activity and disappearance through absorption in the female cell." From recent researches cited by M. Bernard, he regards spermatozooids as analogous to the embryonic vesicles, and believes that there is a parallelism between their formation and that of the egg, both resulting from a concurrence of the two sexual elements. He alludes with approval to M. E. van Beneden's theory, that there is "a morphological hermaphroditism in every animal individuality."

"In vertebrate animals," he says, "each individual possesses the elements of the male and female sex in the two primitive layers of its blastoderm, and if at a later period one sex only is manifested, it is because the other sexual element has aborted."

It is found in plants that if the pollen is not applied in sufficient quantities, the fertilisation is incomplete. The same thing occurs in animals, and M. Bernard thinks the phenomena of incomplete fertilisation have not been sufficiently studied. He is inclined to ascribe to it the fact of second or later offspring, often resembling the first males with which the females had contact.

Reviewing the various theories of the generation of organic beings, M. Bernard observes:—

"Leibnitz considered all the phenomena of the universe as the simple consequence of the primordial act, creation. The creative power intervened once, and had no need to repeat the effort, the natural order of things being determined for all time. He expressed this in the aphorism *semel jussit, semper parat*. According to him there is no fresh point of generation properly so called, no fresh creation; the first being contained potentially, and in substance, all succeeding generations, and the observer can only witness the development of germs which were from the first included one within the other. The Genevese philosopher Bonnet adopted this view. He thought no animal really created the beings of which it was the source, but that each one contained germs enfolding each other, and throwing off successive envelopes. According to this mode of thought, however numerous might be the generations whose germs were thus superimposed, they were still limited in number: however remote the final period assigned to each species, it is nevertheless irrevocably fixed. Cuvier, whose genius for precision ill accommodated itself to hypotheses, received this with favour. He thought it the most satisfactory that had been proposed to explain the mystery of the multiplication of living beings."

Regarding the production of each fresh being as a process of evolution from preceding genus, M. Bernard considers the theory of spontaneous generation, or heterogeny, as logically inadmissible, but still subject to experimental determination, and that he affirms to be entirely against it. "It has," he says, "been driven in succession from the positions it occupied, and forced into regions that are obscure or unknown." He concluded the lecture from which these words are taken with the following passage:—

"Sexuality is the paramount, universal, and necessary mode in which resides the true unity exhibited in the entire series of animals and plants. Its mechanisms may be very complicated and very numerous but physiological analysis succeeds in demonstrating their essential identity when reduced to their elementary conditions. We have seen that sexuality play the same parts in the animal and vegetable kingdoms and that their elementary mechanisms are the same and we thus obtain a new and powerful analogy to add to those which previous lessons have disclosed."

Accepting this unity in the organic world, can we stop there? Are we not led to conjecture that, as the imaginary boundaries formerly supposed to separate animals from plants have disappeared in the light of investigation, so the supposed limits separating the inorganic from the organic world will equally disappear when more is known of molecular physics? Is there no connexion between molecular and sexual bipolarity

There are some other points in M. O. Bernard's lectures which we reserve for another occasion.

Messrs. SCOTT AND GALLOWAY have published in the last number of the *Quarterly Journal of the Meteorological Society* their third paper on "Colliery Explosions and Weather," giving the figures for the year 1872. The results show a close accordance with those obtained for the previous years:—

Year.	Total number of explosions.	Barometer.	Thermometer.	Neither.
1868-70	550	49	22	29
1871	307	65	19	26
1872	223	58	17	25

The chief new feature of the paper is two curves showing the barogram at Glasgow, and the prevalence of firedamp in the mines for the last nine months of 1873, as ascertained from the records which are now kept, in accordance with recent legislation. The accordance of these curves is naturally more striking than the figures given by the explosions.

THE *Cologne Gazette* announces the death at Lund, in Sweden, on December 23, of the veteran entomologist, Professor J. W. Zetterstedt, who had reached the age of ninety. He held the chair of Natural History in the University of Lund from 1810 to 1853, and was noted as an efficient teacher and as a student of no inconsiderable merit in the department of science to which he had specially directed his attention.

At the December meeting in the Capitol of the Royal Accademia dei Lincei, it was decided that the prize of a gold medal, founded by Pietro Carpi, should be given for the best memoir upon Chemistry. An eulogium was pronounced upon their foreign member, the late Elie de Beaumont.

We have received the report of the Sixth Annual Session of the American Philological Association, held at Hartford, July, 1874. It gives ample evidence of the interest which the science of language is exciting in America, and with more careful weeding there is every promise of a valuable crop to come. There is a paper on "English Vowel-Mutation," present in "cag-keg," by Professor Haldeman. Many of the vowel-mutations, however, mentioned by the Professor are not English at all, and ought to have been treated in a more historical spirit. The change from *annual* to *perennial* had taken place in Latin, *annus*, *perennis*; the change represented by *charity* and *cherish* belongs to French; and with regard to *frantic* and *frenetic*, the change is neither English, nor a change from *a* to *e*, but from *e* to *a*.

In Mr. Fowler's paper on "Paradoxes in Language," there is the same absence of the historical method. *Black* is derived from the root *bha*, to shine, without any intermediate links. The transition of meaning is explained by the primary effects being light, brightness, whiteness; the secondary effects, a change in the colour of substances—blackening (or darkening).

Then follows an excellent address by Professor F. A. March, which has been published separately, giving an account of the work done by students of language during the past year. A paper by Professor Tyler on "The Prepositions in the Homeric Poems" shows the increasing number of verbs compounded with prepositions by statistical tables founded on passages from the *Iliad*, *Sophocles*, *Herodotus*, and *Xenophon*. Such statistics are useful if carried out, not mechanically, but in a truly scholarlike spirit, as by Tycho Mommsen in his researches on the preposition *pro*; otherwise what has been said of all statistics, viz., that there is nothing more deceptive, will apply to linguistic statistics also. Professor Sewall enters on a new discussion of the "Distinction between the Subjunctive and Optative Moods," and arrives at the following conclusions:—

"The subjunctive in conditional sentences differs from the optative in that it is a form to represent the fact as uncertain or contingent, while the optative is a form to represent it as merely conceived; and the

four classes of conditional sentences may properly be thus described:—The *first*, *ei* with the primary tense of the indicative, as a supposition relating to actual fact; the *second*, *ei* with the secondary tense of the indicative, as a supposition relating to contrary fact, or implying that the contrary is the truth; the *third*, *ei* with the subjunctive, supposition relating to contingent fact; *ei* with the optative, supposition of conceived fact."

Professor Packard discusses Hom. *Od.* x. 81-86; Professor d'Ooge, the original nombr of *αἰγιον* in Demosth. *de Corona*; Professor Short, the style of the Vulgate; Professor Whitney, the Proportional Elements of English Utterance; Dr. Trumbull, the connexion between the Numerals and the Names of the Fingers in the American Languages.

The next sitting was opened by the Rev. C. W. Ernst, with a minute analysis of the German vowels. He was followed by Colonel Higginson, who read a most interesting essay on the history of the idea embodied in the word *φιλανθρωπία*, and remarked that Max Müller's statement that "humanity is a word for which you look in vain in Plato or Aristotle," requires some qualification. The word *φιλανθρωπία*, however, means only love of man, which is now somewhat barbarously called *Altruism*, while humanity in the sense of the brotherhood of the human race, is, after all, a post-classical idea. It is difficult to judge of the character of a paper read by Professor Harkness "On the Formation of the Tenses for Completed Action in the Latin Finite Verb," from a mere abstract. Professor Fischer's remarks on the origin of *sunt qui* with the subjunctive, exhibits the true spirit of historical scholarship; and Mr. Morris, too, shows himself well read, in his paper "On the Age of Xenophon at the time of the Anabasis." Professor Whitney read a paper on the Relation of Vowels and Consonants, and constructs a theory of a new, but somewhat fanciful alphabet. Professor van Benschoten in his remarks on "Dr. Schliemann's Discoveries at Hisarlik," expresses his opinion that Dr. Schliemann, in spite of his over-great enthusiasm verging on insanity, has done the world an incalculable service. Dr. Keep criticises the Rev. Isaac Taylor's *Etruscan Researches*, showing that the author lacks discrimination as well as special knowledge. Dr. Trumbull's remarks on "Names for Heart, Liver, and Lungs," contains curious material. The last papers are—one by Professor Comfort, "On Helveticisms in Schiller's *Tell*;" an important essay by Professor Berghen, showing the Hamitic character of the Agau language, spoken by the Falasha Jews in Abyssinia; some notes by Professor Whitney, trying to show that *θῆναι* in language is *στῆναι*; and some remarks by Mr. Swinton on "English as the Universal Language." The next meeting will be held at Newport, R.I., beginning on Tuesday, July 13, 1875.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE (December 22).

PROFESSOR BUSK, F.R.S., President, in the Chair. Mr. J. Park Harrison exhibited tracings of late Phœnician characters still in use in the south-west of Sumatra. They differed entirely from early letters in other parts of the island. The natives had a tradition that some descendant of Alexander settled there; and if Nearchus' second expedition, the account of which is lost, and the Tyrian and Sidonian mariners who formed part of it, reached the Bay of Bengal, the date, Mr. Harrison considered, would agree sufficiently well with the letters.

Colonel Lane Fox read a paper on Early Modes of Navigation, in which he described the various contrivances employed by savage races for transit on the water. Commencing with the simple trunk canoe, the author traced the development of the art of boat and ship-building through the stages of stitched-plank canoes, bark canoes, rafts, outrigger canoes (single and double), the double canoe, the variation of hull, the weather platform,

the rudder, and the rude sail, and gave the distribution of their many forms and modifications. It was argued that the rude bark float of the Australian, the Tasmanian and the Ethiopian, the catamaran of the Papuan, the dug-out canoe of the New Zealander, and the built-up canoe of the Samoan were survivals representing successive stages in the development of the art of ship-building—not lapses to ruder methods of construction as the result of degradation; that each stage supplies us with examples of what at one time was the perfection of the art countless ages ago. Some of the more primitive kinds spread over nearly the whole world, whilst others had a more limited area of distribution. Taken together they enable us to trace back the history of ship-building from the time of the earliest sculptures to the commencement of the art.

FINE ART.

TWO ART BOOKS.

Roman Imperial Profiles, enlarged from Coins. Arranged by John Edward Lee, F.S.A., F.G.S. (Longmans, 1874.) It is quite possible that by this series of 160 lithographic profiles Mr. Lee will succeed in his desire to be "useful to coin collectors, especially those who are beginning to study numismatics." The scheme of the book is good, and particularly worthy of commendation is the idea of presenting the profiles without the distracting accompaniment of legend and border which numismatists insist on reproducing. But we would advise the general reader, to whom Mr. Lee next hopes they will be interesting, to suspend judgment and not to commit himself at once to "faith in the accuracy of the profiles," for in the first place it is obvious from the nature of things that the process of enlarging from coins must be beset with a danger of exaggeration which ought to be rigorously met by reference to such other authentic portraits as those of existing busts and gems wherever they may be available. With the small surface at his command the die sinker was compelled to intensify every little peculiarity of profile to satisfy the demand for realistic portraiture for which the Romans, following in the footsteps of the late Greeks, were conspicuous. Is it then possible for a modern artist to correct these exaggerations solely by means of a "knowledge of the anatomy of the human face"? We doubt whether it is, and we certainly cannot admit that it has been done in the book before us. Take, for example, the head of Trajan (plate xxxviii.) and compare it with the marble head of him in the British Museum. In the marble his low forehead and fleshy eyebrows constitute a remarkable, but neither an unpleasant nor an unnatural feature. In the plate they are made to destroy his intelligence and to render repulsive a face which the general reader at least would gladly look upon. Brutus again, there is no doubt, was in personal aspect far from the standard of Apollo or Adonis, but on the unmagnified coins and on a small amethyst in the British Museum the man is there recognisable behind his leanness, and this is more than can be said of plate iv. Portraits of Julius Caesar are to be found in a marble head and on two engraved gems in the Museum, and it has been not unfrequently the case that admirers of his career have expressed themselves satisfied with the resemblance to their ideal. Plate ii. will greatly disappoint them. As for Cleopatra (plate viii.) it may be said that not having had by nature a *Roman* profile, she might well have been omitted from the volume. Her charms lay not in her profile. We can look with pleasure on the fine cameo of Augustus in the British Museum, or on the numerous busts of him, and find no discrepancy between his features and the ideal suggested by the age of refinement to which he gave the impetus as well as a name. On the other hand, not a few—particularly among the female portraits of later times—appear to be highly satisfactory.

Indeed, the mixture of good and bad plates is precisely such as to support the statement with which we set out, viz., that a process of enlargement from coins must be guesswork unless checked by reference to other authenticated portraits. The short biographical notices which accompany the lithographs are expressly stated to be almost entirely translated from Mionnet. Still they are highly simple. On p. 60 we read DEO SARAPIDI (*sic*). If the *sic* is Mionnet's, it is of course his fault. Sarapis is now understood to be a better reading than Serapis.

The Types of the Gods and Heroes in Greek Art [*Heroen und Götter-Gestalten*]. By Alexander Conze. (Vienna.) With a book of this kind one turns first to the plates, of which there are here 106. The result is not one of unmixed pleasure, for this reason, that though the subjects are taken from works of ancient art exhibiting in themselves the greatest variety in point of execution, there pervades these plates an uniformity which must have stolen its way in from the imagination of the modern artist. Yet it would have been particularly agreeable had it been otherwise in a work like this, the object of which is not only to show how the forms and aspect of the gods and heroes were conceived and rendered by artists of the best time, but also to trace these conceptions to their earliest manifestation in existing monuments. Fortunately the transitions which occurred at different periods are sufficiently marked in the originals to remain still readily appreciable when taken along with the text for which, after all, it is to be remembered that these plates were intended to serve as illustrations. The text is admirable, as might be expected from the previous writings of Professor Conze, and this implies the greater praise since mythological research is a field in which he had not before appeared. Nor is it a field in which hitherto brevity has been aimed at, except with the result of some very stray shooting. If it is pardonable to pursue this metaphor, it might be said that Professor Conze is constantly scoring. Sometimes it seems as if what he gives in the way of mythology had been composed after a thoughtful study of Welcker's *Götterlehre*, followed by repeated visits to Greece itself, from which vivid impressions of natural phenomena had been brought back. Take, for instance, what he says of the goddess Athene. It was Welcker who had identified her as originally a personification of that light which dawns over the sky before the sun rises and seems to be quite independent of him—the same light which in the Mosaic account of the creation appeared and was approved on the first day, while the sun and moon were not created till the fourth. But it is Conze who, besides sparing the intricacy of Welcker, communicates to the description the freshness of his own sensations at daybreak in Greece. Or again, when the question concerns the wine god, we are invited to the vale of the Eurotas in May time, to visit the modern village of Parori, where numerous springs play among the old plane trees, and from the rustic verandah of an hospitable Greek we may overlook a sea of blossom and fruit, the golden orange in its dark foliage—a sight which Mignon had not forgotten—fig trees and pomegranates in wild profusion. These are the gifts of the god who in moist, well-watered districts produces all the precious juicy fruits, just as Demeter gives the grain. We are to remember that Dionysos was more than the god of wine, and that the gaiety of his festivals was not all inspired by it, but in certain districts at least, as among the stern Spartans of the Eurotas valley, arose from irrepressible joy at the aspect of nature in May time. It was the abundance of his gifts that struck the senses, and hence, like Hermes, he had, especially in early times, the characteristic of productivity. When the character of a deity has been thus mythologically interpreted, there follows a statement of the process by which with various stages it was embodied in marble and bronze or reflected in painting. At first the effect of this juxtaposi-

tion is surprising, since it would appear from the mythology that the further back a deity is traced the greater is found to be the hold which he had on the minds of his worshippers, while from the artistic remains of the same early times it is impossible to conceive that anything like a supernatural character could have been accredited to this or that god. But here we are warned that true piety is content with the merest symbol, and it is a point worthy of observation in the book now before us, that the symbols of the various deities, instead of being, as too frequently happens, mentioned in the fewest possible words, are appointed a conspicuous place. A symbol and an image are, it is true, two very different things, and if in time the latter superseded the former greatly in the Greek religion, it is not more than has occurred elsewhere. But it may be permitted to assume from the stories of images which had fallen from heaven that considerable scruples had to be overcome on the first introduction of images. The principle once granted, the most unshapely of idols would receive the same reverence as a symbol, and would cease to be questioned as to its physical likeness to the being whom it claimed to represent. These are some of the many questions which arise pleasantly in reading Professor Conze's book.

A. S. MURRAY.

WINTER EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY.

(First Notice.)

THOSE whose duty calls them to a special study of picture exhibitions, and to whom the courtesy of the Royal Academy threw open their sixth Winter Exhibition on the first morning of the new year, were thankful for a daylight which the last evening of the old had not promised, and which has not been darkened since. So that by the time this is in the hands of our readers, many of them should have made themselves already at home among the pictures at Burlington House.

The collection is of such a scale and character that you can readily and happily make yourself at home in it. The vestibule and five rooms of the Academy's gallery are furnished, not crowded, with two hundred and sixty-nine paintings, all within comfortable distance of the eye. This, I think, is the smallest number of works that has ever been brought together at one of these shows. But among this number the proportion of positive masterpieces is high, and there is scarcely anything that has not some historical interest, or that—without respect to personal likes and dislikes—one has reason to wish away. Quality would here make up for quantity, even if the defect of quantity were itself a thing to be deplored. But the judicious student cares more to master and remember a few beautiful things than to skim and forget a great many. He will not be inclined to deplore the moderate number of works exhibited, or at any rate not for its own sake, but only if he takes it as a sign that the sources of these exhibitions are running dry. And that ought not to be. It is certain that in thus taking upon itself, only on a larger scale, the task of the old British Institution, and inviting together from right and left examples of the great ancient schools and of our own school down to its last stage but one, the Royal Academy does more than it could do in any other way for the interests of art in England. It is no less certain that the materials capable of being brought together upon such invitation, to our infinite instruction and delight, are as far as possible from being exhausted. What we have seen within the last six years has been little more than a sample of the vast riches which have dowed into this country from abroad, or been disseminated over it from within, from the sixteenth century till to-day. It has been little more than enough to tantalise us with thinking of the mighty and peerless public gallery, or system of galleries,

that we might possess in England if these treasures could be drawn forth, from the castles and manor houses and town and country palaces where they lie scattered, into the custody of the State or the great municipalities. That private zeal should have collected them is well; but that private custody should keep them in the dark seems to the lover of art, the lover of beauty and genius, the lover of the past, like an injurious infringement of his right to know and to enjoy. It is conceivable that a day may come when the State and the municipalities will be ready to bid for the works of the immortals at a price which the wealthiest private owner will not care to refuse. But till then, there is only one consolation for those to whom knowing and enjoying the works of the immortals is the salt of life; and that is when they are brought out from their places of shelter for occasions of exhibition and study like the present. Such occasions are expected with a growing eagerness. There is a growing public desire to make the most of them. And hence, one might hope, a growing motive for possessors to bring their treasures out. The pleasure to the student, the gain to his study, are so immense; the private inconvenience so slight. So great is the risk which science and the community run continually from the accidents of private custody, from neglect or fire; so small that which private interest runs from the accidents of transport and exhibition for the benefit of the community and of science. One might hope, I say, that considerations of this kind would press more strongly every day upon the possessors of old masters; and then the winter exhibitions at Burlington House would go on and prosper. But it looks a little as if those great collectors or inheritors of collections, who felt the force of such considerations, had done the best they could from the first, and as if those who failed to feel their force at first were not going to feel it now; and then it would be true, and lamentable as true, that the sources of the exhibition were running dry. Of the great English houses, only two contribute this time in any bulk to the collection; I mean those of Abercorn and Yarborough. Many of them formerly conspicuous by their absence are conspicuous by it still. The Queen has helped the exhibition before, and helps it again, with four examples of great interest. The Dukes of Buccleugh and Sutherland, Lord Delawarr, Lord Denbigh, Lord Fitzwilliam, Lord Heytesbury, the Dowager Lady Cowper, and Sir William Miles, all contribute. Many of the most interesting things belong to owners whose generosity has been tested over and over again, as notably to Mr. Fuller Maitland of Stanstead Park. Together with Mr. W. Graham and Mr. Cook—also a previous contributor—this gentleman furnishes the chief examples in the gallery of early Italian art. Several of the best English landscapes also belong to him. In this department Mr. Woolner sends, as usual, a valuable contingent. The contributors number altogether over a hundred, so that many of them send only one or two pieces each. Scarcely any school is absent. The French, as usual, finds very meagre representation; after two or three Claudes and Poussins, there is one Greuze and one Boucher for the last century, one Géricault and one Decamps for this. The English school predominates, as is also usual and natural. Macclise is the English history painter, and Calcott the English landscape painter, whom the President and Council of the Royal Academy have chosen among their late members to represent English art in what I have called its last stage but one. A paragraph at the head of the catalogue informs us that it had been their intention to add a choice from the works of Etty, but that this was unavoidably given up.

Certainly no exhibition of old masters has called for so little criticism as this on the score of pictures that would have been better away, or of titles and ascriptions due to the carelessness of

an owner or his delusion. Let the little that needs saying on either of these heads be said and done with. No. 190 is not by Luini, but by one of the late and weak hands of the Milanese school in its decay; and is full of repainting. No. 177 is given to a "painter unknown," whereas it is a valuable and perfectly indisputable fragment of Luca Signorelli. No. 188 is a fine specimen of the portrait art of Ghirlandaio; but the Sassetti were not counts. No. 130 is an injured—almost a ruined—Saint Catherine of the Venetian school, with her wheel of martyrdom and palm of recompense, and the emblematic unicorn in the landscape: we are informed that its title "Queen of the Gipsies" is a misprint in the catalogue for Queen of Cyprus (i.e., of course, Catherine Cornaro), though I do not think the features are hers. Scarcely less difficult to accept is the title given to No. 167. No. 51 is a work of suspicious appearance. Here and there a Venetian picture is set down to a master when it is due to a scholar. Here and there are some questionable names of those who have sat for portraits. If there are more points of this kind that need making, there will be plenty of eyes to detect them. Nay, I see that in some quarters points of this kind, and some of them quite imaginary, have been very ungraciously insisted on already. I pass from the negative to the positive parts of what I have to say.

Once or twice before, the English master or masters lately dead, whose works have been chosen for exhibition side by side with those of the old schools, have been accommodated apart. This time the histories of Maclise and the landscapes of Calcott are distributed at large among the Titians and Rubenses and Rembrandts and Vandycks and Claudes. The arrangement is very favourable to comparison and contrast. No school or period occupies any one gallery quite to itself. In the first room the older English school prevails in figure and landscape; with Hogarth and Reynolds and Romney; with two unsurpassable Gainsboroughs; with Stubbs and Morland; and, coming into our own century, with Crome, Cotman, and Brooking. But Gainsborough's exquisite *Sisters* smile across the room at Maclise's *Carton in his Printing Office*; and Cuypp and Ruysdael and Canaletto are there beside Collins and Calcott. The second gallery has nearly the same constituents, with additions from the Low Countries—a Ruysdael, a Teniers, a Vanderveelde, and several rare portraits of Vandyck. In the great third gallery the north wall is the place of honour; and here are half-a-dozen superb Venetian pieces with one or two not so good, flanked on either hand by a landscape of Turner and of Salvator, and beyond these by two boy portraits of Velazquez that make even the canvases of Venice look pale. On the opposite side of the room are two great Rembrandts, one of them from the collection of the Queen; at the west end a hurtling scene of the *Conversion of St. Paul*, by Rubens; with the intervals filled by portraits of Antonio More, Franz Hals, Vandyck, Reynolds, Gainsborough, and landscapes of Rubens, Ruysdael, Cuypp, and Turner. The fourth room is in part given up, by what has now become a kind of prescription, to the pictures of the earlier religious schools of Italy. Of the Lippis; the Crivelli; the two mystical altar-pieces of the Florentine school; the Signorelli aforesaid; a portrait piece by Ghirlandaio; a Fra Bartolommeo and an Andrea del Sarto; with a Saint ascribed to the early days of Raphael: of these and more I shall have occasion to say something next week. But they have not got the fourth gallery to themselves: they share it with more portraits of Vandyck, and with saints of Zurbaran and landscapes of Gaspar and Canaletto. Here alone are no English. But in the fifth room they prevail again—Morland and Zoffany and Wright of Derby and Opie, together with the greater Gainsborough and Reynolds, and in the company, once more, of Calcott and Maclise.

A natural way of taking such an exhibition, and

discussing the matters of criticism and history which it suggests, would be by separate schools. But I prefer to take the hint set by the system that has been employed in hanging. I propose to dwell on these points of contrast and comparison that arise not by separating schools, but by mixing them, and seeing how a succession of different schools deals with the same order of conceptions. Thus our study will be divided, not according to schools, but according to subjects. It will begin next week with the class of sacred pictures; and here, of course, the painters of Italy will predominate. We shall go on to portraits; and in this class we have masterpieces of all schools to consider together, with their affinities and their differences. Next will come landscapes and pastorals; and here the English will prevail, though we shall have to attend to other chords mightily struck before ever there was a school of painting in England. And lastly, we shall come to pictures of history and imagination not religious; in which—at least as to bulk—the work of our own countrymen will more than ever have the preponderance.

SIDNEY COLVIN.

THE WATER-COLOUR SOCIETY.

ONE can pass a very agreeable hour or two in the Gallery of this Society, looking at "the thirteenth Winter Exhibition of Sketches and Studies by the Members," which opened on the 4th instant. The average of the contributions is skilful, facile, and attractive, although not much beyond that can be said in favour of any of them save the fewest. The associates and the younger members of the body count for more, in the general result, than the elder members.

Four leading exhibitors are Sir John Gilbert, the President of the Society, Mr. Houghton, Mr. Pinwell, and Mr. A. H. Marsh. The first-named artist is very fairly represented by his *Prisoners of War*, an incident of the Parliamentary campaign in one of the northern counties; the *Notary Public and his Grandchildren* (from Longfellow's *Evangeline*), pleasant in composition and in feeling, though executed in a rather offhand fashion; and *Cade and his Rabblement*, howling and tramping through the streets of London with fire and steel, like so many devils broken loose. There are other works by this painter, including several small landscape sketches. Mr. Houghton makes a very bold venture in selecting as his subject *The Enchanted Horse (Arabian Nights)*; more especially as he does not represent the courser soaring upwards, as most painters would have done, so as to give the thing as much of an air of possibility as it will bear, but galloping right forward upon nothing. He is all coated with a curious coloured patterning, supplemented by elaborate housings. A flock of wild geese cross the sky behind the horse and his riders. To treat so eccentric a theme once in a way may be permissible to an artist having a somewhat exceptional direction of faculty; and no doubt Mr. Houghton has done with it what few of his contemporaries could have achieved. Another subject from the *Arabian Nights*—*The Transformation of King Beder*—is less bizarre, though still peculiar enough, and is proportionately more satisfying. Beder has been metamorphosed by the sorceress into a beautiful crane: she curtsies to him sarcastically—an action that has not a very oriental look—making a great display of the rich shawl-patterning of her skirt. Her female attendant, just behind her, smirks and sneers in unison. This capital work is replete with minute details, which are, however, for the most part, handled with considerable freedom. *The Fireside* shows a boy and girl taking their pastime on a tiger-skin rug: this picture, also, has no little oddity of aspect, and, as it is oddity with no particular meaning at the core of it, we incline to think it somewhat excessive. Mr. Pinwell takes two Moorish subjects, *The Prison-hole, Tangier*, *Women Visiting a Prisoner*, and *The Auctioneer*,

A Street-Scene, Tangier. Both these paintings have a pale warm brownish tone, much local character and choiceness of work, and more uniformity of ease than used to be the case with the productions, always remarkable for talent and uncommonness, of this artist. The principal faces, however, are stippled up to a morbid degree, not unfairly to be termed "finikin"; while some of the hands, on the contrary, are slurred. Mr. Marsh's picture is named *Love among the Roses*, and represents two young lovers of the last century standing slightly apart in a garden, with their backs turned to the spectator. Immediately in front of them is a green garden seat of awkwardly cumbrous make, and behind this is a clump of vari-coloured rose-bushes, to which a sunset-flushed sky forms the sole background. This is a work of rich sweet colour, and (as our description may already have indicated to the reader) of much peculiarity of general treatment; that sort of peculiarity which consists in reducing a subject to its barest and least suggestive rudiments, and then educing from these a certain harmony and delicacy, a nicety of poise and reserve of significance, which raise the thing up again into the level of artistic if not of intellectual conception. It is a sort of new start (now not a little in vogue) in the method of presentment; not worth trying at all until after the more obvious and more complete methods have been long in use and well worked out, but, under this condition, involving a kind of originality, and at any rate demanding, if it is to be in any degree successful, a great amount of aptitude and skill in workmanship. Mr. Marsh has managed to produce in this way one of the very best pictures in the Gallery. He has several others here, mostly of the landscape class; all worthy of notice, but none rivalling the *Love among the Roses*. Mr. R. W. Macbeth sends various productions, some of which may be referred to the same general principle of treatment as this one by Mr. Marsh; especially *A Favourite Customer* (the "customer" himself not being seen, but only the greengrocer and his daughter, who have their own trade-reasons for making him a "favourite"), and *Pleasant Hours*, which we cannot regard as a fortunate specimen of the style. Here we see a gentleman and lady seated on a bench under a tree, and looking as if the hours were anything but markedly pleasant to them. He leans forward, whittling at a twig: she sits backward, making a rather demonstrative display of a rose held against her knee, and bent (if we understand the subject aright) upon getting him to do or say something gallant in so opportune a *tête-à-tête*. Apart from some strong qualities of execution, we can find little of an attractive kind in this picture. The case is quite otherwise with another of Mr. Macbeth's contributions, entitled *Evening*—a domestic interior of remarkable refinement and grace. The husband is reading at a table, a little severed from the rest of the family—his wife, who sings as she touches the piano, grouped along with three girls and a boy. The only point which we can raise as an objection against this beautiful composition is that the relation between the lady and her juvenile auditors is too ambiguous. One naturally presupposes them to be her children; but her very youthful aspect—not more than twenty-three years of age, perhaps—negatives the possibility of her having a son of thirteen at the very least. It may be, however, that Mr. Macbeth has portrayed some real family exactly as they look, and then any such objection collapses into hypercriticism.

Mr. Watson exhibits no fewer than twenty-three water-colours. Among these we may specify *Barnaby Rudge*; *The Chimney Corner*—a gentleman, after a hard ride on a cold day, seated in the ingle-nook of a humble out-country inn, and lighting his pipe; *A Welcome Visitor*, a maid carrying hog-wash to the pig-stye, within which the impatiently expectant pig stands up, projecting his hooves and face over the door; and *The Lost Path*, where a gentleman and his daughter, plodding along in discomfort and bewilderment,

are asking their way of a clod-hopping boy. Mr. Walker exhibits a nicely-executed work, *The Rain-bow*; two girls looking out of the parlour-window of a country-house on a showery day. Mr. Haag has some sketches from the East. *A Nubian Youngster, Study of a Head*, has masterly ease and decision, and shows (like the Oriental studies of Mr. Frederick Goodall some years ago at the Royal Academy) how much superior to themselves some painters can be when, laying aside the attempt to produce works of artifice under the guise of ambitious compositions, picturesque or elevated, they go straight to nature, and paint with rapid vigorous directness what they see and know. An *Achmedeeh Derweesh, Study of a Head*, blinking in bright sunshine, is another example to the same effect. Two of this painter's architectural drawings—*The Interior of the Mosque of the Howling Derweeshes near Cairo*, and *The Door of a Mandarah in a Private House at Cairo*—have much forcible precision, resembling, and at least equalling, the productions of Mr. Karl Werner. Mr. Walter Duncan's best work bears as title a quotation from Longfellow's *Golden Legend*, showing how "the Monk Felix" was rapt into heaven by the singing of a bird in the forest. This is a well-designed single figure, with a good deal of expression in the face, though some final intensifying touch would be wanted to make it absolutely right and fine. Mr. Smallfield exhibits several works, mostly to be reprobated for mechanical smoothness, and lack of artistic impulse and insight: he used to do much better years ago. *The Jacobite's Daughter*, and *Volti Subito* (a lady playing music), are about the best. *Puck's Pranks* is a specimen of equally unintelligible and unintelligent arrangement. *The Duke's Minions*, though a good deal less defective, is a rather fallacious effort at ingenuity; it seems to represent two braves who, after committing a midnight assassination at the bidding of "the Duke," are clandestinely admitted into the palace by that Italian potentate's jewelled hand through the garden door. Mr. Shields sends only one contribution, executed in red chalk, and named *Summer Shade*; a little pastoral of two children, prettily done, but tending to the precise rather than the spontaneous in handling.

Having now passed in review the more important of the figure-subjects, we shall reserve for another article the landscapes and miscellaneous works.

W. M. ROSSSETTI.

RECENTLY DISCOVERED ANTIQUES IN ROME.

Rome: Dec. 31.

The prosecution of *scavi*, especially on the high grounds of the Viminal and Esquiline hills, where new streets and piazzas are springing up, continues almost uninterrupted in this city; and from time to time we receive report of truly precious treasure-trove. Valuable antiques pertaining to the Fine Art class among these discoveries are placed in two dim-lit halls of the ancient Tabularium on the Capitol; others, of less artistic price, in some chambers of a newly-built edifice for official uses on the same hill. The ultimate destination of all the sculptures dug up during recent years in Rome will be the Capitoline Museum, a gallery now open to the public with more liberality than in former times, and with admission gratis on Sundays. This Museum, due to the munificence and good taste of the Popes Clement XII., Benedict XIV., and others, will henceforth become the great storehouse of antique sculptures, discovered since the recent change of government in Rome.

The many mutilated statues, busts, and reliefs, provisionally placed in the gloomy halls of the Tabularium, offer a most interesting study of such *disjecta membra* here preserved from wrecks of antiquity. With exception of the busts—some beautiful and uninjured—these relics are all more or less damaged, in many cases (as apparent) either through wanton injury or the fall of crushing

material under which they have lain buried. Not a few might be singled out of the aggregate as entitled to rank among works of Graeco-Roman art pertaining to the best period—if not indeed among the masterpieces produced in Rome during that period which may be limited between the reigns of Augustus and the Antonines. Among those that claim attention, I may notice with particular praise a Hercules of heroic size (the limbs much mutilated, but the head entire), in the act of subduing the horses of the Thracian king Diomedes. Few remnants of the marble steeds were found, but the violently strained effort required for such action is most strikingly and intelligibly made manifest; the head, with firm-set features and closely curling hair, being of about the noblest and at once recognisable Herculean type. This fine sculpture was exhumed on the high level space near the western side of that Praetorian Camp which was first enclosed within the cincture of walls when Rome was fortified anew by (or rather in the reign of) Honorius. Three life-size athletes, nude, the limbs much broken but the heads complete, in which we recognise the nobler character of free-born and, perhaps, patrician youths enjoying the sports of the Palaestra, very different from that of hirelings on a public arena. These are, unquestionably, among the most valuable antiques lately added to Roman collections; and it is surprising that they have not yet been restored, or placed in the Museum where they might be seen to advantage. Among the finest of the statues left headless is one of Parian marble, which from the grace and softness of the general contours may be supposed to represent Bacchus—also from the trunk of a palm-tree beside the limbs, an occasional attribute of that god, who inscribed the letters invented by himself on palm-leaves. Admirable among the statues, which are almost reduced to the mere torso, is one in which we recognise a replica, among the many extant, of the famous Faun of Praxiteles. A pleasing statue of the youthful Amor fortunately retains its expressive head; and very pretty is the naïve and child-like statue (life-size) of a little boy in the act, apparently, of digging, or some other task, in which we see that he is exerting his utmost strength, though the mutilated arms no longer hold the implement, or serve to indicate the precise occupation of the young labourer. Another headless statue that claims notice is supposed to be the Genius of Augustus—nude, and with a cornucopia in one hand. In busts this collection is particularly rich. I may mention a Jupiter of the more benign type and with finely-marked features; Hadrian, very life-like, and Scipio Africanus, recognised not only by its resemblance to the bust in the Capitoline Museum, but also by the scar, distinctly indented, on the high bald forehead. Two busts of empresses, well preserved, are evidently the portraits of beautiful women—one (probably Julia Sabina, wife of Hadrian) distinguished by delicacy of contour and nobleness of character.

Beside these, the provisional Museum contains many fragments of ornamental sculptures, excelling in their way—e.g., a marble fountain in form of a large fat goose, and a splendid marble urn (also, probably, for a fountain), among the numerous fragments of which we may admire a spirited group in relief of a Satyr embracing a Nymph. Curious testimony to the mediaeval uses of antiques in Rome is before us in a heap of broken pieces, the wrecks of sculpture and architecture in marble, all which were found built up in the rude masonry of a wall, at some depth below the modern street-level.

The collection placed in the rooms of the new building on the Capitol is heterogeneous, and contains much which, if not artistic, is valuable. Here we see an immensity of *ex-votos* in terra-cotta—hands, feet, limbs, no doubt intended to be hung up in temples or before altars in token of gratitude to the gods or goddesses for recovery from disease; many iron implements for agriculture, &c.; heaps of things pertaining to the vanities of female toilet;

and some to the culinary class—as (I believe unique among hitherto discovered articles of the Roman kitchen and dinner table) two silver forks, each with two prongs only—affording proof that ancient Rome admitted the principle, once contested in England, concerning what one of our old poets calls

"the laudable use of forks,
For the sparing of napkins," &c.

Among funereal objects is a large cinerary urn of Oriental alabaster, two outer enclosures for which are extant, though now removed from it—one of lead, the other, like a huge box, of terra cotta. The most remarkable among sundry metallic implements is a long bronze staff with a flame-like apex, which part is hollow—this having served for a torch of the "Vigiles" (or Fire-brigade), found among the ruins of their *statio* in the Transtiberine quarter, the only one among several such barracks of ancient Firemen, discovered in Rome, which has not been swept away, or, after being discovered in a ruinous state, again buried after being cleared from the encumbering earth.

The report of objects dug up during the last month in the course of works for building, includes many that are valuable. Noteworthy among those of artistic character are the following: A semi-colossal statue of Bacchus, wanting an arm, part of one leg, and the drapery (probably a chlamys, which may have been of bronze, or at least detached from the figure). A colossal half-length statue of Hercules (or possibly Commodus), with the attributes of that god—the arms and hands included, the right holding a mace, the left with the apples of the Hesperides; the pedestal, which is preserved, having reliefs of military trophies, small figures of Victory, a celestial sphere, and the signs of the Zodiac, on its surface. A life-size statue of a young girl preparing for the bath; two semi-colossal female statues, both clad in the long tunic and peplos; a good bust, preserved entire, of a young man, probably a portrait, &c. Beside these art works there has been found a variety of terra-cotta *ex-votos*—heads, hands, feet, legs, and even entrails, so represented in token of gratitude for healing; also (all these dug up in laying foundations for houses in the Esquiline), 2,493 bronze coins, 2 silver coins, 54 objects of wrought glass, 73 styles and hair-pins made of bone, 25 lamps of terra cotta, bronze, and lead; 2 antique cameos on pietra dura, one on amethyst, the other on cornelian.

A judicious alteration in the Museum of the Capitol, lately carried out, is the transfer of the whole collection of bronzes from two small and badly-lighted rooms to a large hall in the palace of the "Conservatori," where they are much better placed and seen. The famous bronze Wolf with the Twins (both these being modern) stands suitably in the centre; and the last acquisition, made about a year ago, is a restored bronze chariot, from an antique covered with small laminae of bronze, in which are tiny bas-reliefs so much damaged that scarcely either subjects or any artistic character can now be discerned or estimated in them. On some of these laminae, however, one can distinguish the figures of Centaurs and Satyrs. The chariot was exhumed on the Esquiline; and, as it now stands in the Museum, almost the whole is a restoration on a wooden frame, serving to display the ornamental accessories which are antique.

C. I. HEMANS.

DR. FRIEDRICH MATZ.

MANY have watched, only too sure of the result, the long illness which has carried off at last the young Professor of Archaeology at the University of Berlin. But still the news comes like an unnatural shock. Compared with others he had done little, but yet for his short life very much. Indeed, it was characteristic of him how carefully he would measure his bodily strength, so as to

make it bear the greatest strain, and yet not be diminished; and this meant a constant practice of self-denial, both as regards what he himself was ambitious of doing, and as regards other work in which to be like or to help his fellows he would have gladly taken part. As a personal favourite, he had perhaps no equal among the archaeologists of Germany, and it was therefore with a welcome that those who before had been unable to work well under the former editors of the *Archäologische Zeitung* saw him appointed to this task some months ago. His contributions to the *Annali* of the Institute in Rome were marked by a singularly calm and patient thoroughness, which pointed him out as a person to whom a work of large labour might be trusted. So thought the authorities of the Institute when they placed in his hands the great task of publishing and interpreting the sculptures on all the existing Roman sarcophagi. Of these there are many in this country, scattered about in private collections. He had left them, I believe, to the last, and had even during two visits of some length succeeded in seeing all that were of the least importance. From other countries—Italy, Spain, France, and Germany—the material for his work was also collected, and probably not much more time would have been needed to see the whole through the printers' hands. It must be less than a year since he was appointed to the chair in Berlin made vacant by the untimely death of Friedrichs. Before then, but only for a short time, he had a chair at Halle. Like Brandis, he seemed born to form a link between men of the most varied temperaments. The link is snapped, but not with the strain in that direction. A. S. MURRAY.

NOTES AND NEWS.

AN Art Loan Exhibition was opened at Chester last Saturday which includes many really valuable paintings, both by old and by modern masters. The Duke of Westminster, Lord Delamere, Sir P. Egerton, Colonel Egerton Leigh, and Sir R. Cunliffe contributed liberally from their well-known collections.

THOSE who are interested in the ruined cities of Asia Minor, particularly the cities which figure in the early history of the Christian Church, will be glad to learn that a series of seventy-two photographic views of that region, taken by the sapper who accompanied Mr. Wood in his excavations at Ephesus, is now ready for sale at Mr. J. Trotman's, 15, Bury Street, Bloomsbury, London. Single views are sold separately at 1s. each. The following is the distribution of the views:—Smyrna, 12; Ephesus, 35; Magnesia, 1; Tralles, 1; Laodicea, 5; Hierapolis, 7; Philadelphia, 3; Sardis, 4; Thyatira, 1; Pergamus, 4. For pictorial effect, the best, we think, are the views of Sardis (Nos. 50, 60, 62 in the series), strikingly characteristic as they also are of the general features of Asia Minor. Thyatira is also fair (No. 63). Of Ephesus the best views are Nos. 17, 25, 27, 16, and 15. Altogether the series is exceedingly interesting.

THE medal which we described some weeks since (see *ACADEMY*, December 5, 1874) was presented to M. Corot on the 29th ult.

ON the occasion of the visit of Karl Hübner to Boston an exhibition of his works was organised in that city. The members of the Palette Club of New York gave their first art reception of the season recently to a brilliant assembly. The guest of the evening was Professor Carl Hübner, of Düsseldorf, now on a visit to America. The walls were hung with many new and striking works of art by American painters.

AT the sale at the Hôtel Drouot of pictures from the Cercle des Arts, on the 21st and 22nd ult., the following prices were obtained:—Decamps, *The Youthful Giotto drawing in the Campagna*, 610 fr.; Jadin, *Still Life*, 1,700 fr.; Marilhat, *Recollections of the Environs of Beyrouth*, 10,000 fr.; Roqueland,

Camille, *Jean-Jacques Rousseau gathering Cherries*, 6,000 fr.; Decamps, *View taken in Italy*, charcoal, heightened with crayon, 700 fr.; Marschal, *The Little Slayer of Crows*, 1,500 fr. The sale realised 59,000 fr.

IN a sale of Oriental cloisonné enamels of the same date, two blue turquoise elephants sold for 7,000 fr.; a pair of columnar shaped vases, 880 fr.; another pair with aquatic decorations, 675 fr.; an old Oriental green vase, 1,260 fr.; and a celadon, 890 fr.

THE *Moniteur des Arts* states that some interesting archaeological excavations have been made at the Bocenos, near the lines of stones which extend from Kermario to Carnac (Morbihan). The Bocenos consists of thirty mounds, each covering one or more Gallic houses. At the instance of M. du Cleuziou, the distinguished archaeologist and explorer of Gâvr-Innis, the smallest of these mounds has now been opened, and was found to cover a Gallic house of the second century, consisting of three small chambers in front, and a larger square room with two hearths, occupying twice the area of the other three. The ground was spread with mortar, and showed manifest traces of fire. Eight or ten different kinds of bricks were found, serving for the roofing, paving and ornamentation of the house, and from sixty to eighty forms of various potteries, from the primitive pottery of the dolmens to the finer and more graceful examples of purely Gaulish art, indicating an advanced stage of civilisation, which, notwithstanding the Roman occupation, had not succumbed to its influence. Flints were also found, polished celts, a terracotta head of Venus Anadyomene, and a quantity of shells and bones. This discovery is difficult to reconcile with the classification hitherto made of the ages of Stone, Iron, and Bronze, for all these objects have been found in the same place. In making a trench through the mortar, two other layers of burnt remains were found, the one at 30 centimètres, the other at 1 mètre 50 cent. (about 5 feet) below the level of the soil. The earth was mixed with ashes, coal, and even vitrified granite, so great had been the violence of the fire. Beside these excavations, there has been discovered at Mané-Bras at about an hour's distance, a fortified town, with a sacred enclosure and a slope overlaid with stones ranged in a circle. The excavations will be continued during the present year.

SIGNOR FUMAGALLI, of Milan, has left to the Academy of Fine Arts of that city, 80,000 francs, the interest of which is to be applied to giving an annual prize of encouragement to an Italian artist for a work of sculpture or painting.

M. ADOLPHE LANCE, Government architect, has just died at Paris, at the age of sixty-one. He had been charged with the restoration of the Cathedrals of Sens and Soissons, and the Abbey of St. Denis.

THE *Giornale di Napoli* states that the important discovery has been made, near Scafati, at a short distance from the surface, of a Pompeian house in good preservation. It consists of four chambers, the peristyle being not yet uncovered; in one of them is a marble basin and a statue of the same material, representing Flora or Pomona. On the pedestal is the following inscription:—

RURIS FERTILITAS
TU MURUS
AENEUS ESTO.

M. CHARLES CORDIER, says the *Chronique*, has just finished the monument to Christopher Columbus that he was commissioned to execute for Mexico. Beside the principal figure, there are seated at the four angles of the pedestal of this fine monument, which is 12 mètres in height, the figures of four Spanish monks, two Franciscan and two Dominican, who, it is recorded, for once laid aside their usual burning zeal, and actually saved the great discoverer from the horrors of the In-

quisition. One of these monks, Diego de Dieza, is represented as searching in the Scriptures to see whether he can find anything opposed to the existence of the New World; another, Perez de Machena, consults geographic charts, and holds a compass in his hand; a third, Las Casas, is writing a plea for the poor Indians who were destined to be so cruelly treated by the Spaniards; while a fourth holds up the crucifix for these same Indians to worship. Bas-reliefs representing various scenes in the conquest of America ornament the pedestal, and a letter of Columbus is engraved on its black marble. Altogether the monument is said to have great artistic as well as historic interest. It will be exhibited for some time in Paris in the middle of the Place du Carrousel before it is sent to Mexico. It is a gift from M. Antoine Escaudon to that State.

WE understand that one of the principal motives for delaying the festival of the Michel Angelo Centenary is the fact that the colossal statue of David, that, as before stated in the *ACADEMY*, has been removed from its original position in front of the Palazzo Vecchio, at Florence, is only now in course of re-erection at the Academy of Fine Arts, and cannot possibly be finished by next March. "The erection of this David," writes Grimm, "was like an occurrence in nature from which people are wont to reckon. As a Florentine, I should not myself be free from the superstition that to move its position would be an evil omen." Nevertheless, it was decided three years ago by competent judges that the statue would certainly be in danger if left any longer exposed to the action of rain and frost. A suspicious crack had appeared in the trunk or stem of the tree which, as usual in sculpture, supported the leg on which the statue is poised, and added to this, a gargoyle from the roof discharged water full upon it. One would have thought that the latter evil would have been more easily remedied by the removal of the gargoyle than the statue, but the latter was deemed necessary, and the only question was where it should be set up again. Its present erection, at the Accademia delle Belle Arti, fails to give universal satisfaction. Mr. Heath Wilson writes to us from Florence:—

"An ornament of Florence has been taken away, and is shut up in a place which is too small for it, and where it cannot possibly be seen well, as will be discovered when it is exhibited. A public statue, associated as this is with the national history and life of Florence, ought not to have been removed to the rooms of any association, however useful or patriotic. An Academy represents only a section of the citizens, and that a small one, and one not always influenced by broad and generous views. It would have been easy to place this grand work, not only where it could have been well seen, but where it would still have remained above all things Florentine, and representative as of old of the courage and freedom of the Republic. A more miserable and blameworthy error of judgment could not have been committed, and all the honour paid to Michel Angelo will be neutralised by the dishonour done to his noble production in thus shutting it up and allowing it to become, as it were, the property of what is in reality a private association."

The probable injury to the David by exposure was foreseen as long ago as 1503, when Giuliano da Sangallo, one of the council of artists that met to consider the site for its erection, advised that it should be placed in the middle arch of the Loggia dei Signori, in order to afford it some protection. His opinion was, however, overruled. The Grand Duke has lately had a fine cast in bronze taken of it, which it was presumed would occupy the place of the original marble statue, but such is not the case. It has been set up on the Piazza Michel Angelo, near San Miniato.

THERE is now on exhibition at Leavitt's Art Gallery, New York, an unusually fine collection of statuary, which is announced for sale at an early day. One of the most striking pieces of work is Mr. Wood's *Song of the Shirt*, which in the utter dejection of spirit, as shown in the

drooping form, and the want and privation depicted in the pinched features, tells as eloquent a tale of woman's sufferings as the pathetic words of Tom Hood. A medallion entitled *Early Sorrow* and a bust of *Sappho* by R. H. Park, a charming little piece, *Sans Souci* by Mr. Ives, *Victory* by Rauch, are among the most noticeable in the collection.

THE will of the artist William B. Rinehart, of Baltimore, who died recently at Rome, directs that his remains shall be removed to Baltimore for interment. He bequeathed 2,000 dollars to each of his brothers, and the balance of his estate, about 50,000 dollars, to executors to be applied by them to the promotion and cultivation of art.

M. CHARLES BLANC, the art critic of the *Temps*, the commentator on Rembrandt's etchings, and author of numberless contributions to art-criticism, makes, in the course of a recent article on French engraving, some remarks on how to frame the prints with which most people's walls are more or less adorned. M. Blanc cannot say too much against the modern fashion of exposing to view an immense margin of white cardboard all round the picture. He reminds us that old-fashioned amateurs used to frame their Nanteuils, their Callots, their Rembrandts, quite closely, like a painting. He does not quite recommend this, however. But it is very well to mention what every observant person knows and sometimes forgets—that the white light of a broad white margin kills the high lights of the print itself. This is so in England; still more of course, in France, for what is grey here looks brilliant there, and whoever would frame prints to look well in a French room must mount them with mounts very low in tone. In England, the faintest rough grey paper or faintest rough buff paper, such as Whatman's, is the best. A fairly broad mount is then not only allowable, but advisable, though the modern fashion errs on the side of excess. As to frames, the golden rule is surely to choose the frame which will least of all attract the eye. Black wooden frames are, of course, at once sober and decorative in their general effect, but if placed close to the picture they are perhaps too apt to catch the eye. The thin frame of plain oak, unpolished, is of all the least obtrusive. No one who has noticed how by an inappropriate frame you may make a good print look almost a bad one, and, by an appropriate, a tolerable print look almost a very good one, will begrudge a few minutes given to this subject of framing.

THE STAGE.

"MONEY."

THEY gave us a refreshing performance at the Gaiety Theatre, on Saturday—a performance of *Money*: almost the best, if not quite the best, of Lord Lytton's several plays. Its story is too well known for us to need to repeat it. In the treatment of its main theme, *Money* shows a cynicism rather exaggerated and histrionic. It was found piquant at once, successful and fashionable, and so gave birth in the natural course of things to the cheap cynicism of recent and less substantial work. And if stage cynicism came in with *Money*, as I suppose it did, stage sentiment, which had had its day already, almost went out with it. Not that the sentiment itself in *Money* is false, or that there is really too much of it, but that its expression is rather over-charged. We have in it the last echo of the kind of talk that Falkland talked to Julia in *The Rivals*—the day of annuals was hardly past, and the polite world expressed itself with perfect propriety and made love in rounded periods—not broken phrases.

But the merit of *Money* is not in its combination of the fag end of sentiment with the beginning of cynicism. The merit of *Money* is in a plot at once firm, lucid, and interesting: in dialogue of comedy always polished, generally

witty; and in character-drawing that is sharp, decisive, penetrating—almost original. We do not nowadays do justice to the freshness of Lord Lytton's comedy characters. We have seen too many unacknowledged reproductions of them to believe that they were ever studied from the life—that they were ever anything but humorous fancies. But compare Sir Frederick Blount, Lord Glossmore, Captain Dudley Smooth with a famous contemporary of theirs—Lord Frederick Verisopht in *Nicholas Nickleby*—and you will see that for once the genius of Dickens has served him less well than the talent of Lytton. These men of the world whom you meet in *Money* are far less exaggerated than Dickens's silly peer; they were sketched by one who knew them better, and who observed such types calmly—with no fatal earnestness or fatal zeal. Sir Frederick, Lord Glossmore, Captain Dudley Smooth, were men Lord Lytton met every day in Saint James's Street, one generation ago. It was in the reign of "dandies," not "swells." The manners of the "finest gentleman in Europe" were not quite forgotten nor out of date. You may see some of these people in Maclise's caricatures. But Lord Lytton drew them more tolerantly.

The performance of *Money* at the Gaiety was sound, but not brilliant. Mr. Vezin brought to the representation of the hero that bitter intensity which he often makes effective, but which sits ill, I think, upon a man who has really no reason to think the worst of all mankind, when one fellow-creature appears to have jilted him, while another has left him his fortune. Cynical, of course, Alfred Evelyn must be, when he is not sentimental instead, but he might conceivably be more lightly cynical: not so oppressively bitter and reproachfully morose. Mr. Vezin speaks his passionate scenes too loudly: he declaims them too much like a recitative. But his impersonation is never weak, either mentally or physically, and of course never careless and ill-studied. It is hearty and manly, but, to me, in this case wholly without charm. Why will he not give us something as good as his Scotch poet in the *Man o' Airlie*? There was manly tenderness enough in that, and a charm one does not forget.

Clara Douglas, the generous heroine, who, through a misconception, appears throughout the piece as the victim of disappointed love, has a good but rather monotonous part—a part unrelieved by gleams of light and happiness, but very effective for an actress who is strong and subtle enough to be varied within limited range. By all but the highest actresses the part is in danger of being played too uniformly. It wants imagination to put a feverish anxiety into the seemingly insignificant flirtation which, for a purpose of her own, she carries on with Sir Frederick, and a quiet intensity, an emotion in reticence, in the later scenes—the one, for example, where she bids good-bye to Evelyn. Miss Rose Leclercq is a sympathetic actress, with a voice like Anne Page's, but with too little variety, too little significance, in delivery, as in gesture. Miss Furtado is also a sympathetic comedian, obliged to make Georgina Vesey a much pleasanter person than one thinks she was meant to be—but for such a failing no reasonable audience will ever be very hard on her. Mrs. John Wood's Lady Franklin was very vigorous and spirited: a little noisy and hard, indeed, in certain scenes in which she need not be prominent, but carrying off with most unquestionable success her famous scene with Graves, when Graves is betrayed into hilarity.

As Captain Dudley Smooth, a bachelor of twenty years' experience, whom it is no longer possible to surprise—for whom there are no things whatever in Heaven and Earth unprovided for in his philosophy—Mr. Belford is seen to the very greatest advantage. Mr. Righton's Stout is in person none other than the Mr. Funnival of *Two Roses*, save that he has lost his geniality, and with it his integrity. But outwardly he is the same able and energetic and fussy lawyer, easily astounded, but

with difficulty deceived. As Sir John Vesey—Georgina's father—Mr. Maclean was over-fidgetty and restless. Had Sir John no manner of the old *régime*? But of the purely comic side of the character, Mr. Maclean was fully sensible. Graves, with his grumbling, his melancholy references to the "departed," his substantial appreciation of the good things of the world, and his sudden attack of cheerfulness—surprising to himself and his friends—is a character it is not easy to make natural, though it will set on any quantity of barren spectators to laugh. It was not observed from nature, but invented for stage effectiveness. It was discreetly played by Mr. Taylor. Mr. Forbes-Robertson, the representative of Lord Glossmore, seemed in critical moments to see the point of the character; but his execution was faulty—his bearing mannered and stiff. The performance, then, as a whole, was not brilliant, but it was in the main creditable and refreshing. And in the midst of much of trifling and buffoonery, one is thankful for the presentation of a good literary work which at all events in our generation is hardly likely to die.

FREDERICK WEDMORE.

Our Boys—Mr. Byron's comedy for the Vaudeville—will be played for the first time at the end of January. The rehearsals are, we hear, proceeding.

MISS CAVENDISH returns to the London stage to-day, in her favourite character of the "New Magdalen" at the Charing Cross Theatre.

FOR this evening *Madame Angot* is announced at the Philharmonic in place of *Giroflé-Girofla*.

THE Alhambra performance of *Whittington*, briefly mentioned in our last, is by no means so remarkable for the specially composed music of Offenbach—too much of which suggests something or other written by him within the last ten years—as for the dresses which Mr. Alfred Thompson has designed for the ballet in the second act.

MR. EDWARD HASTINGS, of the Prince of Wales's Theatre, organised a performance at the Vaudeville last Saturday afternoon: the piece given being a new one, called *Stage Land*, by a new writer—Mr. G. R. Douglas. The principal parts were carefully and diligently played, by Mr. Lin Rayne, Mr. Vyner Robertson, Mr. W. H. Stephens, Mr. Collette, Mr. Atkins, Miss A. Wilton, and Miss Eleanor Bufton. The first act—notwithstanding the proof it affords of the author's want of the *habitude de la scène*—is perhaps the most interesting. The piece seems somewhat mis-named, the stage land hinted at not being described or exhibited with any peculiar truth. The hero takes to the profession, it is true, but it appears to be rather his poverty than his profession that bars the way to an early and successful love affair. The young man accepts the father's refusal, and anticipates that of the young woman, which need not, after all, have been finally given. The two separate, to meet again three years afterwards at the house of one Sir Harold Trefusis, who is getting up private theatricals in which Miss Hepburn—the heroine—is to act, and which, by a coincidence, Maurice Hamilton, or "Lawler," the young comedian, is to superintend. At Almahurst, Sir Harold Trefusis's place, there are gathered various amateurs, whom the author has done his best to individualise, even at the risk of making them entirely eccentric, as even at the same risk the most successful French writers of comedy have made a point of doing even with the least important of their characters. These people are possibly more interesting to watch than the development of the story itself; but however that may be, Mr. Douglas's work is a work of some promise.

MR. BYRON's well-known drama of *The Lancashire Lass* is in active preparation at the Princess's Theatre.

THE Pantomimes have been drawing better houses this week, and may be said to be settling down for a successful month or two. One night last week, during the arctic weather, there were just six people in the stalls of a leading theatre.

Blue Beard—the burlesque turned pantomime, likely to be played for many a night at the Globe Theatre—is certainly the most striking thing of its kind seen in London for many years. There is in it so much of what if we wished to write French we should call *entrain*, or, wishing to be English—"go." Miss Lydia Thompson is in capital form, both as actress and singer; Mr. Lionel Brough is exceptionally funny, and Miss Sanger is spirited; while no keen critic would be needed to discover the excellent qualities in Miss Emily Duncan and Miss Inez d'Aguilar. Solos and choruses are well enough sung—the music is pretty to begin with—and the stage, brilliantly lighted, presents a remarkable picture. In the whole performance the *Roll-Call* is the only serious mistake. Of course in such a thing as *Blue Beard* the author must expect to be thought of the last. Yet, even under these conditions, Mr. Farnie has been prodigal of gifts. He has been often amusing—sometimes witty.

M. FRANCISQUE SARCEY has contributed to our stock of useful knowledge—in England, he writes, "the theatre is the diversion of the lower orders." Ten years ago, in the reign of sensation drama, that was partially true, but it has no truth whatever just now, when in the first place the success of theatres of comedy, like the Vaudeville, the Gaiety, and the Prince of Wales's, and of a theatre for the poetical drama, like the Lyceum, is ensured by the attendance of people for the most part educated and cultivated at least in some degree. Again, the supporters of opera-bouffe—so terribly the vogue—are by no means among the *classes basses* of our society. For these, opera-bouffe is far too dainty an entertainment. For the really full appreciation of opera bouffe, three things are required—riches, indolence, and too much dinner.

M. JULES BONNASSIES, in the current number of *Le Théâtre*, is unduly hard upon Mdlle. Sarah Bernhardt when he says that she seems to him not to have studied sufficiently that rôle of Phèdre which she has courageously undertaken. But in another passage he appreciates with the power of a serious critic, and the elegance of an accomplished writer, certain characteristics of Mdlle. Bernhardt's art. This passage we make no apology for quoting:—"Ce qui lui appartient," à Mdlle. Bernhardt, "dans l'œuvre Racine," he says, "ce sont les personnages tendres et émus que le cygne de la Ferté-Milon a musiqués dans la mode mineure de la passion; le timbre mélodieux de sa voix, ses beaux yeux mourants, la langueur habituelle de son attitude, en un mot l'ensemble de son physique préraphaélite, la destinent à ces rôles élégiaques. Mais les caractères dont Racine a puisé les éléments chez les pamphletaires romains, comme Agrippine, ou dans les tragiques grecs, ne seront jamais bien exprimés par Mdlle. Bernhardt. Phèdre est, je crois, le personnage pour lequel Racine s'est le plus inspiré des Grecs. C'est également celui qui a le plus exercé la plume des critiques, en Allemagne et en France, aux deux derniers siècles; et en celui-ci. Quelques uns ont dit que les remords de la reine incestueuse sont, chez le poète, une inspiration du sentiment chrétien; mais tous ont dû reconnaître que la doctrine, tout grecque, de la fatalité plane sur Phèdre, sur le crime qu'elle commet et qu'elle continue de commettre, malgré ses remords. Je crois aussi à cette dualité d'éléments dans l'œuvre de Racine; mais l'élément grec y étant primordial, doit évidemment déterminer la plastique du rôle."

MDME. CHAUMONT, famous for delicate art in indelicate subjects—for *Toto chez Tata*, for *Madame attend Monsieur*—is about to appear at Nice, where she will act for the first time in a

new piece by Gaston Jolivet, called *Suivez-moi, Tricoche*!

THE *Temps*, in reconciling M. Sardou to the indifference of the public to his drama *La Haine*, and to the severity of certain critics who had a right to treat him as one from whom good work was to be expected—regrets the continued run of *Le Tour du Monde* at the Porte Saint-Martin, not because the thing is a bad thing of its kind—which it is not—but because it keeps fine talent so inadequately employed. "My heart is bleeding," writes the critic of the *Temps*—his devotion to the art of the theatre is absolutely genuine—"Le cœur me saigne quand je songe que Dumaine se promène à travers des trucs; que Mdlle. Patry, cette grande espérance, use sa jeunesse, ses forces et un talent plein d'avenir, à monter dans des locomotives en carton et à se sauver devant des serpents en baudruche. Quel malheur pour elle, qui avait si brillamment débuté dans Marie Tudor et dans Dona Florinde! et quel malheur pour le drame! il n'y aura plus d'artiste dans dix ans, s'il ne s'en forme plus à cette heure!"

MUSIC.

WE understand that the concerts at the Royal Albert Hall are to be resumed on the 19th inst. In future, however, they will only be given twice a week, one evening being devoted to oratorios, and the other to miscellaneous music.

SOME of our readers will probably be aware that Herr C. F. Pohl, of Vienna, has for some years been engaged upon an elaborate and exhaustive work on the life and compositions of Joseph Haydn. We are able to state, on the authority of a letter written by him to a friend in London, that the book is now in so forward a state that a portion of it is already in the hands of the printers.

THE opening of the New Opera House at Paris took place on Tuesday last. The Government had engaged the entire house for the opening night, which was, therefore, a state festivity, to which the diplomatic corps, the deputies, &c., were invited. The regular performances were to commence last evening with *Hamlet*. A fine organ with two manuals and eighteen stops has been erected behind the stage by the eminent firm of Cavallé-Coll.

BERLIOZ's *La Damnation de Faust* has lately been given at the Concerts du Conservatoire at Paris with great success.

THE public library of the town of Bergamo has lately been enriched by a collection of numerous scores, printed and manuscript, which formerly belonged to the late composer Simon Mayer. The volumes, about 1,500 in number, are the gift of M. Massinelli, son-in-law of the composer. Mayer, a Bavarian by birth, passed the greater part of his life at Bergamo, where he died in 1845. Donizetti was one of his pupils.

For the benefit of the Pension fund of the Vienna Imperial Opera, two Christmas performances were given, which must have greatly interested the amateurs of that city. On December 22, Byron's *Manfred* with Schumann's music was given at the Opera house, and on the 26th the programme consisted of the first act of Spohr's *Jessonda*, a fragment from Halévy's *L'Eclair*, the grand finale from Mozart's *La Clemenza di Tito*, and the fourth act of Donizetti's *La Favorita*. Schumann's *Manfred* music was, on this occasion, performed for the first time, and an immense success achieved. The performance, under the bâton of Johann Ritter von Herbeck, the director, who on this occasion made his first appearance at the conductor's desk after a long interval, was perfect throughout, and left nothing to be desired. Lewinsky played

Manfred with great mastery, and the greatest artists of the Opera took the small and indifferent parts. The performance on the 25th was not so impressive, because all the fragments, with the exception of the fourth act of *La Favorita*, were performed in evening dress, and with the music in the hands of the singers. Mesdames Wilt (Vilda) Dustmann, Friedrich-Materna and Gindele, and Herren Walter and Rokitsky, however, produced a great effect, and Mdlle. Pauline Lucca, assisted by the last-named gentleman and Herr Adams, was highly successful in the last act of *La Favorita*, which was performed in costume and with all theatrical accessories.

DR. EDUARD HANSLICK has just published, at the Berlin "Verein für Deutsche Literatur," an elaborate work entitled *Die Moderne Oper*.

THE San Francisco correspondent of the *North China Daily News* states that Mdlle. Anna Bishop, notwithstanding her great age, has been delighting the public by her concerts in that city. Her voice, he says, seems to be little impaired by time, and her appearance gives one the idea of a far younger woman.

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THE ROYAL INFIRMARY for CHILDREN

and WOMEN, WATERLOO BRIDGE ROAD, S.E., for the Treatment specially of Children's Diseases, founded 1810. *Patrons*—Her Majesty the Queen; H.R.H. the Prince of Wales; H.R.H. the Prince of Wales; *Treasurer*—John F. Eastwood, Esq., Escher Lodge, Escher, Committee—Sir J. C. Lawrence, Bart., M.P.; Rev. H. W. Batesman, Rev. F. Tugwell, Mr. H. Akerman, Mr. F. L. Bevan, Mr. E. Canton, Dr. A. Farr, Mr. G. Hill, Mr. J. McGaw, Mr. J. Mills, Mr. T. Mitchell, Mr. Oppenheimer, Mr. F. W. Reynell, Mr. F. Scarrow, Mr. J. W. Simmonds, Mr. J. W. Stratton, Mr. W. G. Trewby, Mr. C. White, Mr. R. B. Wilson. *Chaplain*—Rev. F. Tugwell. *Secretary*—Mr. William Champion. *Bankers*—Messrs. Fuller, Banbury & Co., 77 Lombard Street, E.C.; Messrs. Coutts & Co., 59 Strand, W.C.

APPEAL.—The Committee most earnestly commend the work of this Hospital to the sympathy and help of all who can feel for the destitute and suffering. The claims of this Institution for support rest on the following facts: That it is the oldest of its kind in the metropolis, and has suggested more than one such Hospital. That it has relieved upwards of 350,000 patients—curing and comforting a multitude of helpless little ones. That it is situated in one of the most densely populated districts of the metropolis. But that it receives patients from any quarter—even from the country. That it is capable of extension, and so of increased usefulness, which the Committee are very desirous to accomplish, if funds are placed at their disposal. That the present income is quite inadequate to meet the present demands—a cause of much anxiety, arising partly from the absence of wealthy residents in the vicinity of the Hospital. The Committee, therefore, urge these claims especially upon the attention of the rich, who are asked to give "out of their abundance," but feeling sure that all who know the value of comfort and attention in sickness will gladly respond to this appeal for the "sick children."

Contributions (especially Annual Subscriptions) will be most thankfully received by the Treasurer or the Bankers, or at the Infirmary.

WILLIAM CHAMPION, Secretary.

* * * Post Office Orders may be drawn on the General Post Office. Both Orders and Cheques should be crossed for safety. An Annual Subscriber of One Guinea, or a Donor of Ten Guineas, may always have two Out-patients on the Books, and so on in proportion to the amount of contribution. Presents of worn-out Linen, Children's Clothing, Children's Books, and Toys are most acceptable. The Hospital is open daily for public inspection.

PENNSYLVANIA RAILROAD COMPANY

SIX PER CENT. STERLING CONSOLIDATED MORTGAGE SINKING FUND BONDS.

Principal redeemable July 1, 1905; Coupons payable January 1 and July 1; both in London.

Second Issue, £3,000,000 sterling, in 15,000 Bonds of £200 each. Price of Issue, £90 per cent., or £180 per Bond, if paid in full on Allotment; or 91 per cent., or £182 per Bond, if paid in instalments.

THE Pennsylvania Railroad Company's Second Mortgage Sterling Bonds, maturing March 31, 1875, will be received in payment for this issue at par, in cash, with accrued interest added to date of payment.

The London, Asiatic, and American Company (Limited), Agents for the Pennsylvania Railroad Company, are authorised to offer for public subscription 3,000,000. sterling of Consolidated Mortgage Sinking Fund Bonds.

These bonds form part of a total of \$100,000,000 (20,000,000. sterling), secured by a mortgage, dated July 1, 1873, which covers all the property and franchises of the Pennsylvania Railroad Company, including their main line from Philadelphia to Pittsburgh, and gives a first charge on their leasehold interest in other lines and in canals, and on their large investments in shares and bonds of other companies.

These shares and bonds last mentioned were valued by the officers of the Company in 1873 at \$50,000,000, and by a re-valuation in 1874 by a Committee appointed to examine all the assets and liabilities of the Company, that valuation was reduced in a spirit of extreme caution, as stated by them, to \$49,711,000.

On the other hand, however, the same Committee estimated carefully in detail the actual construction, value, and cash value of the Company's own lines, rolling stock, and real estate, at \$45,826,675 65c. more than they stand as costing in the capital account in the Company's books.

The mortgage provides that no greater amount of bonds can be issued at any one time than shall be equal to the amount of the paid-up outstanding ordinary stock, which amount, on the first day of November last, was \$68,702,437 50c., or about 13,740,000. sterling. This, therefore, is the present limit of issue. But it is also provided that such an amount of the bonds shall be reserved as will be equal to the amount of the existing prior mortgage bonds of the Company, and their debt due to the State of Pennsylvania; these altogether amount at this time to \$34,763,600, or about 6,952,720. sterling, of which, however, \$4,865,840, or about 1,000,000. sterling, mature on the 31st of March next, and will be paid off out of the proceeds of the present issue.

The sum of \$10,000,000, or 2,000,000. sterling, was negotiated in 1873.

Of the total available amount of bonds which can be issued against the present stock capital of like amount, viz.	\$68,702,000
The portion that must be reserved against prior mortgage bonds (omitting the second mortgage, which is about to be paid off) is	\$24,689,000
And against the debt due to the State	5,209,000
And the amount issued in 1873 was	10,000,000
	<hr/>
	\$39,808,000
Leaving as the total amount the Company has now the power to deal with, including the bonds now offered.	\$28,804,000
	or about £5,760,000

The letter of the President which accompanies the prospectus furnishes a summary of the properties on which the bonds are secured, amounting to \$144,965,500, and also an account of the Company's total bonds and debts, amounting to \$53,313,810, or about £10,662,000, excluding the present issue, showing a surplus of security of \$91,651,690.

The gross revenue of the Company from all its operations east of Pittsburgh rose from \$10,304,290 in 1862 to \$39,983,000 in 1873. It was less for 1874, in consequence of the depression of trade, but the net revenue for twelve months to December 31, 1874 (December being estimated), is \$900,000 increase over that of 1873, and is abundant to pay the usual 10 per cent. dividend on the present share capital of \$68,702,000, or 13,740,000., after providing for all interest on bonds and guaranteed dividends on stock of the United Companies of New Jersey, &c.

A large saving in working expenses was made in 1874, and a considerable part of it is due to the recent improvements and facilities along the Company's

whole system, and the proceeds of the issue now offered for subscription, after providing for the Second Mortgage Bonds, due March 31 next, are to be appropriated to like purposes, and therefore to the improvement and value of the security.

Under a provision in the mortgage a sinking fund of 1 per cent. per annum will be founded, to commence in 1879, for the redemption of the bonds, by purchasing them in the market so long as they can be bought at or under par, or by investing in other securities when such purchase is impracticable.

The price of issue is 90. per cent., or 180. per bond of 200., if paid up in full on allotment; or 91. per cent., or 182. per bond of 200., if paid in instalments as follows:—

10. per cent., or 20. per bond of 200. on allotment.	
25 " 50 " " February 15, 1875.	
25 " 50 " " March 17, "	
31 " 62 " " April 30, "	
91. 182. per bond.	

Instalments may be paid in advance on allotment, or on either of the above dates, under discount at the rate of 5. per cent. per annum.

The failure to pay any instalment when due forfeits all previous payments. The bonds will carry interest from January 1, the first coupon being payable July 1, 1875.

The Pennsylvania Railroad Company's Second Mortgage Sterling Bonds, maturing March 31, 1875, will be received in payment for this issue at par, in cash, with accrued interest added to date of payment.

The bonds will be issued to bearer, but they may at any time be registered in the holders' names, transferable only on the Company's books, at the Agency in London, and may again be taken off the register, and made to resume the condition of bonds to bearer.

Copies of the prospectus (with form of application), and of the President's statement, can be procured at the offices of the London, Asiatic, and American Company (Limited), No. 26, Old Broad Street; or of the Brokers, Messrs. Foster & Braithwaite, 27 Austinfriars, E.C.; and Messrs. Heseltine, Powell & Co., 6A Austinfriars, E.C.

The subscription list will be opened on Wednesday, the 6th instant, and will be closed on or before Thursday, the 7th instant, at four o'clock p.m.

London, January, 1875.

Pennsylvania Railroad Company Six Per Cent. Sterling Consolidated Mortgage Sinking Fund Bonds.

To the London, Asiatic, and American Company (Limited), London.

Gentlemen,— request that you will allot to bonds of £200 each (£) in the above-named issue, and engage to accept that, or any less number that may be allotted, and to pay for the same, in conformity with the terms of the prospectus.

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SATURDAY, JANUARY 16, 1875.

No. 141, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Examen des Trois Règles de Droit International proposées dans le Traité de Washington. Mémoire présenté à l'Institut de Droit International (session de Genève, 1874) par M. Charles Calvo, Membre effectif de l'Institut et Membre effectif de la Seconde Commission.

THE author of the memoir which forms the subject of these remarks is well known in Europe as an international jurist of distinction, whose writings are, beside their other merits, especially commendable for the ease with which he assimilates, and the skill with which he presents, a vast amount of materials, the fruit of wide and diversified research. Clear in exposition, and elegant in style, M. Calvo is one of the few writers on International Law who understand the art of not making an enemy of the ordinary reader, and he is widely read. The honourable President of the Geneva Tribunal of Arbitration awards to him the praise of having traced in advance "la ligne sur laquelle, après un mûr examen des faits les plus compliqués, nous nous sommes rencontrés;" and if M. Adolphe Franck blames him for showing too much regard "aux idées communément reçues et à la doctrine des faits accomplis," the criticism conveys a compliment to those whose business lies in the practical sphere of International Law, which is not what an Institute of professors, however learned, may decide that nations ought to do, but what they have done hitherto.

The present memoir, which M. Calvo has republished from the *Revue de Droit International*, deals with the Three Rules of the Treaty of Washington. It traces their origin in the facts which gave rise to, and the negotiations which preceded, their adoption by the Governments of Great Britain and the United States; investigates their historical antecedents in the general principles of neutrality, in the municipal laws of different countries and their practical enforcement; compares them with the opinions of publicists; and in conclusion proposes to support them and extend their application by a general treaty or declaration which should, amongst other things, assert the inviolability of private property at sea, and make it obligatory for neutral States to prevent the trade by their subjects in contraband of war. That M. Calvo, to say the least, aims at high speculative results, can certainly not be denied, but we must admit that his treatment of the subject is in form historical. His conception of its scope is thus stated at the outset of the memoir:—

"Que sont ces trois règles? Qu'est-ce qui en a

amené la proclamation? Constituent-elles une innovation dans le droit des gens, ou ne sont-elles qu'une consécration nouvelle donnée à des pratiques antérieures? Ont-elles un caractère de généralité qui les rende obligatoires pour tous; ou sont-elles renfermées dans des limites qui n'en font encore qu'un lien entre les deux Etats qui se les sont appropriées? Reposent-elles sur des précédents historiques et trouvent-elles déjà leur sanction pratique ou morale soit dans le droit public, soit dans l'opinion des publicistes? Enfin, dans la forme sous laquelle l'Angleterre et les Etats Unis se proposent d'en suggérer l'adoption aux autres nations, constituent-elles un progrès, une conquête véritable du droit des gens, ou bien ont-elles besoin d'un complément indispensable pour produire les résultats considérables que les cabinets de Londres et de Washington se sont flattés d'y attacher? Tels sont les points, telles sont les diverses faces de la question que nous allons successivement aborder."

This is followed by a short *énoncé* of the facts which gave rise during the Civil War to the grievances alleged against Great Britain by the United States, and of the successive phases of the diplomatic controversy and negotiations which led ultimately to the Treaty of Washington. The facts are compiled from the abundant materials supplied in the cases, counter-cases, and arguments submitted on behalf of the respective Governments to the Tribunal of Arbitration, and summed up in a judgment which will be handed down to posterity as a model of eloquence and jurisprudence,—I mean the statement annexed to the last Protocol of that tribunal, under the title of "Sir A. Cockburn's Reasons for dissenting from the Award." M. Calvo lays special stress on the inefficiency of the British law for the maintenance of neutrality commonly known as the Foreign Enlistment Act of 1829, and he points out that the judicial construction which it received in the case of the *Alexandra* resulted in a "quasi-impunity," which enabled the Confederate agent Bullock to procure and equip vessels of war for the Southern States at Liverpool and elsewhere. This might lead one to suppose that the gravest and most frequent infringements of British neutrality occurred during the latter period of the war as a consequence of the judicial decision in the case of the *Alexandra*, which did not arise till 1863. Now the only two vessels out of three, in respect of the equipment of which the British Government was found wanting in "due diligence" by the Award of the arbitrators—the *Florida*, originally known as the *Oreto*, and the *Alabama*—sailed from Liverpool, the former in March, and the latter in July, 1862; and a memoir* submitted by the United States to the French tribunals in the "affaire Arman" openly admits that the measures taken by the British Government after the escape of the *Alabama* in 1862, obliged the Confederates to shift the scene of their operations and "seek in France for the market which began to fail them on the other side of the Channel."

Several pages of M. Calvo's memoir are devoted to an analysis of the Treaty, and the Award of the majority of the arbitrators. He quotes at length the masterly introduction to Sir A. Cockburn's judgment, in which the Lord Chief Justice has placed on

record his view of the general principles of law applicable to the case, and to the special question of "due diligence" left undefined by the framers of the Treaty. M. Calvo calls attention to the fact that the only dissenting judge was the one appointed by the Queen of Great Britain, and he says:—

"Un des principaux arguments mis en avant par le dissident consiste dans les entraves apportées à la liberté de jugement des arbitres par les règles que leur avait imposées le traité de Washington."

Now, such a statement, if not properly qualified, might lead one to suppose that the Lord Chief Justice grounded his dissent from the Award on his objections to the Rules; but these he explicitly accepts as binding on his own and his colleagues' judgment in the decision of the case:—

"Though of opinion that her Majesty's Government were quite right in saying that the rules laid down by the Treaty are not such as International Law would have prescribed at the time these claims arose, I agree that we are bound by the rules, and that it is our duty to give full effect to them in dealing with these claims."*

Sir A. Cockburn separates the questions which are to be decided according to the rules of the Treaty, and those for which the Treaty had supplied no principles of decision; amongst others, the all-important question of "due diligence," of the legal effect of commissions granted to Confederate cruisers, and of supplies of coal in neutral ports. These were points undetermined by the Rules, and which each member of the Tribunal had to decide according to the "general principles of International Law" so far as they were consistent with the principles of the Treaty, but without its guidance. Sir A. Cockburn's dissent was chiefly grounded on the views of International Law adopted by the majority of his colleagues—a majority composed of dissentient elements, and which sacrificed consistency to the appearance of unanimity by expressing collective opinions in the Award which it would be hard to reconcile with some of the individual opinions put forward in separate papers by each member of the Tribunal.

M. Calvo concludes his analysis of the Treaty and the Award by the following remarks:—

"Certains esprits semblent encore mettre en doute le caractère immanent et général, comme partie essentielle du droit des gens, des règles et des principes qui ont servi de base à la décision solennelle du tribunal arbitral de Genève. Au lieu d'y voir l'affirmation de principes constamment et universellement en vigueur, surtout depuis que la neutralité, avec ses droits et ses devoirs, a été admise comme le fondement des relations réciproques des nations en temps de guerre, on semble les envisager comme une innovation dans les lois internationales préexistantes, consentie exclusivement pour le cas auquel ils ont été appliqués, comme un précédent n'ayant qu'une valeur accidentelle et sans portée pour l'avenir."

And he certainly produces a great deal of authority in favour of his view that the Three Rules constitute no innovation in International Law. I have reason to believe that some of our most authorised jurists would not disagree with him in substance. Yet it is clear that the framers of the Treaty

* *Mémoire pour les Etats Unis d'Amérique* (Paris, 1863), page 4.

* Page 31.

on both sides were conscious of innovating in some respect on previous international practice; or else, why should they have provided that the "general principles" of public law should not be construed in any sense inconsistent with the Rules, instead of providing that the Rules should not be construed in any sense inconsistent with the "general principles" of public law? And, indeed, it cannot be doubted that the words "specially adapted in part or in whole" of the first Rule extend the measure of neutral obligation from cases in which a vessel intended for the service of a belligerent is equipped and made ready for hostilities before departure to those in which she leaves the neutral port without her guns, men, or stores, but has her equipment completed afterwards from the neutral country under previously concerted arrangements. M. Calvo points out, and very justly too, that this extension of the obligation is a necessary consequence of the facilities which steam navigation affords for bringing together the component parts of a hostile expedition. But in making the Rule retrospective, it should have been remembered that the new conditions of this special kind of maritime warfare had not yet been practically illustrated when the *Alabama* sailed from Liverpool.

While giving his general approbation to the Three Rules, M. Calvo holds them to be insufficient in themselves for the purpose for which they were intended, unless supplemented by a declaration of the inviolability of private property at sea:—

"Il faut remonter à la source du mal et en prévenir le développement à son origine même. . . . Nous croyons donc que le moyen le plus efficace pour porter remède au mal, ce serait de faire entrer dans la pratique unanime et définitive des nations l'abolition de la course, et l'interdiction du commerce de la contrebande de guerre—mesures qu'avait déjà recommandées, à la suite de la guerre d'Orient, les plénipotentiaires des grandes puissances réunis en Congrès à Paris—mais en les complétant par l'adoption d'un principe qui en est, à nos yeux, le fondement en même temps que la garantie, et que les Etats Unis avaient posé comme condition de leur acquiescement à la déclaration du 16 Avril, 1856. Nous voulons parler du principe de l'inviolabilité de la propriété privée sur mer en temps de guerre."

No doubt this would be an excellent reform if war itself could be abolished. But never have we been farther from the millennium than in this nineteenth century of ours, when the whole able-bodied population of Europe is condemned to indiscriminate slaughter by the ambition of the great military monarchies. Maritime war would cease to have an object if the enemy's commerce were placed under the protection of the principle of inviolability, and military power would reign uncontrolled. It is not to be supposed that maritime nations will disarm, especially since the discussions of the Brussels Conference have thrown such light on the designs of their military rivals. M. Calvo attempts, indeed, to find historical precedent in the conduct observed by different States, but he does not show that any one great maritime power ever waived the right to seize enemy's goods at sea when it had the opportunity of exercising it. The United States have not even ad-

hered to the Declaration of Paris, which professed to abolish privateering; and if they did not issue letters of marque during the Civil War, M. Calvo himself informs us of the reason when he says:—

"Ce n'est pas que le gouvernement de Washington eût changé d'opinion; mais il craignait de paraître, en le faisant, accorder aux insurgés du Sud le caractère de belligérants et reconnaître leur indépendance comme nation."

France did certainly not waive the right of seizing private property at sea during the late war, and if the Prussian Government enjoined its naval officers to abstain from such seizures, the injunction was superfluous, considering that the Prussian navy was a prisoner in its own ports during the whole time of the war. England will certainly follow the traditional course of her maritime history, and indeed it is much more likely that she will reconsider the Declaration of Paris than accede to any new proposal for curtailing her power at sea. The Brussels Conference, and the one that Russia now proposes to convocate at St. Petersburg, have revived the question, and great pressure is brought to bear on the Government by the Press and by public meetings. Mr. Thomas Gibson Bowles has taken the initiative in a meeting lately held at Darlington, where the following resolution was put to the vote and unanimously carried:—

"That, in view of the exaggerated pretensions now publicly put forth by the military Powers of Europe, this meeting urgently calls upon Her Majesty's Government to restore to this country the possession of its natural and lawful means of national defence at sea, by advising Her Majesty to issue an Order in Council declaring that the Declaration of Paris is not binding on this country; and that the chairman be requested to forward a copy of these resolutions to the Prime Minister and the Secretary for Foreign Affairs."

Whatever opinion may be formed in the abstract upon the general question, there is no doubt that, politically, no moment could be more opportune for withdrawing from the Declaration of Paris than the present one, when the great military Powers are leagued together for the purpose of framing rules of terrestrial warfare in their own exclusive interest, and none could impugn the good faith of a nation which refused to hold itself bound any longer by an abstract assertion of principles appended to a treaty, which, though placed by its framers under the invocation of the Holy Trinity, has by the act of Russia practically ceased to exist. W. MARKHEIM.

The Straits of Malacca, Indo-China, and China; or, Ten Years' Travels, Adventures and Residence Abroad. In One Volume. By J. Thomson, F.R.G.S., Author of "Illustrations of China and its People." (London: Sampson Low & Co., 1875.)

MR. THOMSON tells us in his preface that the recollections of his travels are addressed to those readers, of whom he believes there are many, who feel an interest in the remote regions over which his journeys extended; and in that great section of the human family which peoples the vast area of China: a section, as he reminds us, which through the agency of steam and telegraphy

is being brought day by day into closer relationship with ourselves. The number of the reading public that will find in this last work of Mr. Thomson's pen and pencil both instruction and amusement not to be found elsewhere, or in an equally attractive form, we venture to predict will be large. The progress of events, the development of commerce in the Indian and China seas, and the rapid intercommunication now established by submarine cables and steam, have all combined to create a continuous and increasing interest throughout Europe in those outlying Eastern lands. Nor is this interest confined to what concerns the trade of different countries. The political and social condition of all the various nationalities into which the Asiatic race is subdivided over the vast continent and islands extending from the Dardanelles to Japan, has become matter of daily concern to thousands in the present day, where in the last generation scarcely one gave a thought to such enquiries. Nothing has so much contributed to this change as rapidity and certainty of communication. When twelve months were required for an exchange of letters between England and Canton, as was the case not fifty years ago, we all know by personal experience how difficult it is to keep up a continuous interest in persons or things so widely separated.

It would be an injustice to Mr. Thomson if in a review of his book, however hurried or superficial, all mention were omitted of his powers of observation and description, both as a naturalist and an artist. For instance, in introducing us to Penang, so well known on the China route, he gives us a page of natural history which we are certain will be new to the many passengers in the P. and O. steamers who annually touch at this little island, and drive through cinnamon and nutmeg groves to the picturesque waterfall:—

"It will hardly be credited by those who have never visited a hill country in the tropics, that soon after sunrise the noise of awakening beetles and tree-loving insects is so great as to drown the bellowing of a bull, or the roar of a tiger a few paces off. The sound resembles most nearly the metallic whirr of a hundred Bradford looms. One beetle in particular, known to the natives as the 'trumpeter,' busies himself all day long in producing a booming noise with his wings. I have cautiously approached a tree on which I knew a number of these trumpeter-beetles to have settled, when suddenly the sound stopped, the alarm was spread from tree to tree, and there was a lull in the forest music, which only recommenced when I had returned to the beaten track."

Passing from natural history and scenery, he touches on a political and social problem of no small importance, connected with the emigration of Chinese, with their characteristic virtues and vices, and draws attention to a necessity which has long been felt not only in our own colonies, but in California and the United States. He remarks that the Chinaman out of his own country, enjoying the security and prosperity which a more liberal administration confers, seems to develop into something like a new being. No longer chained to the soil by the iron fetters of a despotic government, he finds wide scope for his energies, and high rewards for his industry. But the love of combina-

tions, of the guilds and unions in which all Chinamen delight, tempts them too far :—

"They first combine among themselves to get as much out of each other as they possibly can, and when practicable to monopolise trade and rule the markets; and then, feeling the strength of their own organisation, the societies set up laws for the rule and protection of their members, and in defiance of the local government. The congsoe, or guild, thus drifts from a purely commercial into a semi-mercantile semi-political league, and more than once has menaced the power of petty states, by making efforts to throw off the yoke which rested so lightly on its shoulders. The disturbances at Penak are the latest development of this tendency, and we have had many previous instances of the same insubordination in Penang, and elsewhere. Nor are these the only dangers: the feuds of the emigrants are imported with them, and break out again as soon as they have set foot on foreign soil."

And in confirmation he refers to one occasion while he was at Penang, when a village during the night had been sacked and burned by the members of an opposing clan, and it required strong measures on the part of the Government to put down these faction fights. Still more serious disturbances occurred, it will be remembered, two or three years ago at Singapore, when the whole power of the Colonial Government was for a time set at defiance. This same sort of village warfare and clan fights, is the despair of the Chinese Government in the south. At Swatow these rural clans were only brought into subjection about three years ago by a wholesale butchery, "recalling the summary dealings in 1663 (Javanese era), when the Chinese attempted to overthrow the power of the Dutch Government in Java. It has always been a difficult matter in these islands with the Chinese immigrants. Sir Stamford Raffles found it so during his enlightened administration, and he has left on record his opinion, that the "ascendency of the Chinese requires to be cautiously guarded against and restrained." Upon this subject Mr. Thomson judiciously observes :—

"This is a question which, of late years, has been forcing itself upon the attention of the United States government. They must either restrain the tide of Chinese emigration which has set in upon their shores, or amend their constitutional laws, and adopt some less liberal, though perhaps more enlightened form of special administration, enabling them to deal satisfactorily with a people who bring to their doors habits of toiling industry, the cheapest and most efficient labour, but import at the same time turbulent tempers, an objectionable religion, and some of the grossest vices that can stain the human race."

At Singapore, we get our first glimpse of the marvellous changes a few years have sufficed to bring into this British port, lying midway between India and China—a position of great commercial and even political importance. "Not many years ago," he tells us, "it was a mere desolate jungle-clad island—like hundreds of others in the Eastern seas—with a few fishermen's huts dotted here and there along its coast." But now

"A submarine cable has brought Singapore within a few hours of London, while the opening of the Suez Canal, and the establishment of new steam navigation companies engaged in the China trade, have, to a great extent, done away with the fleets of clipper-built ships that formerly

carried the produce from China and Singapore, by the long Cape route, to England. In the same way the absence of Chinese junka may be accounted for by increased facilities afforded to native, as well as foreign trade, through steam navigation in the China seas. The Chinese and the Japanese too, for that matter, are gradually learning to take the full benefit of the advantages which have thus been brought to their doors. They travel as passengers, and ship their goods, by European steamers. This is not all; they are now themselves organising steam navigation companies of their own. The trade of Singapore, save in times of unusual depression, continues steadily to advance, and since the transfer of the Straits Settlements to the Colonial Office, their commerce is reported to have increased 25 per cent."

Nor from a picturesque and artistic point of view can any Eastern home, as he describes it, be more desirable.

"If it be early morning, there is an unspeakable charm about the spot. The air is cool, even bracing; and beneath the shade of a group of forest-trees which the axe has purposely spared, we see the rich blossoms of orchids depending from the boughs, and breathe an atmosphere saturated with the perfume which these strangely beautiful plants diffuse. Songless birds twitter or croak among the foliage above, or else beneath shrubs which the convolvulus has decked with a hundred variegated flowers. Here and there the slender stem of the aloe, rising from an armoury of spiked leaves, lifts its cone of white bells on high, or the deep orange pine-apple peeps out from a green belt of fleshy foliage, and breathes its ripe fragrance around."

He admits, however, that there are certain drawbacks to a life in this earthly paradise :—

"The heat, for example, is great, and must tell on the European constitution at last. The thermometer shows an average in the shade, all the year round, of between 85° and 95° Fahr., and this high temperature tends with other influences to produce a variety of the most serious disorders which flesh is heir to in the tropics, and a multitude of minor annoyances, of which prickly heat is by no means the least troublesome."

Passing to Bangkok, on the Menam, the "Mother of Waters," and capital of Siam, we come upon a quick succession of dissolving views, where the actual present is but a confused mingling and fusion of the past, with the elements of a future yet inchoate and fluid. It was in 1865 that our traveller first landed and made the acquaintance of a native officer, in charge of the custom-house, who honoured him with an audience, "surrounded by a group of crouching slaves, by half-a-dozen children, and by as many wives." Arrived at Bangkok, he tells us :—

"The King himself is High Priest, and defender of the faith. The late monarch spent about thirty years in monastic seclusion before he ascended the throne, and the distinguished reputation for his knowledge of Sanscrit and Pali scholarship, which he subsequently enjoyed, was due to his having made the Buddhist literature his study throughout this period of his career. Late in life he turned his attention to English, and attained such a proficiency in that language as enabled him to write and converse in it with comparative ease, though with an idiomatic quaintness and force of expression by which his not unfrequent communications to the *Bangkok Recorder* were at once detected. He disliked to have his Anglo-Siamese manuscripts mutilated or corrected; and for this reason he established a royal printing-office, where his English, probably under penalty of death, was set up just as it was written down."

Another slide of the magic lantern shows us

Siam some five years later (we have to guess the date), and we find

"The first and second kings have both been gathered to their fathers, and their sons now reign in their stead. Antiquated laws and objectionable customs have passed out of date, and a liberal policy is being steadily pursued. Slavery has been abolished, and the custom of crouching in the presence of a superior has been discontinued by the express order of the sovereign. His Majesty lately visited Singapore and Calcutta, and the experiences which he gained there seem to have been taken to heart. The education which this young king received from the English governess, Mrs. Leoni-owens, at his father's court, must have had its effect in forming his character; while constant intercourse with foreigners, together with his own manly ambition to make the most of his inheritance, have all contributed to render his career an exceptional one in the history of his country. One might almost suppose that he has in his veins some of the blood of those ancient Cambodian rulers who built their marvellous cities and temples, who conquered and subdued the surrounding countries, and founded for themselves a mighty empire, of which no traces save their stone monuments remain. The influence of a newspaper, published partly in English and partly in the vernacular, must not be overlooked when we take account of the progress of Siam."

Here we must leave our adventurous traveller to pursue his way to the half-buried ruins of Cambodia—magnificent remains of a conquering race long extinct; and from thence to Saigon—the last effort of France to found a colony and an Eastern Empire—on to China, slowly awakening from a sleep of ages. RUTHERFORD ALCOCK.

Social Life in Greece from Homer to Menander.

By the Rev. J. P. Mahaffy, M.A., Fellow of Trinity College, Dublin. (London: Macmillan & Co., 1874.)

MR. MAHAFFY has chosen an admirable subject, at once fresh and important, and has written a very sensible, critical, and suggestive book. The social life of the Greeks, as he says in the introduction, has often been handled, especially by German and French authors. But the "ponderous minuteness" of the Germans "usually tends to obscure the general effect, and leave the ordinary reader with no distinct impression on his mind." Moreover, he has often to point out in the course of his book that the Germans are wanting in sympathy with the humorous and imaginative sides of Greek literature. They are apt to take a great deal for literal truth that was never meant as such. Mr. Mahaffy has the advantage of being one of a people with whom the imagination, if it has not attained to the Greek perfection of form, has at least the Greek freedom from the dominion of hard fact. The French writers, again, who have a good share of the natural capacities needed for the study of Greek life, are wanting in accuracy and research. "A sound knowledge of Greek has not yet been diffused among the French, and so their isolated Hellenists do not write in an atmosphere of correcting friends and carping critics." Mr. Mahaffy's work is sound throughout, showing both Greek scholarship and acquaintance with the modern literature of the subject; and it is at the same time thoroughly readable. He has made it so, not by leaving out details and quotations (which are the salt of a

book of the kind), but by confining himself to great questions and matters of lasting human interest. The standard of morals, the position of women, the relations of classes, the growth of social questions, the methods of education, the general aspects of private and public amusements—these and like topics he discusses in their bearing upon each of the main periods of Greek history.

There are few historical questions of such difficulty, and at the same time of such genuine interest, as that of the standard of morals at different periods. Or rather, we should say, the standards; for we have always to distinguish between the theory and the practice of an age, and again between the rules followed by, and towards, different classes of mankind. Literature is apt to be a very unsafe guide. The great characters of poetry move in an heroic upper region, from which the spirit of idealism excludes common actions and motives. On the other hand, the denunciations of satirists are not only apt to be sweeping and exaggerated (for which allowance might be made), but they often fail, being relative to the manners of the time, to give a clear notion of the standard which the satirist desires to set up. Hence some writers (notably Mr. Buckle) have held that Ethics do not advance with advancing civilisation. Mr. Mahaffy has contributed a chapter to this discussion by his examination of the state of morality in the Homeric age. In opposition to Mr. Gladstone, he shows that the Homeric Greeks are not better in any way than their descendants. They have the sensibility, the quickness, the delicacy of perception and expression of the Greek race, but also the treachery and cruelty, the insubordination, the neglect of the weak, which belong to barbarians, and were very slowly and partially overcome in later times. This is shown in an instance which Mr. Mahaffy justly terms crucial—the character of Athene in the *Odyssey*. It is true that the character of Achilles is free from some of these defects, especially from the vice of lying. But this is exceptional, just as any fine touch of character might be in a modern hero. To elevate truthfulness into an ordinary virtue—in our language, a “duty”—is a step which the Greeks hardly ever took. It certainly lay far beyond the range of Homeric morals.

In the chapter which Mr. Mahaffy devotes to the Greeks of the Lyric Age, the contrast between the Homeric and the later society is well brought out. In the Lyric poets, as he shows, we meet with a wholly new order of thought and feeling, answering in some measure to the changed condition of Greek politics. The passion of love—as Mr. Mahaffy points out, perhaps for the first time—acquired on the one hand a power and vehemence, on the other hand an independence of its merely physical element, unknown to the Epic poets. The change may, indeed, be traced in the later Epics (sometimes called *Cyclic*) of which the arguments have been preserved. In them we find the beginning of the use of love as the moving force of a story. It is in the Lyric poets, however, that this deification of love—this “sublimation” of a natural and universal feeling into a romantic enthusiasm—is first seen in

full force, as the leading motive of a new and brilliant type of literature.

The age of Pericles is treated by Mr. Mahaffy in a way that many scholars may be inclined at first to resent, as a period of falling off in social life, of decay of letters and arts throughout Greece, and of a hard and cruel school of morality. Along with this line of thought he makes almost a personal attack upon Thucydides, as chief spokesman of the anti-social temper of the period. At the same time he almost sets aside the authority of Aristophanes, and even Sophocles is found wanting in some respects as a representative of manners. His women are hard and masculine, the creations of a misogynist. In all this there is a good deal of true and acute criticism. The Persian war must have brought art and civilisation to a standstill all over Greece. Athens was the first to recover, but very much at the expense of the numerous states that had fallen under her supremacy. Both Thucydides and Aristophanes show how completely the political interest had swallowed up every other; nor is much to be gathered for a history of social life from the statuesque heroines of Sophocles. Mr. Mahaffy, however, treats these hard and repulsive features too much from this merely negative side, as so much drawback from the political greatness of the Periclean age. It did not, perhaps, fall within his scope to examine their relation to the history of Greek thought, but it would have been worth while to bring out more clearly that the crisis in practical morality was intimately connected with that speculative crisis to which the name *Sophistic* has been (more or less mistakenly) applied, and which really began in the age of the Lyric poets. The “more daring assertion of self-interest as opposed to principle, of force as opposed to justice,” and the “habit of casuistic dispute and of subtle equivocation” which appear so prominently in the Greeks of Thucydides, are not mere defects in morality, but are in great measure the result of the critical effort—the desire to gain a rational basis of conduct instead of mere custom and tradition. The movement began in the philosophy of the Lyric and Gnostic poets; and the troubled times which followed, while they gave little leisure for working out speculative problems, put the greatest possible strain upon the traditional ethics. It needed the comparative repose of the fourth century to bring about a more hopeful tone of moral speculation; and this was the work of the Sophists, and above all, of Socrates, the greatest of the Sophists. The work, however, had not been done in the time of Thucydides, and it is a mistake to try the speakers in his history, or the historian himself, by standards to which men were only then beginning to feel their way.

The advance from the Periclean to the succeeding age—the age of Socrates and the Middle Comedy—is carefully worked out through the later chapters (viii.–xii.). The first signs of the change are traced in Euripides, whom Mr. Mahaffy defends against ancient and modern attacks. So far as such things are matter of argument, the defence is on the whole successful. Euripides was a realist in poetry, that is to say, he sought

to bring a wider range of ideas and subjects within the range of ideal treatment. Whether in doing so he preserved the poetical elevation of Sophocles is a question of taste on which Mr. Mahaffy does not enter; most scholars would say that he falls very much below his predecessors in that respect. This, however, makes his poetry the more valuable as an evidence of social condition; and accordingly, we are able to trace in him the greater gentleness and more reflective temper which belong to the Athens whose empire was over the manners and minds of Greece. The characteristic features of this greater and more enduring Athens are brought out by Mr. Mahaffy with skill and sympathy; especially the small size of the city—“producing a certain unity and harmony in Athenian culture;” the separation of the sea-port, so that “a certain aristocratic flavour must have ever dwelt about the Athenian, and led to a general feeling of selectness and refinement;” the large leisure enjoyed by the citizens; the love of speculative discussion, the comparative humanity of warfare, the beginning of better notions on the position and duties of women. The position and character of certain occupations, as physicians, cooks, and fishmongers, is happily discussed. The comparison of ancient and modern life is kept steadily in view, and their respective advantages are brought out with a candour, a balance of judgment, and a genial tact that could not be excelled. Mr. Mahaffy is especially happy in insisting on the—

“modernness of Attic life and the contrast of what we call the Middle Ages to both that life and to our own. We are in some respects only coming up to the level attained by the Greeks; in some respects they were striving to attain our level; but we should class both the Greeks and ourselves as developed nations, whereas mediæval culture was rather an early and blind groping towards politics and humane society.”—(P. 344.)

This is a truth long ago insisted upon by Arnold: it is applied by Mr. Mahaffy with fine perception of the essence of Greek civilisation.

The problem of education, for instance presented itself under conditions in some respects parallel to those of the most modern times. The Greek habit of teaching morality by means of the Epic legends has given rise to the saying that Homer was the “Bible of the Greeks.” Mr. Mahaffy points out how universally the Greeks believed that Homer composed his poems with a direct moral aim and compares the use now made of parts of the Old Testament. “I do not know,” adds in a note, “whether any better system of education will be discovered than the moral interpretation of documents, venerable in age and of extreme literary excellence. Certain it is that all civilised men have proceeded on this plan, and no other has yet been tried with success” (p. 32). The remark is striking, and not without bearing on very recent controversy. Mr. Mahaffy is inclined to undervalue the Sophistic and Socratic training—the moral and political discussion which was added in the later Attic period to the traditional music and gymnastic. “Socrates,” he says, “never even hinted at a test to distinguish serious

and useful conversation from idle subtleties and wordy waste of time." The distinction, surely, is one that could not have been made in the time of Socrates, since it presupposes the settlement of logical and philosophical questions that were then raised for the first time. In some respects Mr. Mahaffy claims the advantage for the ancient system, namely, in the stricter moral supervision exercised over boys, in consequence of the peculiar moral risk to which they were liable. They thus retained a "modesty and freshness which is worn off our boys by the soil of school life, and which now no longer dwells among us, save in our delicately brought up girls."

The chapter on Religious Feeling in the Attic Age is full of accurate and thoughtful remarks. Although the topic is not a new one, the analysis given on pp. 350-352 of the intimate connexion between religion and amusement is singularly well put. The result, it is shown, was that "earnestness in Greek pleasure," that "seriousness in sport," which has been reached from a very different point of view by the very un-Hellenic English nation. The Greeks, however, understood the dangers of professional athleticism, and regulated their gymnastics for educational purposes in a way that our authorities have neither the science nor the moral courage to imitate. D. B. MONRO.

Ecclesiastical History in England. The Church of the Revolution. By John Stoughton, D.D. (London: Hodder & Stoughton, 1874.)

IN these pages, which form the concluding volume of a series, Dr. Stoughton brings his account of English Church history in the seventeenth century to a close. The period embraced is little more than the reign of William III., an era pregnant with important results in relation to our ecclesiastical institutions—results, however, which he does little here to elucidate, as he justly observes that they "are to be ascertained only through a careful study of the great religious movements of the eighteenth century." Of the possibility of himself following out the history of these movements at some future day, he speaks somewhat doubtfully; but, however that may be, the five volumes which he has published will always bear honourable testimony to his great industry and research, and to the spirit in which his investigations have been prosecuted.

We cannot but think, however, that in the present volume Dr. Stoughton's labours might have been distributed more advantageously for his readers; for while, on the one hand, he has devoted the greater part of his first three chapters to an account of William of Orange and of political events in the three years preceding the accession—an account which, though carefully authenticated by independent enquiry, really adds but little to what may be found in Macaulay—on the other hand, though English Church history in the latter part of the seventeenth century can be made intelligible only by frequent reference to the state of religious parties and of religious feeling on the Continent, he has almost entirely omitted to bring under notice what was so strictly relevant to

his subject. Occasionally, indeed, we meet with passages which would incline us to conjecture that his own researches have been confined too strictly to what was passing on this side the Channel: the following sentences, for example, if not written under a misapprehension, are certainly calculated to leave an erroneous impression on the mind of the reader. Speaking of the continental policy of William in the year 1687-8, Dr. Stoughton observes:—

"He even decoyed the Pope into his toils, by baits which did more credit to his statesmanship than to his honesty. He persuaded his Holiness to advance money for an attack, as he thought, upon France, in reality upon England. Rome, ever trying to overreach others, was herself overreached; and help, supposed to be rendered for the humiliation of a power then inimical to the Papal Court, came to be applied to the overthrow of a Papal sovereign, and the strengthening of the cause of European Protestantism."

"Throughout the business," he adds in a note, "it was diamond cut diamond." The authority on which these observations are made is a letter—and a very remarkable letter it is—a translation of which may be found in one of the Appendices to Dalrymple's *Memoirs of Great Britain and Ireland*. It was written towards the close of the year 1687, by the Cardinal d'Estrées, when ambassador at Rome, to Louvois, the French minister. The Cardinal had managed to secure the treacherous services of Le Petit, clerk to the Pope's confidential secretary, Count Cassoni; and Le Petit, in exploring his master's bureau, had discovered the whole correspondence between William and the Papal Court. He reported that—

"the English had agreed with the Prince of Orange to dethrone King James II., and place the Princess of Orange, his daughter, upon the throne, and consequently her husband William; that the English were also resolved to take away the life of their King, and of the Prince of Wales if the Queen was brought to bed of a son; and that the Prince of Orange was not to go into Germany to command the Emperor's troops; that it was only a mere pretence to amuse the Pope and the public, in order that they might have no suspicion of this prince's wanting to raise himself to the throne of England; and that for certain the holy father knew nothing of this fatal intrigue against King James II., for he had been only made to believe that the Prince of Orange was to go to Germany."

Now even if we were prepared to accept this letter as correct in the main, it is evident that it contains more than one gross exaggeration; while, as it is, we are in possession of facts which place the relations then existing between William and the Papal power in an altogether different light. We know that the former was aiming, at this very time, not simply at the crown of England, but also at confederating Europe in a league against French ascendancy. We also know that, in the relations then existing between France and Rome, it appeared to Innocent XI. far more important that the arrogance of Louis XIV. should be checked, than that a Catholic king should wear the English crown. The Roman *Curia*, again, was hostile to the Jesuits, whom the monarchs of France and England were supporting with all their influence. And hence Ranke has given it as his deliberate opinion that Innocent was fully apprised of William's designs. His view is evidently shared by Macaulay,

who has noted the singular fact that when the project of the Protestant leader in relation to this country had become a *fait accompli*, his success was regarded with almost unalloyed satisfaction by all the Catholic powers except France, by the *grandes* of Castile, and by the Sovereign Pontiff; though it is difficult to understand how Innocent could have derived any pleasure from finding himself completely outwitted. But, in fact, the policy of James was looked upon as suicidal by all dispassionate observers, and so early as 1685, Burnet tells us, in his *Own Times*, that when at Rome he was assured by Cardinal Howard, "that they were sorry to see the King engage himself so in the design of changing the religion of his subjects, which they thought would create him so much trouble at home that he would neither have leisure nor strength to look after the common concerns of Europe."

There is a certain superficial resemblance in the position of the Nonjurors to that of the nonconforming clergy in 1662, as alike sufferers "for conscience sake," which leads us to turn with some interest to Dr. Stoughton's estimate of the scruples entertained by the former. He does not refer to any of the literature of the subject, nor does he go quite so far as Macaulay, who characterises the Nonjurors' theory as "a superstition as stupid and degrading as the Egyptian worship of cats and onions;" but he briefly disposes of the whole question by that abstract method of treatment which, in deciding upon historical phenomena, is at once so easy and so fallacious. He declares himself "unable to discover the reasonableness" of these scruples, and urges (1) that the case of the nonjuring clergyman "was no worse than that of civilians and ordinary men;" and that "an officer of the Customs or the captain of a regiment might very well feel the same scruples as troubled the rector of a parish or the dean of a cathedral;" and (2) that "the men who showed so much sensitiveness with respect to their former oaths were, many of them, the very same persons, and all of them belonged to the same class, as those who had treated with contempt or indifference like difficulties on the part of the Presbyterians at the time of the Restoration." The first criticism, coming from such a quarter, seems rather surprising; for it implies that the professed ministers of religion are no more bound to set an example of the conscientious observance of religious obligations than the layman; or, to put it in another form, that the discredit attaching to a violated oath would not have fallen much more heavily on the former than on the latter. It is certain that if such had been the prevalent view in the seventeenth century, there would be considerable difficulty in explaining the peculiar tenacity with which King James adhered, to the last, to his belief in the loyalty of the bishops. Dr. Stoughton's second argument has much greater abstract force, but unfortunately it is one which the position assumed by the Nonjuror excluded from the latter's consideration. Holding, as he did, the paramount and unalterable obligation involved in the oath of allegiance to the King *de jure*, all oaths taken in contravention of that oath appeared to him simply as crimes to be repented of. If a Presbyter-

rian clergyman had signed the Covenant, his position was no more deserving of sympathy than that of some soldier of fortune who might have taken an oath of fidelity to a freebooting captain in violation of his sworn allegiance to his rightful sovereign. This theory was defended by the Nonjurors as the keystone of political faith, and it is only just that in deciding on its "reasonableness" they should be heard in their own defence. The "Defence" which Lake, Bishop of Chichester, drew up on his deathbed, and on which Macaulay lays most stress, is really for this purpose of little value, being rather a declaration than a vindication of the author's sentiments. A far better illustration will be found in a series of letters on the subject between Ambrose Bonwicke, who was ejected as a Nonjuror from the mastership of Merchant Taylors' School, and his friend Blechynden, a Fellow of St. John's, Oxford, who had taken the oaths. The position of the Nonjuror, as there maintained by Bonwicke, gives us an exact parallel to that in which the loyal Catholic stood to the Head of the Church. The Pope, the latter held, might be a bad man; his private life might be a scandal to Christendom, and his State policy of a kind calculated to bring discredit on the faith and scatter discord among the nations; but he was still God's vicegerent on earth, and facts like these could in no way justify the sin of schism. Precisely similar was the theory of the Nonjuror with respect to the temporal power. "No resistance," says Bonwicke, in his final reply to his antagonist, "no resistance upon any pretence whatever, is a plain rule that exposes us only to the inconveniences of tyranny; but if every man must be the judge of the actions of his prince, and quit his allegiance whenever he thinks the coronation oath broken, there can be no such thing as peace." The duty involved was of a primary order, and one with which no ulterior considerations could possibly do away; the Nonjuror could no more consent to transfer his allegiance than the primitive Christians could comply with the command to throw incense upon pagan altars. "If," says Lake, "the oath had been tendered at the peril of my life, I could only have obeyed by suffering."

In his fourth chapter Dr. Stoughton gives a detailed account of the scheme of Comprehension and of the so-called Toleration Act which occupied the Parliament of 1689, and his research and criticism render this chapter the most valuable portion of his work. The student will be glad to find in the Appendix the original Bill of Comprehension from the Lords' Journal, together with the alterations made in committee. Dr. Stoughton's investigations have brought to light the fact, overlooked by Macaulay and other writers, that the Commons initiated a Comprehension Bill of their own, independently of that passed by the Lords, during the time that the latter was in progress in the Upper House. In this they definitely rescinded the penal statutes against Dissenters, which the Lords simply suspended. The Bill, as is well known, was shelved by a counter device of petitioning His Majesty to summon Convocation. It is difficult to say whether this was owing, as Macaulay suggests, solely to the machinations

of the High Church party. "The whole atmosphere," says Dr. Stoughton, "seems to have been laden with duplicity . . . and there is reason to believe that if not the parents, yet the nurses and sponsors of the Bill had no objection to have the child perish in its cradle." That the Dissenters themselves were not of one mind he readily admits, but he thinks the instances were extremely rare wherein, as Macaulay has conjectured, the scheme was opposed by Nonconformist divines as likely to result in a diminution of their incomes. He, however, fully agrees with the same authority in regarding the attempt as "too late." Dissent had acquired an organisation and institutions of its own, and preferred the freedom conferred by the Toleration Act to the opportunity of reabsorption and loss of its distinctive character.

With regard to the Act "for exempting their Majesties' Protestant subjects dissenting from the Church of England from the penalties of certain laws," Dr. Stoughton notes as "a curious fact" that the word "toleration" was not used in the Bill from beginning to end. Of the measure itself he speaks with unwonted enthusiasm, and characterises it as "one among a number of instances in which a change comes over the legislative enactments of a nation through a change wrought in the minds of rulers, wrought also in the minds of a people,—the *Zeit-Geist* or spirit of the age,—produced by the discipline of circumstances and by sympathetic impulses." It is very rarely that Dr. Stoughton favours his readers with a generalisation like this, and indeed, in one of his prefaces, he speaks somewhat disparagingly of such disquisitions as "comparatively easy" when contrasted with the labours of a careful and painstaking investigation of facts. Perhaps no work deserves to take rank as history which is not the result of a combination of patient enquiry and sound induction; but one thing is certain, that it is much easier to put forth crude and incorrect generalisations than right ones, and in the foregoing instance it is at least questionable whether the comments are not a total misapprehension. At any rate, we think that in thus completely ignoring and setting aside the criticism of his illustrious predecessor in this portion of English history, Dr. Stoughton has exposed himself to the charge of a slight defect of courtesy. Readers of Macaulay's brilliant narrative will not require to be reminded that it is in connexion with the Toleration Act that he has left us one of the most interesting generalisations that ever proceeded from his pen, in a few masterly observations (for which Guizot had already furnished hints, and which Mr. Freeman has so emphatically echoed), on the characteristic spirit of English legislation. In the eleventh chapter of his History he points out that, though the Toleration Act "did what a law framed by the utmost skill of the greatest masters of political philosophy might have failed to do," and "approaches very nearly to the idea of a great English law," it notwithstanding does not only not recognise the principle of toleration but "positively disclaims it." "The English," he says, "in 1689, were by no means disposed to admit the doctrine

that religious error ought to be left unpunished. That doctrine was just then more unpopular than it had ever been." In short, the Toleration Act was a partial and inequitable removal of grievances for the purpose of conciliating those whose sympathy and support it was just then very inconvenient for the Government to lose. Now if this criticism be correct, and it certainly seems to be quite in harmony with all the facts, it is evident that Dr. Stoughton's view is, to say the least, far too enthusiastic in its conception. At any rate, the *Zeit-Geist* did nothing for the Roman Catholics, against whom the laws with which James had dispensed were re-enforced with new vigour.

The latter part of the volume is principally devoted to short sketches of eminent ecclesiastics, Nonjurors, and Nonconformists of the time, and there is also a brief account, compiled chiefly from Woodward, of the religious societies which trace back their origin to this period.

Throughout the whole work Dr. Stoughton exhibits great impartiality and candour, and his criticisms are distinguished by their freedom from the bias of party; but, notwithstanding, it is sufficiently apparent that, beyond the mere investigation of facts, he aims at the illustration of a principle. Conscientiously opposed to the connexion between Church and State, he selects for special prominence whatever would seem to show the disadvantages and evils resulting from such a connexion; his use of such opportunities is, however, quite legitimate, and the volume well deserves the attention of many who do not share his views. J. BASS MULLINGER.

Our Autumn Holiday on French Rivers. By J. L. Molloy. (London: Bradbury, Agnew & Co., 1875.)

EVERYONE who has taken a share in a boating voyage for boating's sake, and who has the *instinct du canotage* by nature, knows from experience that during such an expedition the mind gets into a state so far elevated above the condition of ordinary mortals who travel in coaches and railway-trains that it laughs at all evil and inconvenience, whilst every good and pleasant thing that comes in the way by accident is appreciated with infinitely more enjoyment than it would be in the exacting temper of every-day civilised existence. If the *canotier* could but preserve the same feelings after the voyage was over, he would not only be one of the happiest of mortals, but he would certainly be a brilliant example of the very wisest kind of practical philosophy. That art of contending against the evils of existence and of enjoying to the utmost the good things which it offers, that art of being happy which has been said, and truly, to be worth more than riches to its enviable possessor, the true *canotier* has mastered. The danger is that by neglecting to practise the art of happiness on dry land during those months of the year in which boating yields its place to more serious pursuits, he may gradually forget it, gradually become less and less genial, good-tempered, patient, charitable, merry, and more and more peevish, irritable, exacting, difficult to please. Mr. Molloy has seized, I imagine, the proper time for writing an

account of his autumn holiday on French rivers. A man who has been on a boating excursion is like a sponge that has been dipped in ether, the ether representing the ethereal boating temper. It evaporates very quickly afterwards, and the evaporation chills. Mr. Molloy has taken good care to write before the ether had time to evaporate, and the result is a book which preserves more perfectly than any other boating book I ever read the gaiety and good temper which boating fosters and encourages. It is easy to imitate these feelings so far as to make a book amusing, and a clever literary artist, however ill-tempered a wretch in reality, might no doubt write in the comic vein if he wanted to make a comedy, just as a dull painter may use bright colours if they make his picture saleable; but we know by a single test that the good temper in this book is genuine—the author is so charitable. He is always ready to laugh at what is laughable, but his perfect charity penetrates everywhere like sunshine. Few travellers in a foreign country escape from the vice of criticising unkindly what they are not accustomed to at home. Mr. Molloy never does this, but on the other hand, when anything strikes him as amusing, he does not feel bound to pass it in silence, he laughs at it openly and heartily. He tells his story with great rapidity, making it rather a succession of situations, often exceedingly comic, than a narrative, and by this system he crowds more character and incident into one volume than the regular narrator would have put in twice the space.

The plan of the voyage is simply to go up the Seine and down the Loire. It is astonishing that Mr. Molloy and his friends should have been imprudent enough to go in a boat without a deck, so that she was always in danger of getting swamped in a little rough water, and actually did get swamped near Rouen, merely because the Seine was as rough as it very frequently is. Another almost unpardonable imprudence was to tolerate a non-swimmer in the boat, whatever may have been the charms of his society on shore. Non-swimmers may be permitted to *subscribe* to boats—that is their proper function in regard to boating—but they should never be permitted to get into them. Fancy having such a companion in an adventure like the following! "Two" is the man who cannot swim.

"This looks about the last of it!" said Two.

"It was the biggest squall yet, and we could see it curling up the long four miles, and stretching from bank to bank. It looked as if for the moment it had conquered the tide, and was driving it back to the sea."

"There was a great *sivish*."

"The waters closed in the usual way."

"On reappearing everyone looked for Two, and there was a moment of painful suspense."

"He came up with his glass in his eye—fortunately close to the boat, to which he clung with decided instinct—and gasped out,—

"I know a fel—"

"But he had swallowed so much water that he could only point. It was a boy on the bank, looking a long way off. We shouted to him, but either he did not hear or we frightened him, for he took to his heels like lightning."

"But Bow was nowhere to be seen."

"Good Heaven! could he possibly—"

"May have stuck to his seat," said Three.

"The boat was keel upwards. We looked—no Bow."

"Two, still full of water, pointed shorewards."

"About a hundred yards away was a straw hat bobbing up and down, washed over and hidden at intervals by the waves. We concluded Bow must be somewhere about it, for no hat, not even the helmet, could have travelled the distance in the time."

"We drifted back towards the middle of the river, where the current was still strongest. Oars, sculls, dressing bags, floor boards, jackets, and everything we had going off on independent excursions. Through the gloom of the shipwreck a smile like sunrise dawned on Two's face, as he telegraphed to Stroke to look at Cording* floating like a cork, tranquil and impassive on the face of the waters. The bolster was triumphant, the delicate Russias† were sinking."

"Stroke swam out to save the artist and another bag which were in imminent danger. Gyp,‡ who had been perched on the keel, and wondering what we were playing at, woke up suddenly to the discovery, and sprang after. This was grander than stones.§ The waves were a little disconcerting, but he paddled manfully through them till he came among the *débris*, and, singling out the biggest, began tugging resolutely at Cording."

It might have been ten minutes when we saw Bow turn back and swim towards us. He seemed to move feebly and with effort. We were laughing at him as he drew near, but quickly stopped when we saw the expression on his face. He was all but drowning, and making desperate efforts to reach us. We were on the wrong side, but before we had time two last strokes brought him to the boat, upon which he fell in utter exhaustion. His clothes and boots, and, above all, a heavy woollen Guernsey, had been too much for him, and before he was half-way were dragging him down. He could go no further; and even as it was, had he not been an excellent swimmer, would never have returned. He said himself, only a few yards more and it might have been hopeless."

"Even shipwreck may become monotonous. We drifted on for three-quarters of an hour—no one in sight, and no possible help at hand; and then—no one saw where it came from—a boat bore down upon us, and, welcome sight, a man in a blue blouse."

This comes of having a long boat (forty feet long), with a low freeboard and no deck. Get her into a chopping sea, and no seamanship in the world can prevent her from filling. She cannot rise and fall between the little waves, which simply topple over the gunwale into her, till filling becomes only a question of time—and not of much time. A decked canoe would have gone through it all with no other inconvenience than wetting the deck, and perhaps the apron. The very next time Mr. Molloy and his friends go out in the *Marie* after their shipwreck, they are near being swamped again. After that they put the boat on the deck of a river tug, and send it a good distance up stream, while they travel and amuse themselves by land. Then they induce different temporary coxswains to embark on board the *Marie*. One is a small boy, the son of a pilot, who leaves his father for the first time and in tears ('tis well he was not drowned); another a stiff, elderly man, who, after sitting so long in a constrained position, declared that he had

* The author means a waterproof bag made by Cording.

† Bags of Russia leather containing part of the luggage.

‡ A little dog who took part in the expedition.

§ The little dog in question had a habit of fetching stones for his amusement, which ruined his teeth.

"grand mal à l'estomac;" but we are glad to learn that repeated doses of Cognac were found to be a speedy and soothing remedy.

All the party stop at Paris because two out of the four are invalided. They go to Meurice's, like green Englishmen, and afterwards don't like to think about the bill. Evidently they enjoyed themselves far more and lived quite as well in the cheap country inns. At this time two of the party have a trip to Paray-le-Monial to see the pilgrims at the shrine. They then resume the oar, but have to go back to Paris, putting up this time at the Bedford instead of Meurice's, "which only turned out to be from Scylla to Charybdis." Beyond Ivry they make acquaintance with a French crew in a sort of yacht-barge with a roomy deck cabin, "fitted up inside with hammocks and every possible comfort. This was at once a *salon*, *salle à manger*, kitchen, and studio, for the crew were artists. They had sail and oars, but did not object to being towed when the opportunity offered."

At Fontainebleau the *Marie* is put on a waggon and taken by road to Orleans, the crew becoming pedestrian. At Orleans they take the water again, and greatly enjoy this voyage.

"Most of our readers will probably have seen all these towns and many parts of the Loire. But it will have been by diligence or rail—shooting suddenly from a tunnel into the heart of the city, and with passing glimpses of the river—for no steamers can ascend above Tours—and Gien, Orleans, Beaugency, Blois, and Amboise are accessible by land only. In no way but the way we travelled is it possible to see what these places really are, and how they are inseparable from the river."

"But for the risk of wearying we could dwell for pages on this one great charm of our wanderings. The happy independence of our little boat—the first on these waters, where none but fishermen had yet passed. Dropping down to these old cities, seeing the towers, churches, and castles open out from so many points of view, and with ever-changing aspect; lying, perhaps, for an hour in one spot in the lazy delight of only looking. Leaving them again, and seeing them die in the vague blue of the distance as we went once more into the loneliness of the river."

They left the Loire at Nantes, going by a canal and small river to Redon, where the cruise ended, as two of the crew found that they had not time for any more boating that season.

In the course of his narrative Mr. Molloy introduces a good deal of French, which gives fidelity of local colour—and his French is the real thing, well remembered or accurately imitated, with hardly ever a mistake. He amuses himself with the more defective French of his companions, one of whom apostrophises a cab-driver as *cochon*, not pleasing him thereby; while another gravely informs a French general that after the upset they had been *quarante-cinq minutes dans l'eau*.

There are many other good things in the book which might be quoted, but I wish to say something about the illustrations, by Mr. Linley Sambourne. Mr. Sambourne sketches the figure with much truth and spirit, so that the book owes much to him (as Mr. Molloy gracefully acknowledges). There are many sketches in the book which are as good in their way as anything possibly can be.

"Just in time," page 30, is one of these. Two of the party have been buying provisions in the town of Havre. They arrive at the quay "just in time" to catch the steamer, on board of which the *Marisee* is already safe and snug, and they have to get down a perpendicular ladder encumbered as they are with bottles, a loaf more than a yard long, and the little dog. The doggie is let down by a rope, and his canine sense of peril is rendered to the life. Indeed, the dog is always thoroughly well done, whatever his attitude, and however minute he may be. There is much character, too, in the landscape sketches, some of which, like those of Blois and Amboise, quite convey the feeling of being actually on the Loire. The sketch of *Samois* is like a clever bit of etching. But now comes a piece of criticism which must be expressed, though it seems ungracious to close a notice of so pleasant a book with anything disagreeable. The plain truth is that a great many of the illustrations are utterly ruined by a frightful mannerism. They are coarse imitations of very coarse pencil drawings, in which broad ragged lines, parallel to each other, or nearly so, are made to do duty for shading, to the destruction of all natural texture, and very often of natural detail too. Let us take the sketch of Poissy as an example. The trees and bushes are shaded with big coarse lines, diagonal or horizontal, which resemble nothing in nature, certainly not the mysterious shade of foliage. The crossed vertical and horizontal shading on the barge and house resembles a portcullis or the bars of a prison-cell. The shading on costume is often so coarse that it might stand for a representation of broad stripes were it not that the same stripes cover trees and boats and river-bank and sky. In some of the illustrations there is even a laborious reproduction of rotten lines, that is, lines like those in a badly-bitten etching. All this is simply deplorable, and the more so that it is the only evidence of bad taste in the whole book, for even the binding is a beautiful piece of true grotesque invention, in which the river, the boat and crew, and many other things are introduced with great skill and quite in the right manner for work of that kind. Having closed the book, we are still glad to see on the outside of it the merry companions who have been companions of our own as we read it. Let us wish them another such voyage, with plenty of peaches to eat and pretty girls to admire (in all honour and innocence), these being apparently their chief delights in the sunny land of France.

P. G. HAMERTON.

Indian Famines; their Historical, Financial, and other Aspects. By Charles Blair, Executive Engineer, Indian Public Works Department. (London and Edinburgh: William Blackwood & Sons, 1874.)

By the partial but far-spreading visitation of the past year, the Bengal Famine of 1769-70 has been repeated in something closely resembling a centenary form: but how different are the circumstances in the two cases! The first calamity, watched by human eye, but barely met by disinterested

human effort, did its fearful and fatal work unchecked till it had carried off ten millions of human beings, or nearly one-sixth of the population of existing Bengal. The deaths we have now to deplore are so few that it is almost a question whether they can be called extraordinary. Of the achieved disaster the progress was noiseless, and hushed the report. In direct antagonism to the prevented evil, statesmen, administrators, theorists, executives, men of divers grades and callings, threw themselves eagerly forward; while the press assiduously and devotedly chronicled results. It is true that in the time of Verelst and Cartier there were neither steamers nor telegraphs, and that all news from India, whether of Haidar Ali, the Marhattas, Oudh or Nepal politics, or local famine or disease, was received but in tardy instalments, few and far between; but the modicum of attention given by the British public to India in those early days of Oriental dominion was perhaps mostly taken up with the matter of new relations then established between His Majesty's Government and the East India Company, regulating the money demand of the former, and limiting the dividends and independent action of the latter. That the famine of 1770, especially severe as it was in India, was not wholly confined to that region, may however be gathered from the testimony of the periodical press to the state of things in Germany and Bohemia:—

"A course of inclement or irregular seasons in some countries, and the miseries of war in others, had occasioned, we are told, a general scarcity of corn, which was more or less felt in every part of Europe. Indeed, the first of these causes, as well as the effect, was unhappily extended to some of the remotest parts of the globe, of which Bengal and several countries in the southern hemisphere afforded melancholy examples."*

There has been no lack of official enquiry into the causes of the recent Indian famine; nor are strictly official papers the only records to which future administrators may refer for elucidation of this all-important subject. It is to be lamented that agencies like those put in operation for arresting the progress of the visitation, agencies which moreover ensure the registration of data calculated to forefend renewed destruction of life, were not similarly in vogue for the famines of Persia and Asia Minor—the first of which has just passed away from the land, while the second still continues to exercise its deadly influence. The great matter now to be considered is prevention. And prevention should be of a nature to entail neither extraordinary effort nor extraordinary expenditure. Such results, however much to be relied on by precedent, are inadmissible, as surely recurring remedies, by the laws of common sense.

Sir Bartle Frere, in his lecture on the late impending Bengal famine, has assailed the views of those economists who would, in India, make all outlay immediately profitable, yet, in England, have no objections to urge against London and Westminster bridges and the Thames Embankment: has expressed an opinion that "great works of irrigation and internal navigation" are

* *Annual Register*, 1771: "History of Europe," chap. viii.

the best safeguards against scarcity in time to come; and has instanced the Deccan surveys and assessments in support of the theory that systematic regard to the condition of the people, and acquaintance, void of undue interference, with their wants and ways, as individuals and in communities, may bring about a healthy relation to Government which would fairly protect the settled Indian district from the ravages of famine (pp. 33, 67). Since the publication, however, of his instructive and interesting contribution to what may be designated the literature of the particular crisis under review, a work has issued from the press which its mere title shows to be of a yet more comprehensive character. Mr. Charles Blair, of the Indian Public Works Department, has produced a small compact volume, well written and well printed enough to invite general perusal; and this gentleman is of opinion, after a fair amount of practical experience, that "famines will recur in India for ever, unless some vast climatological change occurs," a prospect on which he naturally declines to speculate. He adds: "There are various possible methods of mitigating and alleviating such disasters, but to prevent them *in toto*, is, I think, *altogether beyond our control*." We have italicised the last four words as they are weighty and very pertinent.

The book consists of seven chapters, of which the last only professes to deal directly with preventive and mitigative measures, though the preceding matter is perhaps equally suggestive of true remedial action. Migration to favoured districts is approved; irrigation is discussed, and the increase of wells especially recommended; and the importance of opening out the country by road, rail, and canals, as well as all other means of communication, is acknowledged; but it is considered rather Utopian "to suppose that irrigation will ever be able to complement a failure of the rainfall." Arguments are cited in favour of the importation of grain, and useful hints thrown out for fostering any staple article of commerce peculiar to a suffering district, and avoiding the excessive cultivation of certain lucrative crops to the detriment of the more essential cereals. But the natural apathy and caste prejudices of the people are alluded to as opposing a heavy bar to wholesome reforms; and we involuntarily ask whether education is not after all the greatest *desideratum* in securing that intelligent self-help on the part of the "raiya" which can alone set the Government mind at ease in respect of its Indian millions? At present Mr. Blair truly tells us (pp. 202, 203):—

"The idea of a liberal relief by Government is fostered in every one's heart, which is not an encouraging sign: it engenders a feeling of dependence. Government has and should exact its unqualified right to demand that each one will act prudently; that he will exercise thrift in the expenditure of food, and so tend to economise, or in other words to increase, the food supplies. And this is all the more important in India. There it is the custom of the population to subsist for the greater part of the year on their own private stores; they depend to a very small extent on the markets for the provision of food. It is on account of this principle of economising food supplies that Government acts judiciously in

withholding information from the general public as to the amount of relief that it is prepared to give."

We cordially subscribe to the opinion last expressed. But unfortunately the action forced upon the State, and efficiently promoted by private liberality this last year, and which may be repeated in any year, is opposed to the inculcation of this principle of economy. A precedent has been established which is interpreted that there *will* be relief, if required; and this precedent is not one to be disregarded. Those who have lived in India cannot fail to have observed, even in their own private households, how sharply a chance practice once introduced is caught up by the native retainers, and, unless authoritatively checked, converted into inveterate habit.

The inexpediency of Government importing food from a distance while the same measure is open to private speculation, a dictum quoted from Mill, is aptly questioned on the strength of an argument derived from the Indian famine of 1874. Mr. Blair thinks that the action taken by Government on this occasion "will act as a strong stimulus to the trading population in the matter of importation, and that it will be of untold benefit in future dearths." He sees in it, already, good results, "because the private importations being made are very large, much beyond all expectation." And he adds a second instance to a similar effect, showing that at Tonk, in Rajputana, the merchants accepted the import of grain by the State as a guarantee that the step was unlikely to be attended with loss, and exerted themselves so heartily in following suit, that their rulers withdrew altogether, leaving them sole possessors of the field.

Rather than quote further from the volume under notice, we commend it to careful perusal. If it be not written in a very hopeful or sanguine strain, or if it do not supply tangible or palpable remedies for recurrence of the disaster which is its groundwork, it is at least readable, practical and suggestive. To those who have Indian experience of their own to guide them, it will prove more valuable than to simply English readers; for they will be able to supply many *lacunae* in the data given, as well as to test the value of conclusions which, though the legitimate product of personal observation, are often insensibly coloured by personal idiosyncracies acted upon by circumstance.

In conclusion, we would express acquiescence in much of the purport of Mr. Blair's views on the criticisms of the home press. At the same time we believe that the exercise of the power to which he refers acts, upon the whole, beneficially in the prevention as in the detection of administrative errors; and we had rather, therefore, find its range widened than restricted. To us, the failure of the press in these cases, is in being led, or often misled, by the opinions of authorities with whom their correspondents come in contact, not always the most reliable, sound or independent. By this means much is censured that really deserves applause; much is praised that is open to censure; and much good honest work is wholly lost sight of, that should be made public. The reasoning here applies to

many more matters than Indian famines, and, in these days of rapid communication, obtains illustration from Asia and the East in almost weekly instalments.

F. J. GOLDSMID.

Bluebeard's Keys, and other Stories. By Miss Thackeray. (London: Smith, Elder & Co., 1874.)

THERE is a subtle charm in Miss Thackeray's writing which is not easily defined in words. It is like the scent of an old-fashioned garden on a dewy evening, and we are as grateful for the memories and associations it brings back to us, as for its own sweetness and worth.

Her stories are a series of exquisite little sketches full of tender light and shadow and soft harmonious colouring; she

"adds the gleam,

The light that never was on land or sea,"

to commonplace things, so that when we have finished reading one of her books, we instinctively begin to put the circumstances of our own lives into the most picturesque attitude possible. She gives us also a pleasant sense of being at peace with ourselves; she is so genial, so sympathetic, so many-sided, that we seem to have a friend near us who is putting into smooth and pleasant words undefined thoughts of our own, who brings from remote corners of our brain long forgotten gleams of sunshine, sweet dim faces, sights and sounds of long ago, until we are surprised at the amount of our own resources.

And it is not only the picturesque side of the commonplace which Miss Thackeray puts before us, for she has inherited much of the power, which her father had above all other writers, of feeling in their due proportions the humour and the pathos of every-day life.

Wordsworth has said of the poet, that "he is one endowed with more sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul than are supposed to be common among mankind . . . one who rejoices more than others in the spirit of life that is in him." This "spirit of life" is pre-eminent in all Miss Thackeray's writings: in *Elizabeth* breaking through the formalities of the French pastor's home, and asserting her own true self through all her pathetic little love story: in the breezy *Village on the Cliff*, with its naïve little Katharine, its ugly fascinating Frenchmen, its large-hearted Reine: in the pretty stories which have modernised so gracefully our old fairy tales, the last volume of which, *Bluebeard's Keys and Other Stories* (Smith, Elder & Co.) lies before us. And none of the sketches are more charming than these last four. The Roman life in the first story of "Bluebeard's Keys," the Swiss pictures in "Riquet à la Houpe," the quiet English scenery of "Jack and the Beanstalk," and the pretty bit of Normandy in the "White Cat," are as faithfully described as the fairy tales are successfully represented. Bluebeard is an Italian marquis, who nearly scares away the wits of his little Irish betrothed, and finally becomes a monk. Riquet à la Houpe is a certain Tom Rickets, who

wins his love by sheer strength of purpose, and in spite of every personal disadvantage; Jack is a clever and high-minded young farmer, who overcomes a giant squire, and carries off his harp in the shape of his daughter; and "The White Cat" is a pretty young girl in the white dress of a novice, who is saved by her lover from the convent life which she dreads.

It is unfortunate that Miss Thackeray's gift of language has led her into a certain indistinctness of utterance that may become, if not corrected, a serious blemish on her writing. *Old Kensington* suffered from it, and there are some notable examples of it in the book before us. Miss Thackeray feels herself so entirely *en rapport* with her readers, that she believes, and probably believes rightly, that they will gather her meaning from such a passage as the following, which occurs in "Jack and the Beanstalk":—"Foxslip Wood in summer-time is a delightful place, green to the soul. Beyond the coppice here and there, where the branches break asunder, *sweet tumults of delicate shadowy hills are flowing to gleams of light cloud.*" "With some people everything means everything," Miss Thackeray tells us, and, therefore, we need not ask the meaning of "Miss Gorges' curious pale blue sympathetic glances;" but, with every wish to understand it, we find ourselves baffled by this next quotation:—

"Some years are profitless when we look back to them; others seem to be treasuries to which we turn again and again when our store is spent out—treasuries of sunny mornings, green things, birds piping, friends greeting, voices of children at play. How happy and busy they are, as they heap up their stores. Golden chaff, crimson tints, chestnuts, silver lights, it is all put away for future use; and years hence *they will*" (who will?) "look back to it, and the lights of their past" (whose past?) "will reach them as starlight reaches us—clear, sweet, vivid, and entire, travelling through time and space."

This indistinctness is only to be found in Miss Thackeray's later writings; there is no trace of it in *The Story of Elizabeth*; and it seems a pity, when her thoughts are so well worth having, that they should be kept from us by any obscurity or hurried and careless expression.

But these blemishes are few in number when compared with all the passages that are as beautiful as the following from "Bluebeard's Keys":—

"It was a great dazzling Italian day. Italian days seem longer and more vivid than any others. Every minute is marked; something is happening and passing away, reflections lighting the red cypress trees, flowers blooming, pigeons flying across the blue, or rubbing their breasts upon the yellow marble of a window lintel, waters foam, and figures fill their earthen pitchers. You look up at the great palaces with their treasures enshrined; outside are stone galleries with blue, high vaults, and statues and pictures glittering and alive. A grand conception of a saint in flying drapery comes down the steps of the Pincio. Little Beppo and his sister, the little models, come dancing to the carriage-steps with soft monkey-hands. Some one flings them a silver coin, and the boy and girl dance back, laughing, and pointing their ribboned feet. Beppo flings his little high-crowned hat into the air; Stella tumbles over with a winsome little caper, as she gives her coin to her beautiful Albanian mother, who sits watching the children with her chin upon

her hands, and a great basket of violets shining at her feet."

And the Swiss vignette is as beautiful in its own way:—

"Here, out of my window, is a sketch ready made—a grey, sloping roof, with wooden beams, and moss-grown stones upon the tiles. There is a wooden balcony, where a woman sits at work all day. There is a garden down below, full of lupins and sunflowers and scarlet runners against a trellis; the hotel cook is walking there between his courses all dressed in white. My sketch is too big for the paper, as many sketches are. It scarcely takes in the plums, or the apple-tree all studded with crimson fruit. There is a chime in the air, torrents foam, birds fly from height to height, the goats tinkle home at night, each cow rings its bell as it browses the turf and the wild thyme, the people are at work upon the hills reaping their saffron crops. If I look out I see a mountain with a grey dome of clouds and shadows," &c.

This sort of writing is nearly as good as change of air. We must give one more short extract, which is worthy of Miss Thackeray's father:—

"There are some people who, all their lives long, have to be content with half-brewed ale, the dregs of the cup, envelopes, cheese-parings, fingers of friendship. To take the lowest place at the feast of life is not always so easily done as people imagine. There are times and hours when everybody is equal, when even the humblest nature conceives the best, and longs for it, and cannot feel quite content with a part. You may be courageous enough to accept disappointment, or generous enough not to grudge any other more fortunate; but to be content demands something more tangible besides courage or generosity."

F. M. OWEN.

NOTES AND NEWS.

WE are informed that Mr. F. York Powell, of Christ Church, Oxford, has completed the translation of the *Færeyinga Saga* upon which he has been for some time engaged, and that the work will probably appear this autumn.

THE suggestion made by Professor Huxley in these columns that an English translation of Haeckel's *Anthropogenie* should be published, has been anticipated by Messrs. King & Co., who have already put the work in hand. The translation of the same author's *Schöpfungsgeschichte*, or *History of Creation*, reviewed by Professor Huxley in the first two numbers of the ACADEMY (October and November 1869), is in the press.

MR. KEGAN PAUL's book on "William Godwin, his Friends and Contemporaries," will go to press immediately, we hear, and will appear in the spring. It will contain portions of an autobiography of Godwin, and large selections from his correspondence, as well as from letters hitherto unpublished of Mary Wollstonecraft, Coleridge, Charles Lamb, Horne Tooke, the Wedgwoods, Curran, Wolcott (Peter Pindar), Macintosh, J. Kemble, Mrs. Siddons, Mrs. Inchbald and others.

MR. WM. MACMATH, of Edinburgh, has been fortunate enough to find the Glenriddell Ballad MS. which Professor Child has been so long in search of.

MR. FLAVELL EDMUNDS, for many years editor of the *Hereford Times*, died on Christmas Day. He was author of an ingenious philological work, entitled *Traces of History in the Names of Places* (Longmans, 1869), and by his knowledge of botany and archaeology did good service to the Woolhope Field Club, of which he was a zealous member.

MR. THOMAS STEPHENS, well-known in connexion with the history of the language and literature of Wales, died on the 4th inst., at Merthyr Tydvil. His *Literature of the Kymry*, which appeared in 1849, and which created a revolution in the literary history of the Principality, was some years ago translated into German. This was his principal work, and almost the only one which he published in a separate form; but many essays by him, most of which are very valuable, are published in the *Archaeologia Cambrensis* and other periodical publications. Among these essays, his papers on the Triads, contributed to a Welsh quarterly journal, and his dissertation on the supposed discovery of America by Prince Madog ab Owen Gwynedd about the year 1170, printed in a Welsh monthly magazine, might be mentioned as possessing peculiar value to the historical student.

IN the last number of the *Revista de España*, the Vizconde de San Javier narrates a terrible episode in Spanish history, strongly reminding us in some particulars of "the man in the iron mask." When Maria Luisa died at Rome in 1819, she left, among other legacies, one to her last confessor Fray Juan de Almaráz, who, finding himself unable to obtain its payment from her son Fernando VII., at last took the imprudent step of writing to him to the effect that the queen had authorised him to reveal after her death that none of her sons were the sons of Carlos IV. Greatly disquieted, the king determined to silence him, and the unlucky priest was kidnapped, placed on board ship, and conveyed to Peñíscola, where he was secluded from all human intercourse, his very name being unknown to his gaolers. When he had been in prison three years, the king sent the Archbishop of Mexico to him with a promise that if he confessed his offence and signed a formal retraction, he should be pardoned. Fray Almaráz signed this document, but remained in his old prison. The archbishop ventured upon a remonstrance, but was told that the king wished to forget the matter entirely, that he had fulfilled his mission, and that he must think no more about it, if he did not wish to receive a terrible proof of his Majesty's displeasure. After the death of Fernando, the unfortunate confessor was released. One month after leaving Peñíscola he died mad. This has the air of a novelette, but the Vizconde assures us that the documents relating to the affair, or at least a great part of them, are preserved in the archives of the Ministerio de Gracia y Justicia.

THE Camden Society have authorised Mr. W. D. Hamilton to print, as an appendix to Lord Henry Percy's *Chronicle of Henry VIII.*, the original documents relating to the trial of Anne Boleyn from the *Baga de Secrets*. They have hitherto been known merely from the abstract given in one of the Deputy Keeper's reports, in which some points of importance did not receive sufficient notice.

THE New Shakspeare Society last week sent out its final issue of books for 1874 to its subscribers. 1. *Romeo and Juliet*, parallel-texts of the first two quartos Q1, 1597; Q2, 1599, edited, with an Introduction, by Mr. P. A. Daniel, and "presented to the members of the New Shakspeare Society by H.R.H. Prince Leopold, one of the Vice-Presidents of the Society;" 2. *Romeo and Juliet*, reprint of Q1, 1597; 3. *Romeo and Juliet*, Q2, 1599, both edited by Mr. P. A. Daniel; 4. *The Still Lion*, an Essay towards the Restoration of Shakspeare's Text, by C. M. Ingleby, M.A., LL.D., Trin. Coll. Camb., "a copy is presented to each member of the New Shakspeare Society," by the author; 5. *The Succession of Shakspeare's Works*, and the Use of Metrical Tests in settling it, being the Introduction to Gervinus's *Commentaries on Shakspeare* (Smith, Elder and Co., 1874), by Fredk. J. Furnivall, M.A. (hints for beginners, presented by the writer).

WE hear that Messrs. Macmillan have in an advanced state of preparation a series of Literature and History Primers, modelled after their Science

Primers, and edited by Mr. J. R. Green, M.A., author of the recently published *History of the English People*. The first of these, *English Grammar*, Dr. Morris, will appear very shortly, and will be followed in quick succession by *English Literature*, Rev. Stopford Brooke; *Latin Literature*, Rev. Dr. Farrar; *Philology*, J. Peile, M.A.; *Europe*, E. A. Freeman, D.C.L.; *England*, J. R. Green, M.A.; *Rome*, Rev. M. Creighton, M.A.; *Greece*, C. A. Fyffe, M.A.; and *France*, Miss C. M. Yonge.

PROFESSOR KIELHORN, the Principal of the Decan College, Poona, has just published a Catalogue of Sanskrit MSS. existing in the Central Provinces, prepared by order of E. Wilmot, Inspector-General of Education, (Nagpur, 1874). The catalogue is classified, and the books arranged alphabetically in each class. Useful as these catalogues are, it seems high time to make a change. The mere repetition of a well-known title is useless. What is really wanted is scholar-like descriptions of rare and really important works.

THE new number of the *Deutsche Rundschau* contains some valuable articles, though it is not so perfect as the last. The story, "Ricordo," by Putlitz, is written simply in order to write a story. Not one of the characters is properly modelled, not one excites any deeper interest. The only excuse for so inarticulate a story is to suppose that it was not invented, but true. Dr. Böhr's account of the "Tidschi Islands," and his interview with the ex-King Thakombau, will interest readers in England who take a pride in this last jewel added to the British crown. Leaker's second article on "Education" is full of good intentions, and written in a fluent, sometimes too fluent, a style. We should have liked more facts and statistics, and far more warmth and determination in discussing a question on which the whole future of Germany depends. For the coming war of education Germany will want a Bismarck and a Moltke rolled into one. We are surprised at the extracts from Brandt's Diary. General von Brandt was attached to Prince Napoleon, when he visited the late King of Prussia in 1857. Whatever the feelings of the Court may have been, Prince Napoleon was the guest of the King, and such things as are here related should not be published during the lifetime of the person whom they concern, if ever. The duties of hospitality are sacred, even during war, and crowned heads will have to be careful when staying at the Castle at Berlin if the officers in waiting are of the stamp of General von Brandt. Geibel's poem is strong in descriptive power, but surely such a *Seerüberggeschichte* might be left to smaller poets.

A new edition of the Yajurveda is advertised at Calcutta. It will contain the text, the commentary, and a translation. Dr. Weber, of Berlin, who published the text and commentary of the Yajurveda in 1849, is likewise preparing a translation of that work, which, though belonging to a much later period than the Rig-Veda, is of great interest as illustrating the sacrificial system of the Brahmans.

M. GEORGES PERROT, who has been elected a member of the Académie des Inscriptions et Belles-Lettres in the place of Guizot, is best known by his archaeological exploration of Galatia and Bithynia, undertaken at the expense of the French Government. It was he who discovered the *Index Rerum Gestarum D. Augusti*. He is also the translator of Max Müller's *Lectures on the Science of Language*, and of two volumes of his *Chips from a German Workshop*, published under the title of *Essais sur la Mythologie Comparée*, and *Essais sur l'Histoire des Religions*.

IN the *Revue des Deux Mondes* for December 15, there is an interesting article on the loves of M^{me}. de Sabran and the notorious Chevalier de Boufflers. In the number for January 1, M. Othenin d'Haussonville has a first article on

sainte-Beuve, carrying the narrative of his life and works down to 1830. The occasion of the article is the publication of Sainte-Beuve's correspondence with a schoolfellow who became a priest, which proves that he retained his belief in Catholicism with a good deal of schoolboy candour up to eighteen or nineteen. His subsequent changes up to the age of six-and-twenty, when a more or less platonic love led him back to more or less platonic orthodoxy, are traced with apparent candour, and with the air of authority which comes from access to special information. M. George Bousquet gives an interesting account of a visit to Yezo, the northernmost island which belongs beyond dispute to Japan, which is larger than Ireland, and has a total population of 76,850, including 16,000 Ainu, a singular aboriginal race, with many analogies to the North American Indians. The interior of the island is almost entirely covered with forests, it is known to contain valuable mines, and M. Bousquet thinks it would be better to leave these resources to be developed by private adventurers in search of fortune, instead of trying to colonise the island by the authority of the Government, an enterprise which is at present pursued with American assistance and grotesque results. The *Revue* announces that it will shortly publish "Flamérande," by George Sand, and "Un Mariage dans le Monde," by M. Octave Feuillet, and that the "Table de la *Revue des Deux Mondes* de 1851 à 1874" will be ready immediately.

A GERMAN lady, Countess Prokesch (Frederike Fossman) has attempted—with more ingenuity, perhaps, than real profit to literature—to collect in one volume all the poems which could be gathered together from the works of German poets in honour of the Rose. Royalty figures largely in his rose-garden of poetry; and while Prince Adalbert of Bavaria heads the series of rose-songs with a special adulatory address to the queen of lovers, the Grand Duchess Vera of Russia, wife of Prince Eugène of Wurtemberg, closes the list with a composition of decidedly gloomy colouring. The German supply of rose-poetry is completed in the Countess's compendium by well-turned translations from the writings of Anacreon, Béranger, and Tom Moore, and from other equally incongruous sources.

THE Strassburg University Library has been recently enriched by the reigning prince of Benheim-Steinfurt, through the presentation of a valuable collection of books which had belonged to the now secularised monastery of Frenswegen, near Nordhorn, in Osnabrück. The collection, which consists of upwards of 1,000 volumes, includes fifty MSS. in Latin and Low German, written on vellum and paper, which are remarkable as choice specimens of calligraphy. Some of the Low German MSS. are in the Westphalian dialect of the locality, which gives them special value from a linguistic point of view, while the presence in the collection of 150 incunabula makes this a doubly important addition to the contents of the Strassburg Library, which at the time of the disastrous siege lost all the numerous incunabular impressions for which it had been so distinguished.

THE death is announced of the distinguished economist, M. A. Audiganne, author of *Populations ouvrières de la France, Ouvriers en famille, &c.*

THE *Bibliographie de la France* gives some details of the history of the *Gazette de France*, which has just been put up to auction. It was founded in 1631 by Théophraste Renaudot, physician to the King, who may be regarded also as the founder of the modern pawnshop and advertising office. It first appeared once a week with four quarto pages, next with eight pages, which form it retained till nearly the end of the eighteenth century, when it became a daily paper. It was at first devoted chiefly to advertisements, general news occupying a very subordinate place; and it was long prosperous in spite of the competition

of the *Mercur*, which was started soon after the *Gazette*. The National Library possesses a complete set, consisting of 180 quarto and 128 folio volumes, which occupy a space on the shelves of sixteen mètres in length.

THE *Liberté* gives some interesting statistics with regard to French literature during the year 1874. The total number of books, including original works and new editions, printed throughout the whole of France was 11,917, beside periodicals of all kinds. There were also 2,196 engravings, prints, and maps, and 3,841 numbers of vocal and instrumental music, raising the total number of publications to 17,954. These results are the more satisfactory, as in the highly prosperous year 1869, only 17,394 publications were registered; in 1870, 8,831; in 1872, 10,659; in 1873, 11,530. The average for the last twenty years has been about 15,000, of which 10,000 are printed works, 3,000 engravings, maps, plans, photographs, &c., and the remaining 2,000 musical publications.

WE have received *Shakespeare's Dramatic Works*, with notes by S. W. Singer, and a *Life* by W. Watkiss Lloyd, vols. i. and ii. (Bell & Sons); Renshaw's *The Cone and its Sections treated Geometrically* (Hamilton, Adams & Co.); Bäder's *Central Italy and Rome*, fourth edition (Leipzig: Bäder); *Prussia in Relation to the Foreign Policy of England* (Hatchards); Von Sybel's *Clerical Policy in the Nineteenth Century*, translated by J. Scot Henderson (Hatchards); *Englische Grammatik*, von E. Mätzner, zweiter Thl., erste Hälfte, second edition (Berlin: Weidmann); *Das Verbrechen des Hochverraths*, von W. E. Knitschky (Jena: Mauke); *Der Kindergarten*, bearbeitet von H. Goldammer, 1. u. 2. Thl. (Berlin: Lüderitz); *Das Verbrechen des Mordes und die Todesstrafe*, von F. von Holtzendorff (Berlin: Lüderitz); *Studien zur Geschichte der alten Kirche*, von F. Overbeck, 1. Hft. (Schloss-Chemnitz: Schmeitsner).

THE *Journal des Débats*, in a short historical sketch of the Marshalate of France, states that the first person on whom that dignity was conferred was a certain Pierre-Pierre, created in 1185, and the last marshal nominated under the old monarchy was the Comte de Rochambeau, Washington's companion in arms, in 1791. The total number of marshals created between 1185 and 1791 was 256. Under the first empire (1804–1813) twenty-five marshals of France were created, Berthier, Prince de Wagram, being the first, and Prince Poniatowski the last; under the Restoration nine marshals, beginning with the Duc de Coigny, and ending with the Comte de Bourmont; under the Monarchy of July there were nine creations, the first being the Comte Gérard, and the last the Vicomte Dode de la Brunerie; from 1850 to 1870 nineteen creations, the first marshal nominated being Prince Jérôme Bonaparte, and the last General le Bœuf. The total number of creations since the institution of the marshalate in 1185 to the present day is 318.

FROM a newspaper published in the year 1761 we get the following astounding piece of information dated from the Hague, April 17:—

"Two men are arrived at Cologne, who say they came from Damascus. The Jesuits of that town have been with them, and talked to them in Latin, Greek, Hebrew, and Chaldaic. They answered them in all languages. They say they are come by the order of Heaven, to turn men to repentance. They give out they are 700 years old, and that the world will infallibly be at an end in 1773. The Jesuits have obtained leave to carry them to Rome. Being put in irons, they were glad of that opportunity of proving the truth of their mission by breaking them. They say:—

"The war will be general in . . . 1765
Constantinople destroyed . . . 1766
The true God acknowledged by all nations . . . 1767

A valiant man give his testimony to it . 1768
England overflowed . . . 1769
An earthquake all over the world . . 1770
The fall of the sun, moon, and stars . 1771
The globe of the earth burnt . . . 1772
The universal judgment . . . 1773

"The French envoy at Cologne has received orders to examine them strictly."

THE little biographical sketch which follows, singularly illustrative of clerical manners and morals a century back, is derived from some manuscript jottings of a contemporary fellow-worker in the Church of England, the Reverend William Cole, of Milton, Cambridgeshire:—

Lamb Robert, Bishop of Peterborough, Fellow of Trinity College. He died in the first week of November, 1769, at his rectory of Hatfield, being taken ill on horseback, in the field in hunting, and carried home, where he died immediately. He was brother to Sir Matthew Lamb, steward and agent for the Earl of Salisbury, and member for Peterborough, who died very rich a little before him. The bishop died a bachelor, and was a *bon vivant*, and was supposed to have rather injured his health by a too free use of the bottle, but was otherwise a very worthy man, and much esteemed. He was buried at Hatfield. He was disposed to have rebuilt the palace at Peterborough, where he laid out much on the preparations and ornaments, as he had before done at the Deanery, but was diverted from it by Sir Matthew his brother. It was said that both the Bishop and Sir Matthew were remarkably ignorant in their professions, the one as a lawyer, and the other as a divine; the latter having twice been refused orders for insufficiency, as the former was particularly noted by Lord Chancellor Hardwick as unworthy of the usual honours and promotions in his profession. Perhaps both may be exaggerated.

FROM a memorandum attached to a manuscript volume in the British Museum of "Collections relative to the Family of Murray, of Stanhope, in the County of Peebles," are to be gathered some curious bits of gossip. The papers, which are of not much general interest in themselves, chiefly relate to Sir Alexander Murray, Baronet, and his brother Charles. Sir Alexander was the husband of the celebrated Lady Murray, "whose delightful Memoirs some few years since were presented to the world by Thomas Thompson, Esq., in a private publication—but which attracted so much notice that a new edition for sale was published in a smaller size." Her ladyship, we are reminded, in her own time created a considerable sensation in the fashionable world, and the attempt to ravish her by Arthur Grey, her footman, contributed not a little to her notoriety. Lady Mary Wortley Montague made the rape the subject of a ballad remarkable for its indelicacy, *not* (adds our informant) included by Lord Wharnclyffe in his edition of her ladyship's works. One paper in the collection is a copy of a petition addressed by him, September 24, 1715, from the Marshalsea to the Duchess of Marlborough, to procure his liberation from thence. He was confined in that "expensive and unwholesome prison, so prejudicial to his health and narrow fortune" (to quote his own words), on account of his connexion with the Rebellion.

NOTES OF TRAVEL.

DR. ANDREAS, who left England this week, is employed by the German Government, as we have before mentioned, on a scientific exploring expedition to Persia. He first proceeds to Shiraz, where he will be joined by a photographer. Dr. Andreas will then explore the province of Khuzistan, the ancient Susiana, and valuable results may be anticipated from his labours. For he is a ripe scholar, and is deeply impressed with the necessity for combining sound geography and a knowledge of early writers on

topography with archaeological investigations. He has made himself familiar with all that has been written by Tabari, Istakhri, and Ibn Haukal on the localities which he is about to visit. Many mistakes may be traced to a want of knowledge of the early writers, especially in the identification of sites; and we may confidently anticipate rich fruits from the exact knowledge and scholarly training which Dr. Andreas will bring to bear upon this field of research. The region which will first receive his attention is most interesting, for it includes the sites of Susa, of many Sassanian ruins and inscriptions, and the scene of the first victorious campaign of Ardshir Babegan. It is probable that, after completing his investigations in Khuzistan, Dr. Andreas will extend his travels to the unvisited city of Lar in Fars.

A NEW company has been formed in Dundee for whaling and sealing, which shows that there is no lack of enterprise on the banks of the Tay, and that voyages to the Arctic regions continue to be lucrative. It is called "The Dundee Polar Fishing Company," and the new company has just bought two fine steamers at Hamburg, the *Jan Mayen* and *Nova Zembla*. This increasing activity in the whaling trade is certain to lead to geographical discoveries, as year by year the chase is extended farther down the Gulf of Boothia, and in other directions.

THE letter from Colonel Long that was read at the meeting of the Geographical Society on Monday conveys some rather startling geographical information. This officer was sent by Colonel Gordon on a mission to 'Mtesa, the King of Uganda, who received him in a most friendly spirit, and even sacrificed several human beings in his honour. Colonel Long was taken for an excursion on the Victoria Nyanza, which he found to be, at the outside, only twenty miles across. His geography is, however, somewhat hazy, and will require confirmation.

A MEMORANDUM has just been published in Calcutta by Mr. Wynne, of the Geological Survey, and Dr. H. Warth, of the Inland Customs Department, on the extensive trans-Indus salt region in the Kohát district. The area occupied is within 1,000 square miles of country, extending from the British frontier eastward to the Indus, and lying between Kohát and Bannu. The stratification is well marked, the purity remarkable, the visible thickness of the mass over 1,000 feet, and the supply, practically speaking, inexhaustible. At the five quarries there are two methods of extracting the salt in vogue, gunpowder being used at some places and the salt being given to merchants in irregular pieces, while at others the salt is detached in slabs by means of pickaxe and wedge. These slabs are of uniform weight, care being exercised to prevent the slabs being too large. The workmen are about 400 in number and their earnings amount to about 15,000 rs. per annum. Storing the salt is at present impracticable, but it would undoubtedly pay to do so during the hot season for the winter trade. Happily for Indian finance, the measures taken to prevent the cheap trans-Indus salt from crossing into the parts of the Punjab which consume the highly-taxed salt of the Salt Range are greatly assisted by the constant difference in colour, the former being usually of some tint of grey, and the latter red or colourless. The trade of this salt is thus all to the west, and it is said to go to Kabul, Ghazni, and even Kandahar and Balkh, the price being, of course, enormously enhanced in transit. Dr. Warth concludes his report with an opinion that Government is selling its cheap salt at a dead loss, and should recoup itself from the frontier states by imposing a duty.

THE Admiralty have printed a second part of Captain Nares's *Reports on Ocean Soundings and Temperature in the Antarctic Sea, Australia, and New Zealand*, 1874, with three plates showing the isothermal lines at different depths. It appears that the icebergs met with by the *Challenger*

were usually from a quarter to half a mile in diameter, and about 200 feet high; the largest was seen furthest south in latitude 66° 40'; it was at least three miles in length, and was accompanied by several others nearly as large.

DURING the last two seasons a Russian expedition has been exploring in the extreme north of Siberia, about the vicinity of the lower Tunguska and Olenek rivers. This region was a virgin field for research. It lies some distance to the west of the country visited by Middendorf, and the natural features have been hitherto shown on maps in the vaguest fashion. Messrs. Chekanofsky and Muller, two Russians of scientific attainments, have now travelled northward along the water-parting of the Tunguska and Olenek, and have made several important geographical discoveries, beside fixing several points. Their report was dated July 2, and they had not then reached the shores of the Arctic Ocean, but there is every prospect of their having had time to do so since, and so making a highly interesting journey, for our sole knowledge of this portion of the coast-line of Siberia is derived from the uncertain accounts of the surveyors despatched by the Empress Catherine to map out that limit of her dominions.

THE most noticeable contribution to the *Geographical Magazine* for January is an exhaustive review of Livingstone's last journals. The reviewer gives a summary of the great traveller's later journeys, which he divides into four parts, the first including the route from the Rovuma river to Lake Nyassa, the second referring to the basin of the Chambeze and Lualaba, the third relating to Lake Tanganyika, and the fourth to the Manyema country. A sketch of the work of the Portuguese explorers Lacerda, Pereira, Gamitto, and Monteiro, in so far as it joins that of Livingstone's, is given, and this leads to the remark that in this and other respects the work has unfortunately received careless editing, a statement which it is impossible to help agreeing with, albeit the book has received favourable notice in various quarters. An excellent map of Equatorial Africa serves to illustrate both the review and a paper on Lieutenant Cameron's survey of Lake Tanganyika. Among the notes deserving mention are a rather full account of the approaching British Indian mission to Yunnan, a notice of a recent Russian caravan journey to Mash-had, and an announcement of the selection of an Austrian naturalist, Herr Marno, to accompany Colonel Gordon's expedition up the Nile.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

I. Delos and Rheneia.

IN the forenoon of March 18, 1874, I was rounding Cape Matapan in the French packet, having left Marseilles three days and a half before, the two first of which had been passed in clear and calm weather before we reached the Straits of Messina, after which time we had been tossing "in Adria," as the sea between Sicily and Greece was regularly called by the Greek geographers, which from the meeting of the Adriatic and Mediterranean currents is usually a disturbed piece of water. The lofty range of Taygetus, which runs northward from Taenarum, and attains its greatest elevation on the western side of the valley of Sparta, formed a conspicuous object from the masses of snow, with which its peaks and sides were deeply covered. As we passed between Cythera and the curious promontory of Onugnathos, or the Ass's Jaw, on the mainland opposite, the famous island looked grey and repulsive, and anything but a fitting home for the Goddess of Love. Here we were in comparatively calm water, but from former experience we knew what to expect on the other side of Malea, that headland so justly dreaded by the ancient sailors, as the epitaphs in the Greek Anthology can testify. Nor were we disappointed; for as soon as we had

passed the chapel of the hermit of Malea, which lies at the foot of the promontory, we were met by a furious north-east wind—the rude Kaikias of classical writers, and the Euroclydon of St. Paul's voyage—which considerably delayed our progress. Away to the south a small island (now called Cerigotto) came in sight, which forms the connecting link between Crete and Cythera; and later in the day we passed Melos, Anti-Melos, and other islands, which wore a grey, harsh, and uninviting appearance. It was midnight before we reached Syra, the great mercantile station in the middle of the Cyclades, and the best starting-point for a tour in the Greek Islands. Here I disembarked, and joined my travelling companion, Mr. Crowder, who had arrived from Athens a day or two before, bringing with him, as our dragoman, Alexandros Anemoiannea, who on various occasions had accompanied well-known travellers in Greece, as G. F. Bowen, W. G. Clark, John Stuart Mill, Dean Stanley, Sir T. Wyse, &c. The weather report from Athens told of bitter cold. The steamer which conveyed them from the Piræus to Syra had been obliged frequently to stop, owing to the danger to navigation from the thickness of the falling snow, and snow was lying in the streets at Syra. We received similar accounts from other quarters. An Armenian gentleman, who was one of my fellow passengers on the steamer, had heard before leaving England that there was deep snow at Constantinople, and that owing to the same cause the communications between that city and the interior of Asia Minor had been broken for some time. Subsequently we learnt that the weather was equally severe at Jerusalem. The prospects of our journey looked most unfavourable, for the islands cannot properly be visited except in a boat of moderate size, which admits of being rowed in a calm; and such a mode of locomotion would have been impracticable in such an inclement season.

The next morning, however, as if by magic, all this was changed. The wind was from the south, soft and warm, the sky cloudless, and the sea only moved by a gentle ripple. It was a perfect Aegean spring day, the only sign of the previous bad weather being the snow which covered the tops of the loftier islands. Accordingly, we hired a boat with three men, intending to make a trial trip to Delos, Rheneia, and Tenos, and started from the mole of Syra shortly after midday. As we left the harbour, we obtained a fine view of the town, which lies on the eastern side of the island, about half-way between its northern and southern extremities. It is now called Hermopolis, and contains 30,000 inhabitants, the most conspicuous portion being the Roman Catholic quarter, which rises steeply up the sides of a conical hill; this was the old town of Syra, whereas the new town, which spreads from the foot of this to the sea, and is the busiest of Oriental stations, has sprung up along with the commercial activity of the place. No trees were to be seen, except a few cypresses, the greater part of the ground being uncultivated, though vineyards appeared here and there, and a great quantity of tomatos are grown. Still the stony mountain-sides have a certain beauty, owing to the extreme clearness of the air, and the contrast afforded by the wonderful blue of the sky. Passing the island of Gaidaro, or "The Donkey," one of two rocky islets which lie off the harbour, and in ancient times were called Didymæ, or "The Twins," we gradually saw the Cyclades open out before us. Rheneia lay due east of us, concealing Delos entirely, while Myconos rose above and beyond its northern end; these, together with Tenos, are visible from Syra itself. Then, as we proceeded, there appeared on the left hand, first Andros, which seems a continuation of Tenos, the narrow strait that separates them being indistinguishable; then the promontory of Geraestus in Euboea; and at last Gyara, the Botany Bay of the Romans, nearer at hand, and half hidden by a corner of Syra; on the right, lying along the

thern horizon, Naxos, Paros, Antiparos, Siphnos, Seriphos. It was an admirable island view to commence with, and it was easy to distinguish the highest points by the amount of snow which they bore: far the greatest quantity lay on the north of Euboea, next after which came Andros, and then Naxos, while on the rest none was visible. The forms were broken and yet graceful, and the afternoon sun brought out the beautiful shadows on the mountain sides which are so familiar to the traveller in Greece. The general aspect of the islands, especially the more distant ones, is that of long lines on the surface of the sea. The length of Naxos is very conspicuous, notwithstanding its lofty mountains, while Paros presents a single low pyramid, bearing a striking resemblance to the other great source of white marble, Pentelicus. Tenos is distinguished by its numerous white villages which stud its sides, while behind the town of Tenos itself, on the summit of the ridge, there rises a remarkable knob of rock, faced with red: with this we were destined to make further acquaintance. The picturesque of the whole scene was enhanced by numerous white sails dotting the blue sea, and an atmospheric illusion, which lifted the islands out of the water.

We had steered a little south of east, and in about four hours found ourselves rounding the northernmost point of Rheneia; from hence the long soft line of Ios was visible between Naxos and Paros on the horizon. The cape is formed of great masses of granite, curiously honeycombed, and we subsequently discovered that both this land and the sister isle of Delos are entirely composed of this kind of stone, which is not the case with most of the other Aegean islands; consequently, while the houses of the town of Delos are of granite, as we see from their remains, the materials for most of the public buildings were imported. The two islands are now called the Greater and the Lesser Deli, and run due north and south, divided by a strait about half a mile in breadth, which forms a beautiful harbour, with deep water, and sheltered from every wind. There can be little doubt that it was to this feature that Delos originally owed its greatness, for it was the first place where persons could anchor in coming from the east, and thus became a natural resort for traders. Rowing up this channel, at the narrowest point we came to an island in mid-stream, now called Rheumatari or Stream-island, which in ancient times was named the Island of Hecate. It is highly probable that it was here that Polyrates threw across the chain, by which he attached Rheneia to Delos, in token of its being dedicated to Apollo; and that Nicias when sent from Athens as the leader of a festival procession, having brought a bridge from Athens to Rheneia, and laid it in the night-time, proceeded to the temple on the morrow with triumphal pomp. Directly to the east of this rises Mount Cynthus, the highest point in Delos, and in a valley which descends almost from its summit towards the strait in a south-westerly direction is the bed of a stream, the ancient Inopus, which had a legendary connexion with the Nile, for Callimachus says that it was fullest when that river is flooded. Possibly the link of connexion may be found in a temple of Isis on the mountain side. Passing the island of Hecate, we landed on Delos, near where another small island, the lesser Rheumatari, lies off the coast; here there were traces of quays, but the sea has retired and left a sandy beach. Within a gunshot of this point the ruins of the great temple of Apollo were plainly visible, forming a vast heap of fallen blocks of white marble; but we refrained for the moment from visiting these, our object being to ascend Cynthus before night-fall. Making our way through aromatic brushwood of lentisk and cistus, we directed our steps towards a white wall, conspicuous from below, which proved to belong to a theatre, the *cavea* of which faces west, and is clearly traceable, the back part being excavated in the hill side, while

the ends are composed of masonry of Parian marble, the courses, of which in one place thirteen remain, being skilfully put together, though somewhat narrow. The line of the *scenae* also is well marked. Behind this, and further up the hill side, stood the small temple of Isis already referred to, the foundations of which have been excavated, and show that it was of white marble; the *pronaos*, *naos*, and an altar were visible, together with a mosaic pavement composed of pebbles; its dedication is proved by an inscription found there. In the neighbourhood of this temple there is a curious gateway, which, when seen from a distance, resembles a cavern, but in reality is artificial, the roof being formed of two granite blocks resting against one another at an obtuse angle; the chamber to which it led, and which Leake conjectures to have been, perhaps, the treasury of Delos, is now obstructed. We then mounted by a very steep ascent to the summit of Cynthus, where are the foundations and fragments of another temple, the pillars being in the Ionic style. As this mountain is not more than 350 feet above the sea, I had often wondered how classical writers could speak of it as lofty—Aristophanes, for instance (*Nub.* 596), describes it as *Κυνθίαν ὑψηλίστην*—especially as it is surrounded by so much loftier peaks; but from its steepness and rocky character it deserves that epithet, and certainly it is very conspicuous from everywhere in the neighbouring seas. This circumstance, especially if it served as a landmark to vessels coming from the open sea, may also, perhaps, explain the origin of the name of the island, *Δήλος*, which can hardly be otherwise than of Greek origin, and yet was sufficiently strange to cause even the ancients to speak of *Δήλος ἄδηλος*. The view from this point is very fine, comprehending all the islands we have already noticed—the *Κυκλάδες*, of which Callimachus says:

Ἀστερίη θυόεσσα, σὲ μὲν περὶ τ' ἀμφὶ τε νῆσοι
κύκλον ἱποῖσαντο καὶ ὡς χορὸν ἀμφεβόλοντο

while Myconos is full in view to the north-east, separated by a strait about two miles wide. It was natural, therefore, that Virgil should represent Apollo as fastening his island to Myconos, when it ceased to wander on the sea; but what, except Roman ignorance of geography, should make him attach it also to Gyarus—*celsa Gyaro Myconoque revolvit*—I do not understand. Here, too, the character of the island is well seen—a narrow rocky ridge, between two and three miles in length, with granite knolls and barren slopes; thus justifying the story related in the Homeric Hymn to the Delian Apollo, that Latona visited all the richest spots in the Aegean before giving birth to her children; but all were afraid to receive her, so that she betook herself to the small and rugged island. As we descended on the opposite side from that by which we had approached, we met the single inhabitant of Delos, an old shepherd, who spoke a most extraordinary dialect of Greek. He did not offer to accompany us, which our guide, who was not then with us, attributed to his regarding our sudden appearance as uncanny; the next day, however, when I questioned the old man as to the existence of “Vrykolakas” or vampires in the island, he replied in the negative; at which I was surprised, for it was the neighbouring island of Myconos, about which Tournefort relates a marvellous story, of the whole population being *bouleversé* for weeks together by such an apparition. We passed the night in some deserted shepherd’s huts, lying in a depression to the north of Cynthus, where the ground slopes gradually to the two seas, and has been sown with corn by the people of Myconos: these dwellings were constructed of stones put together with straw instead of mortar, while the doors were of ancient blocks approaching one another toward the top. All around grew the spreading leaves and lilac flowers of the mandrake (*Atropa mandragora*), forming large flat patches on the ground. This excessively poisonous plant, which has been a favourite with witches in all ages, and is said to

utter shrieks when its root is extracted from the ground, is especially common in the Greek islands. In Attica bits of the root are carried by young men as amatory amulets. As I lay awake part of the night in the extraordinary stillness, I was able to recall, in some measure, the crowds of worshippers, the visit of the Persians, and other romantic glories of the place—things which it is so difficult to realise, when the senses are in contact with the material objects.

The next morning opened with rain, but it had cleared by eight o’clock, and we descended from our night’s lodging towards the landing-place where we had left our boat. As we approached the sea, the northernmost ruins that we met with were those of the ancient city, where granite columns were lying among broken fragments of walls. Beyond this was an oval basin, about 100 yards in length, forming a kind of pond, the sides of which were banked in by a casing of stonework; it is usually dry, but at this season contained a small quantity of water. In ancient times it was full, and was called the Circular Lake (*τροχαιοδὴς λίμνη*, Herod. ii. 170). If, as we are told by Theognis (?), it was near this lake that Latona brought forth her two children, then the famous palm-tree of Delos, which is mentioned in Homer (*Od.* vi. 162), where Ulysses compares Nausicaa’s beauty to it, must have stood here, for we are told in the Hymn to the Delian Apollo (117) that the goddess clasped it when in the pains of childbirth; though Callimachus has followed another version of the story, when he places that occurrence on the banks of the Inopus (*Del.* 206). Near this basin is the only good spring of water in the island, and this circumstance probably determined the position of the temple of Apollo. The *temenos* of this is hard by to the south, and within it the ruins of the temple form a confused heap of white marble fragments, columns, bases, and entablatures lying indiscriminately together. They are of the Doric order, and as many of the shafts are only partly fluted, it would seem that the details of the building were never completely finished. The wreck of so fine a specimen of architecture is a sad sight; but when we consider that the place has served for a quarry for the neighbouring islanders, and a place of pillage for foreigners from the times of the Venetian occupation to our own days, perhaps the wonder is rather that so much remains. In the south-west part of the area is a large square marble basis, hollowed out in the middle, with the remains of an inscription on one side *ΝΑΞΙΟΙ ΑΙΙΘΑΛΩΝΙ*: this supported a colossus, which was overthrown in ancient times by the falling of a palm-tree of bronze gilt, erected by Nicias in its immediate neighbourhood (Plutarch, *Nic.* 3). When Spon and Wheeler visited this island in 1675, the statue remained with the exception of its head, and part of the torso, from the neck to the waist, has been seen within the present half century, but we could find no traces of it. A portion of the ruins in the temple area towards the coast, which are in the Corinthian style, seem to have belonged to an entrance colonnade to the *temenos*; and not far off, on the other side of a wall constructed by the shepherds, are the prostrate columns of another portico, built by Philip V. of Macedon. In Spon’s time eleven of these were standing, but without capitals. In the midst of the ruins, anemones of various colours—white, pink, and lilac—were growing, and I dug up some fine narcissus roots to transplant to England. Our guide informed me that J. S. Mill, when he travelled with him in the Peloponnese, besides drying flowers, had an extra baggage mule in his train for carrying plants and roots.

Embarking once more, we crossed the strait, and landed on Rheneia, at a point somewhat south of the island of Hecate. Both Rheneia and its sister island are absolutely bare of trees. At a little distance from this point, on the slopes which rise above the strait, is an ancient necropolis, containing the graves of those whose bodies were removed from Delos at the time of the Peloponne-

sian war. It extends over half a mile, and is a scene of wild desolation, worthy of the circle of the *Inferno* in which Farinata's spirit emerged from its fiery tomb. Broken stones lay strewn about in all directions, mixed here and there with sides and lids of sarcophagi. Usually the graves are only distinguishable by depressions in the ground, but in some places the areas and walls are traceable. About them were growing the coarse branching stems of the asphodel, a most disenchanting plant, and so rough, that if the lotus-eaters enjoyed lying among them, they did not indulge in Sybarite tastes. When we returned to our boat we found the sailors eating raw limpets, which they picked from the rocks. It was now the Greek Lent, which is observed with great strictness by all the sailors in the Aegean, but bloodless fish are allowed to be eaten.

H. F. TOZER.

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CORRESPONDENCE.

THE "QUARTERLY REVIEW" AND MR. DARWIN.

Jan. 13, 1875.

It was with no slight astonishment that I read the objection made in your last number to my intimation that Mr. Darwin had, in fact, deliberately kept back, when he published his *Origin of Species*, any explicit declaration of his views as to the bestiality of man, in order the better to disseminate his notions by disguising them (through such studious reticence) from the less clear-sighted.

My astonishment was great for two reasons. First, because a statement to the same effect had appeared as much as three years earlier,* and, as far

* "In his earlier writings a certain reticence veiled, though it did not hide, his ultimate conclu-

as I recollect, passed unchallenged, in spite of the criticism to which the article referred to was subjected. Secondly, because both these statements simply reposed upon what Mr. Darwin himself had expressly said, and, after all, he must have known his own meaning and intentions better than even the most eager of his disciples.

His words in the introduction to his *Descent of Man* (words referring to his conduct and motives in earlier publications), stand as follows:—

"During many years I collected notes on the origin and descent of man, without any intention of publishing on the subject, but rather with the determination not to publish, as I thought that I should thus only add to the prejudices against my views."

If this does not denote deliberate and intentional "reticence," it is to me unintelligible.

Everyone who recollects the earlier stages of the controversy must remember that Mr. Darwin was often excused or defended on the plea that he might not really mean to include man. Moreover he was *rightly* so defended, for however little obscure might be his real meaning to the more clear-sighted and to his personal friends, there is, so far as I know, nothing in the *Origin of Species*, and certainly nothing in the passages quoted from it in your last number, which need have hindered the innocent or more kindly disposed from believing that Mr. Darwin appreciated "reason" at its just value, and therefore, like Mr. Wallace, Professor Max Müller, and the author of the *Genesis of Species*, made rational man an exception to the general process of evolution.

Mr. Darwin proceeds (in the passage quoted) to say: "It seemed to me sufficient to indicate, in the first edition of my *Origin of Species*, that by this work" light would be thrown on the origin of man and his history; "and this implies that man must be included with other organic beings in any general conclusions respecting his manner of appearance on this earth."

And so it was sufficient for some purposes: sufficient to reveal his meaning to those who could divine his psychological views, sufficient also to secure the zealous aid of those eager to prove man to be in nature, as in end, like "the beasts which perish," without at the same time stimulating opposition, as it would have been stimulated had he plainly and unmistakably stated at first his views and conclusions as to man.

As to Mr. George Darwin, I gladly avail myself of this opportunity of repeating, what has already been stated by the *Quarterly Review* for October, that however I may have misunderstood him, nothing could have been further from my intention than the wish to insinuate anything against Mr. G. Darwin personally. It never occurred to me as possible, when the passage was written, that it could be taken as casting any slur of the kind. Had it so occurred to me, it would most assuredly never have appeared. Nor do I hesitate to avow my great regret for not having more carefully guarded against any such possible misapprehension. THE QUARTERLY REVIEWER OF 1874.

CAPTAIN HOFFMEYER'S CHARTS OF THE WEATHER.

Meteorological Office: January 12, 1875.

I have the honour to inform you that the issue of Captain Hoffmeyer's daily charts of the weather from 60° E. to 60° W. longitude, and from 30° to 75° N. latitude, for the three months of last winter, are now complete.

Captain Hoffmeyer is anxious to know what chance there is of his being able to continue the publication. The number of copies already sold of the existing charts has not been sufficient to cover the expenses of production.

sions as to the origin of our own species." . . . "What was obscurely hinted in the *Origin of Species* is here fully and fairly stated in all its bearings and without disguise."—Review of the *Descent of Man* in the *Quarterly Review* for July, 1871, p. 47.

At the same time this office has found that the rate of subscription (11s. per quarter) which it charges has fallen short of the cost, carriage, and postage of the existing chart.

I have, therefore, to request any gentlemen who are willing to subscribe to a future issue of the charts to send in their names to me as soon as convenient. The rate of subscription will be at least 12s. 6d. per quarter, and must necessarily be higher if the original cost of the charts at Copenhagen is raised above the price first named—viz., 4 francs per month.

ROBERT H. SCOTT, Director.

STATUE OF KING ROBERT THE BRUCE AT STIRLING CASTLE.

Westerton, Bridge of Allan, N.B.: Jan. 10, 1875.

In the paper of yesterday Mr. William B. Scott, of Bellevue, Chelsea, states that he was applied to for a subscription to the bronze statue of the Patriot King—Robert the Bruce—which it is proposed to place on the esplanade of Stirling Castle, where it will be seen by thousands of visitors to the ancient Capitol of Scotland. Mr. Scott adds, "the designer (or sculptor) seems to be Mr. George Cruikshank," and enquires if this is the well-known caricaturist of veteran years.

Mr. Cruikshank is the eminent artist, now an octogenarian, the great promoter of temperance, and exhibiting in his own person the great advantages of a well-regulated life. In his youth he was a comic draughtsman, and in his mature years by illustrations of the evil effects of "The Bottle," he has done an immensity of good.

His design for "The Bruce" is excellent, in chain armour, and sheathing his sword after his crowning victory of Bannockburn, while on the granite pedestal are the hands of those who lately were foes now joined in friendship.

It is hoped that patriotic Scotchmen and all admirers of the heroic king will assist the committee to perpetuate and honour his memory by means of this statue.

J. E. ALEXANDER, Major-General.
Chairman of Committee.

BLAKE'S ETCHINGS.

69 Lancaster Gate, Hyde Park, W.:
January 9, 1875.

In the course of working at William Blake's *Prophecies*, I have come across two facts which may interest your readers.

1st. The well-known figure of Nebuchadnezzar in *The Marriage of Heaven and Hell* is without doubt derived from Plate 146 of *The Bible Commentary* (Richard Blome, 1703), which was probably drawn by G. Freeman and engraved by some Dutch or Flemish engraver, as is the case with most of the plates in the same volume. This fact appears to me interesting, as I know of no other instance in which Blake has borrowed an attitude or idea.

2nd. Many catalogues of Wm. Blake's works put down *The Song of Los* (Africa and Asia), 1795, and omit *The Book of Los* of the same year. The "Song" completes the "America" ('93) and "Europe" ('94) series, while the "Book" belongs to the "Urizen" ('94) series.

The *Book of Los* is in the British Museum; it is etched, not printed in Blake's usual way. It contains only three plates of text, a frontispiece, and vignette.

FREDK. YORK POWELL.

THE URARI POISON.

Museum, Kent: Jan. 11, 1875.

The quotation at page 23 of the *ACADEMY* for January 2, from the *Japan Herald*, relating to the Urari poison of South America, seems to require some further explanation. I have not seen the original article referred to, but the Urari poison of Guiana is no new discovery. Sir Walter Raleigh, to whom so many wonderful discoveries have been attributed, is said to have been the first person to

bring to Europe any trustworthy information on the uses and virulence of the poison. The early accounts contained a good deal that was fabulous and mysterious, and even up to recent times the manufacturers of the poison impart a good deal of mystery to its preparation.

At the beginning of the present century Humboldt gave an account of its preparation as witnessed by him on the Upper Orinoko, but it was reserved to Sir Robert Schomburgk to obtain and publish the fullest information regarding it. With great difficulty he obtained from the natives specimens of the Ourari tree, from which it proved to be a species of *Strychnos*—namely, *Strychnos torifera*, Schomb. In its preparation, which Sir Robert had much difficulty in prevailing upon the natives to allow him to witness—several other ingredients were used besides the bark of the *Strychnos* itself. Indeed, there seems to be no absolute rule as to its manufacture holding good throughout the country where it is used; but each tribe appears to have its own recipe and to use different ingredients. That prepared by the Macusi Indians, however, has the greatest reputation; so much so, indeed, that whole caravans of Indians come from the surrounding States to exchange other articles for it.

As to "incautious handling" of the juice producing "external eruptions on the body, face," &c., it is well known to the natives as well as to toxicologists generally, as proved by experiments made by Professors Virchow and Münter, "that urari by external application is not fatal, but only when it is absorbed by the living animal substance through an incision made in the same." Numerous experiments are recorded of very rapid death after the poison had once touched a wound; but, taken inwardly in very small doses, it has no serious effect. Indeed, the natives, when using it, are said to habitually suck their fingers to remove any that may have attached itself. In larger doses, however, taken inwardly, the urari has proved fatal, so that the statement in the *Japan Herald* that "the antidote lies in the bane itself" ought to be thoroughly considered and practised with caution.

That the *Strychnos torifera* should yield a varnish equal to that of the Japanese *Rhus* is something quite new, and seems to require further confirmation. It is not in the nature of the Apocynaceae to furnish such a product. Many of them yield a milky juice which is mostly acrid and poisonous, but in some it is perfectly harmless and sufficiently bland to be used as food.

JOHN R. JACKSON.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 16,	1 p.m.	Sale at Christie's of the Works of the late J. G. Middleton.
	2 p.m.	Mr. and Mrs. Kendal in <i>The Lady of Lyons</i> at the Gaiety.
	3 p.m.	Crystal Palace Concert (Mr. Oscar Beringer).
	"	Saturday Popular Concert, St. James's Hall (Mlle. Marie Krebe).
MONDAY, Jan. 18,	8 p.m.	First night of <i>Our Boys</i> at the Vaudeville.
	3 p.m.	Asiatic: Professor J. Dawson on "Two Bactrian Pali Inscriptions."
	5 p.m.	London Institution: Mr. Armytage Bakewell on "Cremation."
	8 p.m.	British Architects: Medical.
TUESDAY, Jan. 19,	"	Monday Popular Concert, St. James's Hall (Mendelssohn Night).
	"	Society of Arts: Cantor Lecture IV.
	3 p.m.	Royal Institution: Mr. E. Ray Lankester on "The Pedigree of the Animal Kingdom."
	7.45 p.m.	Statistical.
WEDNESDAY, Jan. 20,	8 p.m.	Civil Engineers: Pathological.
	"	Society of Arts.
	8.30 p.m.	Zoological.
	1 p.m.	Horticultural.
THURSDAY, Jan. 21,	7 p.m.	Meteorological: Anniversary.
	8 p.m.	Society of Arts.
	3 p.m.	Royal Institution: Professor P. M. Duncan on "The Grand Phenomena of Physical Geography."
	4 p.m.	Zoological.
	6.30 p.m.	Royal Society Club.

THURSDAY, Jan. 21,	7 p.m.	Numismatic.
	"	London Institution: Professor Rolleston on "The Early Inhabitants of England." II.
	8 p.m.	Linnean.
	"	Royal Albert Hall Concert (Herr Wilhelm).
FRIDAY, Jan. 22,	8.30 p.m.	Royal. Antiquaries.
	8 p.m.	Royal Institution: Weekly Evening Meeting. 9 p.m. Sir J. Lubbock on "Wild Flowers and Insects."
	"	Quekett Club.
	"	Society of Arts: Indian Section; Opening Address by Sir G. Campbell.
	8.30 p.m.	Clinical.

SCIENCE.

Supplement to Harvesting Ants and Trap-door Spiders. By J. Traherne Moggridge, F.L.S., F.Z.S. With Specific Descriptions of the Spiders, by the Rev. O. Picard-Cambridge. (London: L. Reeve & Co., 1874.)

OUR readers will welcome with sincere pleasure the *Supplement to Harvesting Ants and Trap-door Spiders*; but this pleasure will be mingled with deep regret in that so careful and conscientious an observer is now lost to us. In this, his last work, he has supplemented his previous observations by others equally interesting; also intended, as he says in his touching preface, to induce "my readers to take part with me in my pleasure and pursuits, so that we should from that time work together."

It is to be hoped that the labours of this lamented naturalist may encourage others to emulate his example, and that thus clearer light may be thrown upon the hitherto scarcely understood habits of the Arachnidae and those of the Formicidae, which, in spite of the labours of Gould, Huber, Mayr, Ebrard, Forel, and other naturalists, still offer a rich field for investigation.

The dissimilarity of different species of ants, as regards strength, speed, nocturnal, diurnal, and various other habits, as well as the varying date of departure of winged ants from the nest, and the different nature of their food, appear sufficiently to account for the co-existence of several species in a limited area.

Some surprise is expressed by the author that the winged ants, about to leave the nest, should be so carefully guarded by the workers; but the fact is that the winged ants have no sting, and are consequently powerless to defend themselves, while the large jaws of the workers render them formidable champions.

Reflections have been thrown upon Solomon's knowledge of Natural History, inasmuch as he represents the ant as "storing up" for herself: this not being the case with any of our northern ants, so far as we know at present. But, as Mr. Gould wisely suggests, in his *Account of English Ants*, 1747, "the difference of Climates might occasion a different Management. In warmer Regions the Weather is more favourable, and Seasons less severe; therefore Ants may not undergo that Chill which they do in England." Mr. Moggridge has shown that this suggestion of the old English naturalist is perfectly correct, and that some of the southern species do, in the words of Solomon, "provide their meat in the summer, and gather their food in the harvest."

It is a curious fact, that in the first section of the *Mishna*, called the *Zeraim*, mention is made of the granaries of harvesting ants, and special laws are laid down as to the distribution of the grain found in these repositories, clearly showing that the quantity must usually have been considerable. In this distribution, however, I regret to observe that no portion seems to have been allotted to the industrious little insects to whose labour this accumulation of seeds was owing.

But, Mr. Moggridge considers, though the nests observed by him contained on an average sixteen ounces of grain, still, as each granary held but an insignificant quantity, and the store chambers often lay far apart, it is impossible not to believe that those alluded to in the *Mishna* must have been larger and more accessible; they would not otherwise have been deemed worthy of legislative notice. As regards the means employed by ants to prevent the germination of stored-up seeds, these yet remain a secret, and may bear some analogy to the curious instinct which leads *Cerceris* to keep the larvae fresh and good on which her young ones will feed on quitting the egg. With her, however, one operation is sufficient; whereas it appears that the constant presence of ants is necessary to prevent the germination of the granaried seeds. Some Indian ants, on the approach of wet weather, have a peculiar habit of bringing out in heaps the seeds which they have laboriously collected, most of these being then devoured by birds. The author considers that this may be owing to the fact that it would be impossible, during the rainy season, to prevent germination, and even perhaps that a certain number of seeds might spring up and afford to the ants an easy and accessible harvest.

In a certain part of India a kind of adoration is paid to ants, which Mr. Moggridge thinks may have had its origin in a sentiment of combined fear and admiration. And, he says, this is suggested by an Arabian custom of placing an ant in the hand of a new-born child, in order that its virtues may pass into and possess the infant. It is curious to see the analogy between this notion and that of those savage tribes who, in feasting upon a dead hero, imagine themselves to become imbued with his strength and courage, as well, of course, as with that of all the other warriors whom he might previously have eaten.

The question of the domestic animals employed by ants, as also of the various creatures, beetles, crickets, &c., which they keep in their nests for no ostensible purpose, tend with great care, and hasten to rescue at the first approach of danger, is one of great difficulty and interest.

Even less is known of the habits of the Trap-door Spider than of those of the Harvesting Ant. Six kinds only, not including *Atypus*, of the trap-door nest, have as yet been described. With regard to *Atypus*, it seems an undecided point as to whether it forms one or several species; and how, if it feeds on worms, it can contrive to catch them in the long tube which it spins, closing it at one end. Mr. Moggridge strongly recommends visitors to the sandy banks of St. Leonard's, the fir woods of Bournemouth,

or the deep lanes at Torquay, to study the habits of this interesting creature.

Among the trap-door spiders mostly observed by Mr. Moggridge, he found that the *débris* of their food chiefly consisted of the horny coats of ants; the nests being sometimes plunged into the midst of the colony of ants, and most carefully concealed, with an opening only at the top; "this perfect concealment," he says, "being of essential importance to the spiders' success in life, for if they once alarmed the whole colony of ants, and let them know the exact whereabouts of their lurking place, they would soon learn to avoid it," even perhaps to attack and destroy their enemy. In conclusion, it only remains to say that the illustrations are both numerous and excellent, and that there are in this little work good and useful specific descriptions of the spiders, by the Rev. O. Pickard-Cambridge. We can thoroughly recommend the book to our readers.

ELLEN FRANCES LUBBOCK.

Horae Hellenicae: Essays and Discussions on some Important Points of Greek Philology and Antiquity. By Professor Blackie. (London: Macmillan & Co., 1874.)

THE eleven essays reprinted in this volume might, perhaps, conveniently be classified under three heads. I. *Philosophy and History*:—1. "On the Theology of Homer;" 2. "On the Scientific Interpretation of Popular Myths with special reference to Greek Mythology;" 3. "On the Sophists of the Fifth Century B.C.;" 4. "On the Pre-Socratic Philosophy;" 5. "On the Spartan Constitution and the Agrarian Laws of Lycurgus." II. *Literary Criticism*:—1. "On the 'Prometheus Bound' of Aeschylus;" 2. "On the Popular Poetry of Modern Greece;" 3. "Remarks on English Hexameters." III. *Philology and Grammar*:—1. "On the Philological Genius and Character of the Neo-Hellenic Dialect of the Greek Tongue;" 2. "On Onomatopoeia in Language;" 3. "On the Place and Power of Accent in Language." In treating, within narrow limits, a collection of papers at once so miscellaneous and severally so elaborate, we can at most hope to do two things—to indicate the distinctive marks of the volume as a whole, and to draw attention to a few topics of which the treatment appears especially worthy of notice. Now, the great characteristic of Professor Blackie as a scholar, the characteristic which sets its impress on this volume as on everything else that he has written, is that for him the language and the literature of ancient Greece are *living*. His study of them has not been arrested by any arbitrary or conventional limit of classicism, but has been carried on, and has been applied with the same eagerness, to the language and to the thought of modern Greece, while it has been illustrated, with all the brightness of a mind ingenious to a fault, from the resources of a remarkably wide and philosophical culture. Those Dialogues in classical Greek by which Professor Blackie has striven to make the language more present, more real to students of to-day, perfectly express the distinctive bent of his genius as a scholar; and, though there may be room for doubting whether the

ordinary sympathy with Sophocles will be quickened by knowing that, if a Periclean Greek had meant "Let the clergyman say grace," he *might* have said *ὁ τὸ μέλαν φορῶν εὐλογεῖτω*, yet, on the whole, this essential vivacity, this spirited resolve that his chosen study shall be living and not dead, which is Professor Blackie's great characteristic, is admirable, and in England is precious. Whatever in Professor Blackie's style occasionally offends against the sense of just measure, is due to this exuberance of vitality; and is, properly speaking, less grotesque than dionysiac. If, after the example of the Dialogues just mentioned, it is lawful to conjecture what Pericles would have said of Professor Blackie in such instances, it seems conceivable that Pericles might have tempered praise and remonstrance in fit proportions by saying, *ὁ ἀνὴρ νεανιεύεται*.

Perhaps of all these essays one of the ablest, the most complete, and the most suggestive is that on the philological character of the Modern Greek language and its relation to Old Greek (pp. 111–166). The origin and development of the Neo-Hellenic dialect is traced from the twelfth century—where two short poems, addressed by a Byzantine monk to the Emperor Manuel in 1143, already attest a popular language of the illiterate masses existing side by side with the traditional literary and ecclesiastical idiom—down to the time when the learning and patriotism of Adamantine Koraes, stimulated by the influences of the French Revolution, finally established this popular language as a definite and substantive type. But at the outset the question arises—Can this Neo-Hellenic language be properly called a *dialect* of the language in which Plato wrote? Professor Blackie's statement of the difference between a new language and a new dialect is at least practically adequate:—

"Whenever the old materials of a language are so modified as that only a very few words remain in their original form, and that more accidentally than systematically, and when the obscurity arising from this source is increased by the admixture, in larger or smaller quantity, of foreign materials, in this case, as in the case of Spanish and Italian, a new language has been created. But whenever the changes induced on the old materials are comparatively slight, and more sporadic than penetrating and pervading in their character, with only a very spare admixture of foreign materials, in this case we shall have only a new *dialect*—not a new *language*."

As the standard of Modern Greek, for the purposes of a philological investigation, Professor Blackie has sought a book written for general circulation before the process of purification and restoration instituted by Koraes had removed some marks of origin and growth; and his choice has fallen on a translation of the *Arabian Nights* into Modern Greek, published at Venice in 1792. After some useful remarks on the necessity of distinguishing corruption from development—a language is corrupted when it forsakes its natural analogies, as in *μαθαίνω* for *μανθάνω*, not when it puts forth new forms agreeable to them, as *ταχινός* and *βρωμερός* by the side of *ταχύς* and *βρωμύδης*—Professor Blackie enters on a detailed comparison of modern with ancient Greek. The results of his analysis might be arranged

under the two heads of word-lore and syntax. I. Under the first we have:—(1) Change and extension in the usage of particular words: e.g., *σηκώνω*, "to weigh," now means "to raise." The whole list of examples is very interesting. (2) Growth of new terminations to old roots: e.g., *ἀρχίζω*, *δακρύζω*. (3) Growth of new compound verbs: e.g., *ψυχοπονέω*, "to sympathise." (4) Curtailment of words; and this in seven principal cases: (i.) suppression of a short initial vowel, as *λίγος* for *ὀλίγος*, or of an unaccented initial diphthong, as *μαπός* for *αἰμαπός*, *δέν* for *οὐδέν*, or a whole initial syllable, as *δάσκαλος* for *διδύσκαλος*: (ii.) suppression of a final *ν*, as *καλό* for *καλόν*, or of the final *-ον* of diminutives, as *παιδί* for *παιδίον*: (iii.) suppression of both initial and final syllables, as *μάτι* for *ὀμματίον*: (iv.) curtailments of the verb, as *βλάψα* for *ἔβλαψα*, *γραμμένος* for *γεγραμμένος*, *ἐλευθερωθῇ* for *ἐλευθερωθήναι*, *γράφει* for *γράφειν*: (v.) absorption of the preposition into the definite article, as, for *εἰς τὴν πόλιν*, *στην πόλιν*, Dorice *στανπόλιν*—whence *Stamboul*: (vi.) syncope or synizesis, as *σπίθη* for *σπινθήρ*, *συβάω* for *συμβιβάζω*: (vii.) crasis, as *ἵνα ἔσαι*, *πῶρχεται* for *ὅπου ἔρχεται*. (5) Regular substitution of the diminutive for the simple word; as *ποτάμι* (*ποτάμιον*), *γεροντάκι* (*γεροντάκιον*), &c.—a tendency already manifest in the classical language—e.g. *θηρίον*, *πεδίον*: cf. *oculus*. (6) Lengthening of words, (i.) by the addition of a letter or syllable, either initial ("prosthetic") or final ("paragogic"): e.g. *ἰσικιον* for *σκιά*, *τότες* for *τότε*; (ii.) by the insertion of *γ*, as *ἀγοῦρος* for *ἄωρος*: (iii.) in verbs, by the insertion of *ν* in the pres. indic., as *φέρνω* for *φέρω*, or the addition of *κα* to the 1st aor. pass., as *ἐγράφθηκα* for *ἐγράφθην*. (7) Tendency to abolish anomalies, and to return to the natural analogies of the language; e.g., *ἔφερθην* as 1st aor. pass. of *φέρω*—a tendency seen most strongly in the abolition of verbs in *μι*—thus *δίδω* for *δίδωμι*, &c. II. Under the second head—Syntax—we have: (1) Abridgment of the verbal system, by (i.) loss of the optative, of which the work is done by the conjunctive: (ii.) loss of the infinitive, leading to constructions such as *διὰ τὸ να πραχθῶσι ταῦτα* for *πραχθῆναι ταῦτα*, of which Professor Blackie excuses the clumsiness by our "on account of the fact that," and the Latin *propterea quod*: (iii.) loss of the future, which is formed with the help of *θέλω* or *θά*: (iv.) loss of the pluperf., which is formed with *ἔχω*. (2) Disappearance of the dative case: (3) Frequent substitution for the relative *ὅς* of *ὁ ὁποῖος* (*il quale*). (4) Confusion of *ὡς ἂν* or *σάν* with the simple *ὡς*, "as." (5) Formation of new prepositions or adverbs, as *συμμά*, "near," *τά ἰσία*=*αὐτίκα*, &c. As to Modern Greek pronunciation, Professor Blackie observes that the classical accent usually keeps its place, though quantity is usually ignored and the vocalisation is corrupted by itacism, especially in regard to *η* and *υ*. Lord Strangford said of Modern Greek that it would be easy to show two Ionisms for one Aeolism or Dorism. Professor Blackie is of a different opinion—holding that the character of the modern language is, on the whole, Aeolo-Doric. As Doric marks, he points to the frequent broad *a* (e.g., *ζητᾶ* for *ζητεῖ*,

φοβῆται for φοβεῖται), and to the formation of futures in ξ from a present in ζ, not σσ, e.g., *ράζω*, not *ράσσω*; again, the future of *πομάζω* becomes *πομάξω*, &c. As an Aeolic mark, he instances the accus. plur. of 1st decl. in α, not ᾱ, as *Μούσαις* for *Μούσας*.

Grotians and pre-Grotians are no longer the ultimate elements of opinion about the Sophists; "reactions" and subtle counter-reactions have given the controversy a sort of new life lately. Professor Blackie adheres, on the whole, to the pre-Grotian view as set forth by Brucker and Gillies. We wish that we had space to discuss his essay in detail; as it is, we must be content to observe that he seems to us somewhat unduly to extenuate Hegel's appreciation (p. 204) of what was good in the Sophists' work; that the severest things in the passage from the *κατὰ σοφιστῶν*, quoted at p. 210, are meant, as is clear from other places in Isocrates, for the Socratics; and that, in the *Journal of Philology*, No. 8 (1872), he will find a reassertion of Grote's view by Mr. H. Sidgwick, in which the utter vagueness of the name of "sophist" is deduced from the reciprocal usage of the word by those whom we call "sophists" and those whom we call "philosophers." Isocrates is *one* type of "sophist" for Plato, and Plato is *one* type of sophist for Isocrates.

The essay "On the Place and Power of Accent in Language" is important, and the subject is one on which the essayist speaks with the double authority of learning and of experiment. The substance of seventy-four pages may perhaps be briefly given thus:—The four affections of articulated sound are (1) volume, (2) stress, (3) pitch, (4) quantity—i.e., duration in time. Accent must always depend on (2) or (3), or both; it has nothing to do with (1) and (4). Greek accent, says Professor Blackie, depends on *both* (2) and (3). "It does not mean elevation of the voice merely, but also, and at the same time, that greater stretch or tension of the voice which produces the emphatic syllable of a word" (p. 345): i.e., it means pitch *plus* stress. The view of Mr. Munro and of Mr. W. G. Clark, whom Professor Blackie controverts, is that the classical Greek accent meant pitch *without* stress; that, in classical verse, metre was determined by quantity alone; but that, by some process, which cannot now be explained, the classical pitch-accent became in later times a stress-accent. One principal question is, how was accent reconciled with quantity in reciting Greek verse? The believers in the pitch-accent are content to say that we do not exactly know, and that, if we did, we probably could not reproduce the effect. Professor Blackie offers this definite solution:—There are two sorts of accent; the accent of spoken language, and the accent (or rhythmical beat) of music. Greek poetry, made to be sung, was governed primarily by quantity, but had also its accent, this accent being, however, the musical, not the colloquial, accent. "Here, therefore," says Professor Blackie, "the Gordian knot is untied." Shall we be pardoned if we venture to think that the Gordian knot has rather been treated as it is said to have been treated by an earlier ex-

pert in heroic measures? The solution is virtually this—that accent, properly so called, was, in classical Greek verse, ignored. While speaking of accents, we may observe that Professor Blackie comments on the euphony of the oxytone accent in Greek; and that *δύνατοι* (p. 213), and *σκία* (p. 140), might with advantage be restored to their proper function of illustrating it.

Selections from a volume of such various contents cannot be specimens; and for much which we have been obliged to leave untouched, readers are referred to a collection of essays replete with interest for every student of Greek philology. R. C. JEBB.

SCIENCE NOTES.

PHYSIOLOGY.

THE *Journal of Anatomy and Physiology* for November 1874 is perhaps overweighed with purely anatomical matter. The longest paper is one by Professor Struthers on "Variations in the Vertebrae and Ribs in Man;" in connexion with the same subject, Dr. Goodhart describes three cases of malformation of the spinal column. Professor Watson continues his contributions to the anatomy of the Indian elephant. Mr. J. C. Galton furnishes a note on the Epitrochleo-ancoheus muscle, by way of supplement to Wenzel Gruber's monograph on this subject. He regards this muscular anomaly in man as a "functionally useless heirloom, which has descended to us from very remote ancestors;" for, very constantly found in the Edentata, and present in both genera of Monotremes, it becomes gradually less frequent as we ascend the Mammalian scale, and disappears altogether—as a normal constituent of the muscular system—in the anthropoid apes. Dr. Ransome publishes a series of careful measurements, showing the variations in position of the heart's impulse determined by changes of posture. Perhaps the most readable paper is one by the Dean of Clonfert, who handles the well-worn topic of correlation between cerebral development and reasoning power in mammals in a somewhat novel way. He distinguishes three principal stages in the progressive evolution of the reasoning faculty: the first, exemplified in rodents, is the power of distinctly conceiving any particular act on which the animal may be engaged, coupled with inability to realise simultaneously the position of that act in the chain of steps leading to a desired end; the second, as shown by the dog and other carnivora, includes the power of thinking of a particular act with purpose as part of a series leading up to a given object; the third, manifested by the higher apes, is the power of thinking a fact as a case of a general principle. These three stages he believes to stand in an intimate relation to the development of the three cerebral lobes: the anterior lobe serving to "think single objects of sense;" the middle lobe to "think such objects with a sense of a succession of them and as part of that succession;" while the posterior lobe, which makes its first appearance in the monkey tribe, has for its main function "the act of thinking a co-existence or succession of objects as a case of a general principle." The very ingenuity of this hypothesis makes it seem rather premature. The dearth of experimental data concerning the mental processes of even our domestic animals is very singular; our knowledge consisting mainly of anecdotes, to judge of whose relative credibility demands an uncommon refinement of the critical sense. The number concludes with the usual copious and well-arranged Reports on the Progress of Anatomy and Physiology.

Localisation of Function in the Brain.—Nothnagel (*Virchow's Archiv*, lxi. 2) continues his studies in cerebral physiology with an account of experiments on the function of the optic thalami

in rabbits. Finding the method he had previously adopted—that of destroying limited areas of brain-matter by injecting minute quantities of chromic acid—unsuitable for his present object, he had recourse to mechanical destruction of the tissue of the thalami. This was effected very completely in some instances, without causing damage to any of the neighbouring parts. The results of the total destruction of one or both optic thalami were, in the main, negative. In opposition to statements made by some of the older observers, Nothnagel found no sign of motor paralysis or of cutaneous anaesthesia. The absence of motorial disturbance is in agreement with the results obtained by Ferrier from direct electrical stimulation of the thalami. Nothnagel accordingly concludes that neither the channels along which motor impulses are conveyed from the hemispheres, nor those along which sensory impressions travel from the periphery to the seat of consciousness, traverse the organs in question. One curious phenomenon, however, was exhibited by some of the animals subjected to experiment—a phenomenon which had previously been observed to follow injury of a particular spot in the cortex. When the forepaw was stretched out, the animal made no attempt to withdraw it from its constrained position, though fully able to do so. When the lesion was bilateral this peculiarity was presented by both paws; when one-sided, only by the paw opposite to the injured thalamus. The explanation suggested by the author is that the animal retains only a very inadequate idea of the position of the extended paw, owing to impairment of one of the faculties usually grouped under the head of "muscular sense." This would lend some support to the hypothesis of Meynert, based on purely anatomical grounds, that the optic thalamus serves to discharge combined muscular movements in answer to stimuli conveyed from the sensory surfaces of the periphery, without the intervention of consciousness. Impressions of such combined movements are transmitted from the thalami to the grey matter of the hemispheres, where they are stored up and employed as material for the subsequent volitional reproduction of such movements.

Further researches by Hitzig on the convolutions will be found by those interested in the subject in Reichert and Dubois-Reymond's *Archiv*, No. 4, for 1874. An abstract of them is furnished by Ferrier in the *Medical Record* for January 6.

Proportionate Amount of Iron in the Blood.—Picard (*Comptes Rendus*, Nov. 30, 1874) contributes the results of an enquiry conducted under the auspices of Ol. Bernard. He finds that the amount of iron in defibrinated dog's blood may vary considerably (.092 per cent. in a young, well-nourished animal; .041 in one that had been weakened by previous loss of blood). But on comparing the amount of iron contained in 100 cubic centimètres of blood with the amount of oxygen which a similar quantity of the same blood, previously saturated, may be made to yield *in vacuo*, he finds the ratio between them to be constant and equal to 2.3. The percentage of iron in the blood may thus be an index to its "respiratory capacity." He goes on to enquire whether a reserve fund of iron is contained in any of the viscera, and finds that the spleen contains upwards of .2 per cent. The liver stands next to the spleen in this respect; but it never contains a greater proportion than the blood.

Effect of Hibernation on the Composition of Organs in the Marmot.—A series of analyses on this subject are furnished by Aeby (*Archiv für experimentelle Path. und Pharmacologie*, vol. iii. part 2). Much water is lost by the blood and muscular tissue, the former yielding up a larger proportion than the latter; this is accounted for by the urinary secretion and exhalation from the lungs and skin persisting throughout the winter sleep. The brain and spleen, however, retain their normal amount of water; just as they do in death from privation of liquids. The mineral constituents of the blood and muscular tissue are

much reduced; while they undergo a positive increase in the liver, spleen, and brain. An abundant formation of glycogen takes place in the first of these organs.

Influence of Diet on the Composition of the Bones.—A fresh set of observations on this interesting subject is contributed by Weiske (*Zeitschrift für Biologie*, Bd. x. Heft. 4). He has already shown that by depriving even growing animals of their due supply of lime and phosphoric acid, no change is wrought in the chemical composition of their bones. He now brings forward evidence to show that if lime be withdrawn as completely as possible from the food, no further increase of bone-tissue takes place; that, on the contrary, the skeleton wastes just as in death from general inanition. An increase or diminution of any one of the mineral constituents of bone in the diet of an animal does not seem to produce any corresponding variation in the composition of its osseous tissue. Lastly, it is impossible to substitute some unusual element (magnesium, strontium) for lime in the bones, by introducing it in the food, either with or without a proportionate abstraction of the ordinary mineral constituents from the animal's diet. (This is in striking opposition to the results arrived at by Papillon.)

Action of certain Biliary Derivatives on the Animal Economy.—Feltz and Ritter had previously ascertained (*Comptes Rendus*, July 13, 1874) that the introduction of large doses of the taurocholate or glycocholate of soda into the circulation, caused speedy death with epileptiform convulsions. They now (*ibid.*, December 14, 1874) investigate the action of the sodic salts of cholic and choloidic acid, that of dyslysin, glycocholl and taurin, in a similar manner. These substances are found to be devoid of active properties. Accordingly, they conclude that the toxic action of the salts of the bile-acids cannot be explained by their undergoing dissociation in the body. The injection of the pigmentary principles of the bile produced no very marked effect; cholesterin gave rise to accidents of an embolic order only.

ASTRONOMY.

Shadows of Jupiter's Satellites.—During the last four years Mr. Burton has frequently observed that the shadows of Jupiter's satellites projected on the disc of the planet during transit were elliptical, and that this was, as a rule, the case only when Jupiter was near quadrature, and the shadow therefore seen obliquely. Mr. Burton's explanation of the phenomenon is that the shadow falls on cumulus clouds, which give rise to the markings on Jupiter's disc, these clouds being dark and therefore invisible wherever the shadow falls, but in full sunshine scattering the light in all directions. The shadow will thus present exactly the same appearance as a cylindrical hole which sends no light to the eye, but allows light from the bright clouds forming its boundary to pass; and such a hole, when viewed obliquely, will appear the more elliptical the greater its depth. From his estimations of the ellipticity on different occasions, Mr. Burton has deduced a depth of atmosphere of from 3,000 to 9,000 miles, a result which would accord well with the small density of Jupiter as a whole, only a quarter that of the earth. On the hypothesis that the bright clouds are scattered at different levels in an atmosphere of considerable thickness, the observed decrease of brightness near the limb is explained by supposing the sunlight to pass freely into space through interstices between the clouds near the limb, so that none of it is received back again by the eye. Mr. Burton's paper is given in the *Monthly Notices* for December.

Accuracy of the Tables of Venus.—Mr. Hind has compared the observations of the Transit of Venus made in Egypt with the predicted times deduced from Le Verrier's tables, and has found an apparent error of only a few seconds of time,

hardly exceeding the discordance between the several observations. Considering that a single second of arc corresponds to the motion of Venus in twenty-five seconds of time, this result is extremely gratifying, and tends to increase our confidence in the value for the sun's distance which M. Le Verrier has deduced indirectly from his Tables of Venus. The error of the tables formerly in use was no less than fifteen minutes for the time of egress at Alexandria.

Spectrum of Coggia's Comet.—Dr Vogel, in the *Astronomische Nachrichten*, No. 2018, discusses his own and other spectroscopic observations of Coggia's comet, his object being to determine the positions of the brightest parts as well as of the edges of the three bands seen. The zero used for his scale was the middle point between two of the magnesium lines (b_2 and b_1), and every precaution was taken to avoid any disturbance of the spectroscopic; but the method seems hardly so satisfactory as that of direct comparison with the carbon spectrum seen at the same time, and side by side with that of the comet. While admitting that the three bands in the spectra of different comets have their edges on the red in the same positions in the spectrum, Dr. Vogel considers that the place of maximum brightness in each band varies, which may, in his opinion, arise from the different conditions of pressure and temperature of the gas (whether a compound of carbon or not) of which comets appear to be composed. At the same time Dr. Vogel remarks that the positions of the brightest points of the bands of dioxide of carbon, with which the comet was directly compared at Greenwich, do not agree with those of the hydrocarbons, which latter he considers more closely to resemble the spectra of comets, a conclusion which differs entirely from that of English spectroscopists who have made the carbon spectrum their special study. At the same time it is quite possible that Dr. Vogel was using dioxide of carbon under different conditions, and in any case a direct comparison of two spectra must have more value than any scale readings, however carefully made.

The Velocity of Light.—A new determination of the velocity of light has been made by M. Cornu, under the auspices of the French Academy of Sciences, on the plan devised by M. Fizeau, the time taken by light to travel twice over the distance between the Paris Observatory and the tower of Montlhéry, twenty-three kilometres distant, being determined. The light of a Drummond lime-light, after passing through a telescope nearly nine metres long, was thrown in the direction of Montlhéry, and reflected back from that place by a collimator (or telescope without an eye-piece) pointed in the direction of the light, and having a plane reflector at its focus, the returning beam being viewed by the same telescope through which it first passed. At the focus of this telescope a toothed wheel can be made to rotate very rapidly (1,600 times a second), and between the teeth of this wheel the light passes out, but on its return the wheel has turned a little, and the observation consists in noting at what rate the wheel is turning when the returning light is cut off by the interposition of a tooth in place of the space between two teeth. When this is the case the wheel must have turned through half a tooth, one and a half teeth, two and a half, or some similar number, in the interval taken by light to go and return, so that from the number of teeth and the rate of rotation this interval is determined. M. Cornu finds a velocity of 300,400 kilometres a second, a result which is probably true to one-thousandth part. The distance of the sun indirectly follows in two ways from this result: (1) from eclipses of Jupiter's satellites which happen earlier when the earth is nearest to Jupiter than when she is farthest off, light having in the latter case to traverse the additional space of the earth's orbit, which is found by observations of these eclipses to make a difference of nearly sixteen minutes, so that with the velocity of light just found, the sun's parallax comes out $8''.88$; (2)

the motion of the earth in her orbit causes an apparent displacement in the positions of stars, known as aberration, which is equal to the earth's velocity divided by the velocity of light; the earth's velocity in her orbit being found in this way from the observed displacement and the velocity of light, the size of the orbit described and the distance follow at once from the length of the year; the sun's parallax is thus found to be $8''.88$ or $8''.80$ according as Bradley's or Struve's value of aberration is taken. From a comparison of observations of Venus with theory, Le Verrier deduced a value $8''.86$, and the observations of the parallax of Mars in 1862 gave $8''.84$.

Melbourne Observatory.—M. Ellery's reports for 1873 and 1874 on the work done at the Melbourne Observatory have been published. A large number of meridian observations have been made, though the zone work has not been resumed, and some excellent photographs of the Moon have been taken with the great Melbourne reflector of 76 feet aperture. The work for which this instrument was specially ordered has not progressed very rapidly, only two nebulae having been examined on twenty-seven nights in the course of thirteen months, and the Board of Visitors specially recommend that no consideration whatever be allowed to interfere with the important work of scrutinising the nebulae. At present visitors are admitted to the Observatory in the evening, and this causes great interruption, so that the adoption of the rule, rigorously carried out in this country wherever real work is done, of excluding all visitors while observations are being made, seems imperative. Mr. Ellery has made extensive preparations for the Transit of Venus, three stations having been equipped, and his observations of accelerated egress for comparison with the Egyptian results will be of great value in consequence of the failure of all the New Zealand parties to observe this phase. Photographs have also been taken, and double-image measures of cusps made.

Orbit of ζ Cancri.—The remarkable triple star ζ Cancri has been observed assiduously since 1831 by W. Struve and his son Otto Struve, who has now reduced all the observations and determined the orbits of the three stars. The system is composed of a close pair of stars about $1''$ apart, with a third star $5''.5$ off, and the apparent path of one of the close pair about the other is an eccentric circle (the perspective view of the ellipse which is really described), with a period of sixty-two years. This is on the supposition that the attraction of the third star may be neglected on the average of all the observations, the problem of determining the motion of three mutually attracting bodies being beyond the reach of our present analysis. The path of the third star seems very remarkable, consisting of a series of loops, each described in about twenty years, and M. O. Struve finds that its motion may be satisfactorily represented by supposing the third star to describe a small circle of $0''.3$ radius in twenty years, the centre of this circle being carried uniformly round the other two stars, so that the path of the third star would be an epicycle, which might result from the attraction of a dark body in its immediate neighbourhood.

Planetary Tables.—In presenting to the French Academy his theory of Neptune, M. Le Verrier gives a general review of the work he has carried out without intermission for the last thirty-five years, forming a complete theory of the eight principal planets, with tables of their motions far exceeding in accuracy anything yet produced. The comparison of theory with observation led M. Le Verrier to conclude that there must be some unknown mass attracting Mercury, and probably placed between that planet and the Sun; but the existence of any such planet has not been established by observation, though it is quite conceivable that the attracting mass may consist of a large number of asteroids too minute to be individually perceived. In the case of Mars, a

ilar discrepancy between theory and observation led to a result of the same kind, but the attracting mass required was found by increasing the Earth's mass by an eighth part, which involved a decrease in the received value of the sun's distance of one twenty-fifth part, and the same conclusion followed from the discussion of the motions of Venus and the Earth, agreeing remarkably with the value of the Sun's parallax deduced from the velocity of light, from the measures of Mars made in 1862, and from the re-discussion of the transit of Venus in 1760.

Der Naturforscher quotes, from a paper of Herr Ascherson in the *Botanische Zeitung*, some remarks on the plants of the Libyan Desert observed by Rohlfs's expedition. The greater part show their struggle with local conditions through their half-globular form, and either a minimum or a suppression of leaf surface. The leaves are often reduced to fleshy scales, or overgrown with a protection of thick hair. An armature of thorns and prickles is very common; even in the usually stemless family of grasses the collector is likely to be wounded by the sharp points of *Aristida pungens* and *Vilfa spicata*. Most of the desert plants are destitute of the pleasant hue of green; only *Schouwia Schimperii* and *Scopolia nutica* decorate themselves with beautiful broad leaves of that colour. These plants also differ from the majority in their bright purple and dark violet flowers. An inconspicuous inflorescence adapted to wind-blown dust is most common. The seeds are mostly small, numerous, and frequently furnished with feathers or wings, which give them a chance of reaching a spot where they can develop. Nearly all possess the property of working up through the sand as it threatens to overwhelm them. The marisk especially exhibits this property, and often reaches a height of from 3 to 5 metres in the sand-hills. The group of stemless palms are exceptions to this rule. Their thick leaves keep the sand back, and they are frequently found at the bottom of sand-hollows. The greater part of the wild plants growing in the oases appear dependent upon the cultivation of those spots, and would perish if it were abandoned. Most of them are wanderers from the Mediterranean.

PLANTS of the Mallow family have long been known to yield useful fibres as well as mucilage, and we learn from *Comptes Rendus* that MM. Bouju frères have devised a mechanical process for treating the stems of Gombo (*Abelmoschus*, or *Libiscus*, *esculentus*) so as to afford a pulp which can be converted into good paper—equal, so it is said by M. Landrin, to the best made from rags. The plant grows abundantly in Syria and Egypt, and is cultivated for its edible fruits. The MM. Bouju previously patented methods of using the fibre for cordage and woven fabrics. Gombo paste, sometimes used in medicine, is made from aummy and mucilaginous substance, extracted from the plant by water, which the French have named *gomboine*. An analysis of gombo gives:—

Water	13.82
Gombine	19.50
Cellulose	60.75
Resin	0.93
Mineral matters	4.75
Substances not reckoned25
	100.0

THE action of electro-magnets on the spectra of certain gases forms the subject of a communication to the French Academy by M. J. Chautard. A Geissler tube with a straight constricted portion is placed between the poles of a magnet, at a short distance from the slit of a spectroscope, and a micrometer is arranged, so adjusted to the Fraunhofer lines as to allow the wave lengths of the different colours to be read off with facility. A second spectrum of the gas employed, in a tube not affected by the magnet, is also brought into the field for comparison. Hydrogen, chlorine,

bromine, iodine, oxygen, sulphur, selenium, and nitrogen have been experimented with, and the electric discharge through them made either with a coil, or a Holtz machine. The light emitted by sulphur and selenium was much diminished by the action of the magnet, and sometimes extinguished in the course of a few minutes. Chlorine and bromine were affected in the opposite way; their lustre was augmented, and numerous fine lines burst out, especially in the green. M. Chautard remarks that these facts may have some importance in cosmic spectroscopy, and in the obscure relations that exist between light and magnetism.

THE forms assumed by micro-fungi are so various, and many points in the history of their development so obscure, that no one acquainted with them would be surprised at fresh discoveries proving that almost any number of so-called species are only varieties, differentiated by special conditions of growth. M. Duval claims to have proved that special ferments, lactic, benzoic, and uric, can be obtained from the alcoholic ferment, yeast, sown in appropriate substances. He maintains the doctrine of the mutability of microscopic germs, and, while admitting that M. Pasteur is right in affirming that no organism arises except from a pre-existent germ, he supports his former master, F. A. Pouchet, in declaring that the atmospheric germs are not actual ferments, but capable of becoming such, or of assuming other forms, according to the nature of the medium in which they develop. He refers to a paper in the *Journal de l'Anatomie et Physiologie* for detailed information. He regards "the functional mobility of the living cell to be in biology analogous to isomerism in chemistry. The study of mutability applied to the genesis of animal ferments," he expects, "will throw a clear light upon zymotic diseases, and he anticipates that it will soon overthrow the notion of specific miasma." (*Comptes Rendus*, November 16, 1874.)

WITH reference to the November meteors, M. Chapelas, in a note to the French Academy, observes that, notwithstanding the state of the atmosphere on the nights of the 12th, 13th, 14th, was unfavourable, it may still be concluded from the observations found practicable, that there was no special shower this year. He states that it has often been noticed that the November display, unlike that of August, is never preceded by a meteoric recrudescence, but comes abruptly. The negative result of 1874 need not occasion surprise, as M. Coulvier-Gravier has shown that for some years after the great exhibition of 1833 none appeared, and all observers noticed that there was a remarkable increase of meteors on the November nights in years closely preceding 1868, when the quantity was truly remarkable.

"If," says M. Chapelas, "we attribute the origin of the November shooting stars to the dispersion of the matter constituting Tempel's comet, and forming a meteoric current, which, according to the theory, ought to correspond pretty closely with the comet's orbit, we may conclude from the preceding observations that this current is far from filling the entire orbit; that the densest part of it occupies a very limited space; that a less dense portion follows, and that the rest of the ellipse is either empty or contains only an insignificant quantity of meteors." He adds that it will be interesting to see whether the meteoric current of November 27 exhibits the same peculiarities, and in the same way contrasts with the August Perseides, which appear every year, though with variable intensity.

THE *Numismatic Chronicle*, vol. xiv. part iii., contains four papers. The first, by Mr. Gardner, of the British Museum, is devoted to the description of a very remarkable coin of Heraeus, king of the Sakas or Scythians, a ruler unknown in history, but proved by this coin, or rather by the inferences drawn by Mr. Gardner from it, to have held sway in Bactria at the end of the second or the beginning of the first century B.C. The Greek

inscription on the coin (*Ῥαυαννοῦντος Ἡραίου Σάκα Κοιράνου*) is remarkable, not only for the strangeness of the words employed—*Ῥαυαννοῦντος* instead of *βασιλεῦντος*, and *κοιράνου*, which the Saka king seemed to imagine represented Khan—but also for the orthography, *ρ* being represented by an upright stroke closely resembling the *ι* on the same coin (unless indeed that *ι* be also a *ρ*). The types are—obverse, bust of king; reverse, king on horseback crowned by Nike. It is a highly interesting fact that the Chinese writers assert that the kings of Ki-pin (by which they meant some tract of country not far from Cabool, at that time ruled by Saka kings) struck money bearing on one side the effigy of a man, on the other a horseman. Of this Saka coinage of Ki-pin, Mr. Gardner believes this to be the first certain example. The next article, also by Mr. Gardner, is on "Thasian Manubria," giving a list of the stamps on the handles of Thasian amphorae preserved in the British Museum, and discussing the use of these stamps. M. Ferdinand Bompis, an authority on the subject of Macedonian coins, is the author of the third paper, on a coin of Ichnae; while the fourth is a continuation of Mr. Cochran Patrick's series of papers on "The Annals of the Scottish Coinage," this number bringing the annals down to the year 1600. The part concludes with notices of the foreign numismatic journals, and a review of Mr. Grueber's *Catalogue of Roman Medallions*.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (*Monday, January 4*).

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair.—Mr. Stevens exhibited varieties of *Diloba caeruleocephala* and *Hibernia defoliaria*, bred from larvae taken near Brighton. Mr. Smith exhibited a box of hymenopterous insects, collected in the neighbourhood of Calcutta by Mr. Rothney. It comprised several rare species of Formicidae and Fossomes, and also many undescribed species of Apidae, among which were two species of *Nomia*, one of them with remarkable capitate antennae.

Mr. McLachlan made some remarks on the December Moth (*Cheimatolia brumata*), which he had observed one evening during the recent severe frost, attracted in great numbers to the gas lamps in the neighbourhood of Lewisham. Mr. Weir remarked on the importance of ascertaining whether they were hibernated specimens, or whether they had been newly hatched during the severe weather.

A letter was read from Mr. R. S. Morrison, of George Town, Colorado, expressing a wish to be placed in communication with any entomologists who might be interested in the insect faunas of the higher altitudes (8,000 to 14,000 feet), which he considered should be more fully investigated.

The Secretary exhibited a small bottle containing specimens of a Mantis, forwarded to him from Sarawak by Mr. C. C. de Crespigny. He stated that while sitting at table he was attracted by the unusual appearance of a column of ants crossing it, but on looking more narrowly he observed that they were not ants, but a species of Mantis, and he believed them to be full-grown insects, but that they had no wings. Mr. McLachlan, however, observed that some of the specimens had rudimentary wings, and the President and others believed that they would prove to be larvae, and not perfect insects.

Part IV. of the Transactions for 1874 was on the table.

SOCIETY OF BIBLICAL ARCHAEOLOGY (*Tuesday, January 5*).

S. BIRCH, LL.D, President, in the Chair.—The following papers were read:—

a. *Ethiopian Annals*.—Translated by G. Maspero.—*Stèle of King Horsiaten*.—This stèle, the text of which has been published in Mariette's *Monumens divers*, relates the war of King Horsiaten

ten against the people of the Nabasi Land, and the district of Maddi (the Mataia of the Greeks). It then describes the grand ceremonies which took place at the Temple of Amen of Napata, after the Ethiopian king had obtained success, which he as usual attributes to the direct favour of the deity. Some further adorations to Osiris, and a long list of votive offerings conclude the inscription, which, as well as that which followed, was accompanied with critical and geographical notes.

b. *Stèle of King Nastosenen*.—This interesting stèle, which has been partly translated by Brugach-Boy in his *Géographie*, relates the wars made by King Nastosenen against the various petty monarchs of Southern Egypt, including Dongola and the district around Wady Halfa, and many other districts yet unidentified. After recording these victories the stèle relates the adorations paid by the king to his tutelary deity Amen of Napata, and the amount of treasure and offerings presented to the temple of that divinity.

c. *On some Cypriote Antiquities discovered by General di Cesnola*. Described by S. Birch, LL.D. —In opening up the foundations of a ruined temple at Salamis, a variety of votive statues and terra-cotta figures were discovered, executed in various styles of art, and with a greater or less degree of care. The principal object was a small limestone pediment, the tympanum of which was filled up with two draped female figures, represented as upholding the architrave, while at either of the angles was figured a crouching lion, having the tongue protruded over the lower lip, as is common in archaic Greek art. The whole were in very low relief, and were represented as facing the spectator. On the plinth below was a long Cypriote inscription, filled in with red paint.

ROYAL ASTRONOMICAL SOCIETY (Friday, Jan. 8).

A LETTER was read from the private secretary of the King of Siam offering on the part of his Majesty to entertain as his private guests any English astronomers who might go out to observe the total eclipse of the Sun on April 5. The Astronomer Royal communicated a letter from Lord Lindsay giving an account of his observations of the Transit of Venus at Mauritius. Though the phenomenon of most importance, ingress, was lost through cloud and the low altitude of the Sun, a large number of valuable measures were taken with the double-image micrometer and with the heliometer, and out of nearly 300 photographs, 100 were selected for future measurement. Mr. Meldrum at the Mauritius observatory appears to have secured a satisfactory observation of ingress. No news has yet been received from Rodrigues, but as the Sun is somewhat higher there at ingress, there is a better prospect of complete success. A letter was also read from Admiral Ommaney, who observed the transit at Thebes. Mr. De La Rue called attention to the discrepancy of four seconds between the results of two observers at Cairo, which he seemed inclined to attribute to a difference in the optical performance of their telescopes, and he urged that not only should the personal equations of the various observers be determined, as had been done by the help of the model both at Greenwich and at the several stations, but that the effect of different telescopes on the observation should be found on the return of the expeditions, those used by different nations being carefully compared in extension of the plan already carried out at Greenwich. A paper from the Astronomer Royal was read, giving the results of the measures of cusps made at the Royal Observatory, Greenwich, during the solar eclipse of last October, from which it appeared that the error of Hansen's Lunar Tables at that epoch was about 6"; this comparison with the tables at the time of new moon can only be made when an eclipse occurs, and observations within several days of new moon are rare.

LONDON ANTHROPOLOGICAL SOCIETY.

(Annual Meeting, January 8).

DR. CHARNOCK, F.S.A., President, in the Chair. After reading Report of Council, the President delivered the annual address.

ASSOCIATION FOR THE IMPROVEMENT OF GEOMETRICAL TEACHING (Tuesday, January 12).

THE fifth annual meeting was held on Tuesday, January 12, at University College, Dr. Hirst, F.R.S., President, in the Chair. The report of the committee showed satisfactory progress during the past year. At the beginning of 1874 the treatment of Proportion (*Euclid*, books v. vi.) had for some time occupied the Association, and there were then under consideration several methods, comprising (1) modifications of Euclid's system, in which multiples of the magnitudes to be compared are taken, as when we compare French and English measure by saying that 8 kilomètres are equal to 5 miles; (2) the method of *aliquot parts*, in which common measures of the magnitudes are used, as when we divide both into mètres, and say that a mile is 1,600 mètres, and a kilomètre 1,000 mètres; (3) a geometrical method for straight lines only. A further question had arisen, whether it was desirable, while insisting on a rigorous treatment of the subject, to supplement it by a simpler scheme applicable to commensurable quantities only. Several criticisms had been laid before the Association, including two valuable papers by Mr. Alexander Ellis, F.R.S., in which he dwells especially on the necessity of giving students a clear conception of *continuous magnitude*, as distinguished from magnitude numerically measured. During the year the sub-committee (Messrs. Hirst, Merrifield, Hayward, Wilson, and Moulton), have drawn up a syllabus of propositions on Proportion and its geometrical applications, containing a rigorous treatment of the theory of Proportion, based on Euclid, and a short conspectus of the chief definitions and results, intended as a preface to its geometrical applications, and designed rather for illustration than for rigorous proof. Dr. Hirst, in introducing the discussion, alluded to the advance of public opinion in England on the subject of geometrical teaching, which, it was now generally admitted, needed to be made more plastic, and hoped that the publication of the work of the Association, accompanied by a tabular comparison of the order it had adopted with that of Euclid, would facilitate the recognition by examining bodies of some liberty of choice in the study of geometry. He also referred to the progress of a similar movement in Italy, where the subject was much discussed in educational journals, and where, though Euclid had been temporarily rehabilitated in order to get rid of inferior text-books, it was intended ultimately to adopt some other system. Mr. Hayward, after calling attention to the way in which the late Professor De Morgan's ideas are gradually influencing the mathematical teaching of the country, explained the principles on which the sub-committee had drawn up their syllabus. In justification of the popular treatment of Proportion prefixed to its geometrical applications, he pointed out that while Euclid insisted on a perfect definition, modern teachers, while aiming eventually at the same precision and comprehensiveness, preferred to begin with less general and therefore easier conceptions. Mr. Ellis expressed a general approval of the work of the sub-committee, and suggested a few modifications in matters of detail. It was resolved to publish the syllabus of the Association, which is now complete as far as regards the subjects treated in the first six books of Euclid, and to submit it to the committee of the British Association.

ROYAL SOCIETY (Thursday, January 14).

THE following papers were read:—By Mr. J. W. L. Glaisher, "On a Class of Identical Relations

in the Theory of Elliptic Functions;" by Mr. W. J. Johnson, "On some remarkable Changes produced on Iron and Steel by the action of Hydrogen and Acids."

FINE ART.

SIXTH WINTER EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY.

(Second Notice.)

To find fault with names and descriptions in a collection of this kind is an easy task. Half an hour's walk through the gallery may furnish any one with a stock of observations of that kind. But to find fault with names and descriptions, and especially to find fault with them at random, is not criticism. I have to return to the charge, and to plead, in face of what has been written in more quarters than one, that it is deplorable when misnomers and misprints, real and imaginary, are harped upon ungraciously and with insufficient knowledge. It is deplorable to throw discredit and discouragement on that work by which the Royal Academy deserves best of us. The important thing is that the private treasures of the country should be brought out for enjoyment, for comparison and study, and should thus become, so far as opportunity extends, the property of us all. The Royal Academy in its winter exhibitions creates the most precious of opportunities for this end. To be ungracious and incautious in fault-finding is the worst way of using the present and the best way of spoiling future opportunities. What society would continue to invite, or what owners to contribute, if that was to be their reward? As it is, the task of invitation and collection is not so easy; the sense of obligation to the community in private owners, as I said last week, is not so universal; the difficulty is to prevail upon private owners and conciliate them. In addition to the difficult task of inviting and collecting, the Royal Academy, it is often urged, should provide the visitor to their winter exhibitions with a catalogue he could safely trust and learn from. No doubt that would help the public and make the undertaking perfect; but I wonder what idea of the labour of commentary and criticism is entertained by those who are so ready to thrust it upon others? An accurate critical catalogue of such a gathering of old masters would take a body of experts to compile, and they would need to be a longer time about it than the pictures are absent from their masters' homes. The only time for the research, the commentary and comparison, by which the foundations of such a catalogue must be laid, is while the pictures are actually under exhibition; and the visitor requires some kind of catalogue from the opening day. The Royal Academy, as it seems to me, follow the one practical plan in giving each picture, not their own warrant, but the name its owner gives it. But at least, it will be said, they are bound to correct obvious errors. I think they are bound to keep out obvious forgeries, imitations, or copies; but, with regard to what they take in, were they once to begin correcting, where and on what principle should they stop? Questions of attribution and identification are only now and then at all obvious; in nine cases out of ten they are extremely delicate; and where shall the line be drawn? It seems to me that herein the public should look for enlightenment, not to the members of the Royal Academy, whose business it is to be painters, but to those who make the history and criticism of painting their business, and who have leisure and ought to have patience to do the business well. Their task must needs include plenty of negative points, corrections of attribution and the rest; but why should not these be made with exactness and deference, instead of at random? and why should criticism be more eager about these than about the positive points, the value and meaning, the beauty and delight, which are there to be made far more abundantly?

To-day, according to our programme, we deal with subjects of religion. The chief example of Florentine religious art in the exhibition, at least the largest and most intact (No. 181), raises points of the negative kind which reflect upon others besides the compilers of the present catalogue. It is a square altarpiece in tempera by Cosimo Rosselli, excellently preserved. Of the great painters who worked for Sixtus IV. on the walls of his chapel in the Vatican, between 1480 and 1486, Cosimo Rosselli was the weakest, the least forward in the perfections of his time. Vasari has a tale, which most likely is no more than a tale, that he won the prize over his betters in this enterprise because, trusting to the Pope's little skill in painting, he had made a great show in his compositions with gilding and fine colours. To be profuse with gilding and fine colours is not in truth a weakness of Cosimo Rosselli; but it is his weakness to be a little fantastical and at the same time a little dull. He is far below either of his Florentine fellow-workmen in the Sixtine chapel—below Botticelli in individuality and sentiment, below Ghirlandaio in universality and grasp. This mystical picture represents him at his best. The subject is an unusual one in the free art of Italy after the Middle Age. It shows the vision of a symbolical crucifix, or holy cross, adored by a choir of seraphs and angels in the sky and a group of saints on earth. Christ is extended on the cross, impassive, in royal robes and crown, according to a devotional fashion of early art. One foot of Christ touches the sacramental chalice placed on the ground beneath the crucifix: his straight black robe has a rich jewelled border and a fringe of gold, green, and red. Three crosses are embroidered above his girdle, and one on each of the white shoes upon his feet. Behind the crucifix there are the usual flying heads of cherub and seraph, with four angels ringing them about, and two more angels above, scattering roses from right and left. The head of Christ is empty enough in character; but in these cherubs and angels there is much sweetness and invention; the colour in its quiet tones is very pleasant, and the glimpse of landscape—lake and promontory with a low horizon—has a very fine character. But the saints are the best part. On the left stands Dominic in his character of Predicant, pointing to the open book with text on one page and an illumination on the other. Below him kneels John the Baptist in the usual coat of camel's hair. On the right stands another Dominican in the plain habit of the order, only with small black crosses embroidered on a white band about his shoulders. This is Antonino, the beloved Archbishop; one of the most amiable figures of Italian history in the fifteenth century. He was appointed to the see of Florence by Eugenius IV., upon the recommendation, as is said, of Fra Angelico, his friend and cloister-brother of St. Mark's, who had himself been offered the dignity and declined it. This picture was of course painted after his death, which happened in 1459; but Cosimo, born in 1439, must have known his features familiarly; and the type stands well for that of the good ascetic who, "without horses and without vestments and without attendants and without ornaments of any kind in his house," as Vespasiano says, exercised for years the purest and healthiest moral influence both upon public and private affairs in the peninsula. Below him kneels St. Mark the Evangelist, with the gospel in his left hand and the pen in his right, and his symbol the lion (whose head only we can see) beside him. Now Vasari, in his life of Cosimo Rosselli (vol. v. p. 30), tells how "in St. Mark's, at Florence, upon a panel in the chapel of the cloth-weavers, he wrought the holy cross in the midst, and at the sides St. Mark, St. John the Evangelist, St. Antonino Archbishop of Florence, and other figures." Mr. Fuller Maitland, it is evident, sets before us here the very picture mentioned by Vasari. Ros-

selli is not likely to have painted such a subject twice; and to have to read for "other figures" Dominic, and for "John the Evangelist" John the Baptist, is the kind of erratum we are used to in Vasari. Vasari has had followers more careless than himself. Dr. Waagen (vol. iii. p. 4) seeing a second saint in the Dominican habit and a saint with a lion beside him, dubbed them hastily St. Peter (sc. Peter Martyr) and St. Jerome; although the Dominican has not the cleaver which is the indispensable sign of Peter Martyr, and although the saint with the lion has no other resemblance to Jerome. And Messrs. Crowe and Cavalcaselle, with less than their customary precision, while they point out that this is "possibly" the original spoken of by Vasari, repeat Waagen's error about Peter Martyr and Jerome. Lastly, the Academy catalogue in its turn writes Jerome for Mark, and, recognising the Archbishop, spells him Antonio instead of Antonino. Let the reader forgive me for dwelling on these details; but errors of detail had hitherto stood in the way of an identification which may be taken as certain. Another altarpiece from the same collection is hung as a pendant to the Cosimo Rosselli. This is a devotional *Ascension of the Virgin*, ascribed by Young Ottley, whose property it was and who engraved it, to Giotto; and now to Fra Angelico. Messrs. Crowe and Cavalcaselle (vol. i. p. 589) pass it as the work of Angelico. The Virgin in pale lilac drapery, and with hands folded, sits within an almond-shaped glory barred with clouds and sustained by angels; the tomb below her is in the foreground of a landscape of white rocks; roses and lilies have burst into blossom within the tomb, and Francis and Bonaventura kneel to right and left in front of it. This cannot, I think, be the work of Angelico. I see neither his science of composition, nor his delicate draughtsmanship, nor his purity and vividness of colour, nor his holy inwardness of sentiment. The Virgin's head, especially her mouth, has been renewed; and so have the gilt parts in general. Otherwise judgment is free; and this low-toned painting with its stiff Virgin, its angels with their short arms in false drawing sustaining the *mandorla*, its weakness here and archaism there, belongs to another school than that of Florence. The peculiar kicking action and pointed draperies of the two lower angels, with the disordered locks and interesting eager face of one of them (the best point in the picture) are of themselves enough, I think, to say, not Florence, but Siena. A writer in the *Saturday Review* has already referred the piece to the Sienese school, and no doubt rightly; although, of the names there brought together from divers times and tendencies in the school, one only has any application. That is Sano di Pietro, "the Angelico of Siena" as he has been called; and by Sano di Pietro, or else Matteo di Giovanni di Bartolo, called Matteo da Siena, I am confident that this picture is. Midway between these pendants, on the same wall, hangs a work full and brimming over with the spirit, the animation and multifariousness, of Florentine life in the fifteenth century. This is the round of the *Adoration* (184), which belonged to the Barker collection, and which, for all it has suffered, one would almost have been glad to see added, as so many prizes from that collection were added, to the National Gallery. When a painting shows the manner of Lippo Lippi, but adds to it certain other qualities—a particular passion for birds and beasts, an extreme delight in multitude and processional pomp and animation—then the natural name to give it is Pesellino. Francesco di Stefano, called Pesellino from his grandfather Peselli, was a close imitator of Lippo Lippi, but added to his manner the predilections I have named, and in his turn handed them on to Benozzo Gozzoli. They assert themselves in every inch of this dramatic panel. Certainly the work is of the nearest possible kindred to those we know of Pesellino in Florence. But between Pesellino and Lippo Lippi in such cases the distinction is

fine, and there is, perhaps, no reason to quarrel with the accepted title which gives this work to the greater master. What invention! what vivacity and variety! The stall in the middle of the view is not only a stall for ox and ass, but a stable full of horses, and farriers busy shoeing them; upon its roof struts a peacock; in front of it a gold pheasant and a silver pheasant fly across. The Holy Family are in the foreground; the shepherds have come in by a rocky way, humble peasants and out at elbows; the foremost of the kings has just knelt to kiss with humility the feet of the baby. And behind the kings, such a retinue!—made up of all the richest embassies that the painter had seen file through the streets of Florence on their way to their lodgings at Santa Maria Novella or in the house of Cosimo; riders on horses, riders on camels, the foremost awe-stricken, with doffed bonnets and hands clasped or extended as they come within sight of the holy family; those in the rear gay and chatting. The van of the procession appears from under an archway on the left; its centre is out of sight behind the great block of classical ruins upon which the stall abuts; its rear reappears further off on the right, and is closed by a press of faces high up against the horizon, showing that there is no end to those who have yet to come. And the population of Bethlehem, which is the population of Florence, has turned out to see: mothers with their babies, beggars, idiots, and a little company of the naked who have hurried up, I suppose, either from bathing or from the hospital. It is all delightfully simple and vivid and honest, and full of quaint life and observation and character. Another Lippo Lippi, this time unquestionable, is the Virgin with four angels, numbered 185. This is a very beautiful and characteristic piece, with its roguish boy angels, and its setting of the Virgin's head in front of a little space of sky and roses over-canopied with meeting gold wings. And it has a capital pendant in the Crivelli (No. 182, and the property of the same owner, Mr. Graham); a Virgin with the bony fingers this painter loved, and with all his force spent in the patterning of her dark gold cloak with its dark red lining, and in the imitative rendering of the fly, the pear, the cracked marble dais lettered with his own signature—things in which also his soul delighted after its half grim, half childish, wholly intense fashion. Luca Signorelli, the learned and fearless master who was for Central Italy in the fifteenth century what Mantegna was for the North, is so rare out of his own country that one is delighted to see this fragment of a *Deposition* (177)—one man stooping with his pincers on a ladder, and a couple of soldiers with their tight jerkins and striped hose in the landscape. The principal figure is a model whose vigorous head, tanned and bald with a few white tufts, occurs over and over again in Signorelli's frescoes painted in 1497 and 1498 at Monte Oliveto in the parts about Siena; this fragment has certainly come from some altar-piece done by him about that period. Coming to the days of crowning perfection: here are the two painters of Florence who, at the hour of art's consummation, were wont to join with the most of freedom and sweetness and facility the least of individual character and invention. I mean Andrea del Sarto and Fra Bartolommeo: here they are in two examples, from the collection of Mr. Cook, good in spite of injury and restoration (172, 176). The panel of St. Sebastian (178), claimed by its inscription as a work of Raphael in his first Perugian time, must be left to the debate of experts. I do not see that there is anything in the somewhat prim carefulness and ascetic precision of this nude to positively contradict the inscription; but it is a very delicate matter to decide on internal evidence between one and another of the young unformed scholars of Perugino in such cases. And about the other Sebastian from the collection of Sir William Miles (167) I have still less to say. Its subject is not doubtful: even the all-accepting Waagen, in his account of Leigh Court, protested

against its being called, as it still is, a portrait of William Tell. But its author is very doubtful. Be he who he may—and he cannot be Holbein—the picture is an admirably thorough and careful piece of design, with a masterly piece of work in the foreshortened left hand especially.

Of the Venetian pictures, few this year are of the sacred order. Lord Yarborough sends a Magdalen of Titian (136), which cannot, I think, be by any weaker hand than the master's own. It is the same as his well-known Magdalen in the Pitti. Among replicas of the subject, says Dr. Waagen, "with few exceptions, it surpasses all others, not only in transparency and warmth of colouring, but in elevation of expression." To find elevation of expression in the upturned face and streaming eyes of this stout Venetian woman, whom Mr. Ruskin once called "the disgusting Magdalen of the Pitti," is not easy; but warmth and transparency, the Titianic splendour, are unmistakable in her hair, her blanket, her book, and the noble landscape on the right. The small *Deposition of Tintoret*, from the same collection (128), is also a very characteristic piece in undyed golden tones; the landscape, with its near foliage and distant temple, the vehement graceful Maries about the corpse, are all flung in with the same headlong certainty that makes the art of Tintoret so stirring to look at, even when, for speed and carelessness, his art is almost manufacture.

And with this last of the great Venetians we leave the schools of Italy for good, so far as religious art is concerned. There are no examples to detain us of Tintoret's contemporaries of Bologna, or of their successors in the seventeenth century; and if there were, there is always something depressing in the study of those accomplished Diadochi of the art, whose accomplishment is so much more patent than their inspiration, and who wrought for the austere and militant Papacy after the Reformation in a spirit so different from that which had inspired their predecessors in the service of the humane and joyous Papacy of the Renaissance. It is in Spain that austere and militant Catholicism, the Catholicism of the Inquisition, finds its really imaginative and original expression in art. Of the great painters who flourished when bigotry and luxury ruled hand in hand at the court of Philip IV., Zurbaran is at once the most imaginative and the most austere. He is a great religious, at any rate a great monastic painter; and these two large single figures of Benedict and Jerome, from the gallery of Lord Heytesbury, represent him well (197, 200). Nothing is more masterly than these strong ascetic heads, than these conventual robes falling in broad folds and strong planes of light and shadow; nothing strikes a more appropriate note than this cleft of penitential landscape behind either saint—dark gorges of the Sierras, where white or lurid clouds roll solemnly overhead, and where from lonely rock to rock echoes no sound but the hermit's litany. Near the same place is hung a Virgin Annunciate of the Spanish school, a kneeling figure in full face, with arms extended, the atmosphere about her a golden cloud. This is very strongly and thoroughly drawn, and the dark crimson cloak of the Virgin an admirable piece of grave work. It comes from the gallery of Sir W. Miles, and is ascribed to Velazquez. As such I see that Sir William Stirling Maxwell allows it in both his catalogues—I mean that in his *Annals of the Artists of Spain*, and his *Velazquez and his Works*. If it is by Velazquez, it is not in the manner of his maturity, and can only be the picture he is recorded to have painted of this subject while a boy in the studio of Pacheco at Seville. On a question of Spanish art I speak without book; but is not this rather the hand of Velazquez' distinguished contemporary Alonso Cano?

To most of us, I dare say, the religious art that grew up in the seventeenth century among the Protestant rebels of the Catholic king in the North

will mean more—as indeed it was a thing more profound and new—than that which filled the churches and monasteries of his orthodox kingdom in the South. Here are two capital examples of that artist who, in the cities of Holland, saw in a new light the aspects of rags and squalor and calamity. The Queen's *Adoration of the Magi* (152) has in perfection all the elements which in Rembrandt made up such a strange unprecedented poetry; his love of gloom and faint bituminous light to bring out the solidity and at the same time the glamour of things; his intense popular sympathy and insight into poverty and suffering; his passion for grotesque Oriental properties and fripperies. The peasant mother, with her heavily-swathed babe upon her lap, sits in the night outside the shed; the star of Bethlehem lets down its light, an oily reddish perpendicular ray, from above; the thatch of the shed stands out in the gleam, and in dark shadow under the eave you can see the figure of Joseph. One king kneels forward with his gift, and two attendants kneel behind him; the two other kings with their attendants stand waiting, almost lost in the darkness is a group under a circular umbrella. Rembrandt, as usual, has taken his models from the Jewry of Amsterdam and dressed them in their own stock-in-trade; and the character, the poetry, the splendour of handling, the sense of the real and the familiar amid the unreal and the strange, of I know not what humour and mystery and solemn pitifulness, need no words for those who have eyes to see. The second Rembrandt (153) comes from the collection of the Duke of Abercorn. It is a large *Deposition*, with figures in life-size, quite different in composition from those versions of the subject which exist in the National Gallery and at St. Petersburg, and, I think, at Berlin. The body of Christ lies across the front of the picture, upon a white shroud, the right arm making a particularly ungainly angle. Rembrandt when he attempted to be academical left his genius behind; and this Christ is an ineffective study of that kind, with a head of some academical beauty but little of Rembrandt's intenser power. Where the painter is himself is in the accessory heads—a silver-bearded Joseph of Arimathea stooping over the corpse; a Magdalen with her hand upon her brow leaning in a faint gold light against the cross; above all, a Mary Mother holding the head of Christ, her own head coiled in pale red and white, a faint light bringing out the colour of her features with a mysterious life and reality.

It scarcely occurs to one to think of the work of Rubens as sacred art. The spirit of worldliness and the delight of the eye and the pride of life, luxury and power and opulence not without vulgarity, make the art of the great Fleming a thing the most unlike in the world to the art of the great Dutchman. There are compositions of Rubens finer in the same violent gorgeous way than this great *Conversion of St. Paul* (110) with its plunging horses and rolling Roman soldiers; but this, together with the Duke of Sutherland's *Holy Family* (107) serves justly enough to represent him in the series.

And lastly, what has the English school to show us in the way of sacred art? Only two life-sized pictures of Sir Joshua Reynolds (229, 242), from his great composition for the window of New College at Oxford: subject, the Angel appearing to the Shepherds. The angel is not here; only a shepherd-boy and his dog in one piece, and two grown-up shepherds in the other. The best thing is the dog: he stands among the fictitious drums and capitals of a fallen temple; but his head has all that vivacity and delicate air, with which the pet spaniel follows his mistress across the sward in so many radiant canvases of the same master. But what shall be said of the rest? Dull ugly colour without the master's charm; one of the shepherds a portrait, not good, of Sir Joshua himself, in a serge tunic, with a staff and bare calves; his companion a theatrical profile, with

extended arms; the execution empty and pretentious. It is plain the English school is here engaged upon what it does not understand. It is plain that this is not a new phase of creative genius in the religious order to put beside the mysticism of Siena, or the multifarious vitality of Florence, or the splendour of Venice, or the austerity of Spain, or the rushlit pathos and democratic Christianity of Holland, or even the commoner and more carnal pomp and energy and glow of Flanders. SIDNEY COLVIN.

THE WATER-COLOUR SOCIETY.

(Second Notice.)

WE return to this exhibition to give some account of the landscapes and other miscellaneous works.

Mr. Albert Goodwin sends various Italian studies, distinguished by delicate exactness in a light and bright key of colour, somewhat flat and mosaic-like in touch; the painter being evidently bent upon distinguishing the local tints, with comparative indifference to the total effect of light and shade. For years past, he has been painting in a very methodical and tentative spirit. The present works mark a further stage in his practice; and we expect to see him pretty soon in full possession of his powers, both as colourist and as chiaroscurist. The *Market-place, Verona*, and the *Assisi*, are very attractive examples; *San Zenon* (not "Sanoni," as in the catalogue), *Verona*, is carried somewhat further, but with hardly so pleasing a result. Two studies of *Sea and Sky* should also be looked at; and the little piece of still-life, *Six Inches of Jersey Granite*. Professor Ruskin exhibits four studies, which, though minute and the contrary of robust in manner, are not properly to be called slight, being replete with knowledge and discrimination. The *Glacier des Bossons, Chamouni, October 1874*, is especially interesting in its variety of tender yet brilliant shades of colour; also the *View Driven on Etna, April 26, 1874*. The *Acanthus changing to Acacia, Thirteenth Century, Capital in Main Street of Assisi*, is one of those pieces of architectural decorative design which no draughtsman reproduces with more refined appreciation than Professor Ruskin. Miss Clara Montalba shows very uncommon talent in this gallery. She has great quickness of perception and readiness of resource; likes a large number of different things; and conveys the spirit of them in her rapid characteristic painter-like way. She tends overmuch, however, to the blotty and grimy in handling; as for instance in the *Sketch on the Thames, Limehouse Creek*—which is none the less true and bold. The *Study of Birch-trees at Nääs, Sweden*, is very prettily and spontaneously touched off: the *Rainy Day, Venice*, renders with observable insight the drenched depth of defined colour which distinguishes the Venetian atmospheric effect under such conditions. Other specimens by this lady, of a different quality, are not at all inferior to these. Mr. Powell's sea-pictures mark a high point of attainment in the expression of pale and hazy effect: the light broods within a yellowish whitish veil, which obstructs and yet diffuses it. This is particularly apparent in the *Loch Fyne Herring Boats, Morning*, and in the smaller subject named *No. 185 G. K.—Syra in the Greek Archipelago*, by Mr. Andrews, is a resolute effort at obtaining absolute brightness, and a fairly successful one. Mr. Edward Goodall exhibits one of the most prominent landscape-compositions here, under the title, *Son of Man, can these bones live? And I answered, O Lord God, thou knowest (Ezekiel). Near the Great Pyramid of Sakkara: Excavations at the Tombs under the direction of Marretti Bey*. When one sees a title of this sort, one knows that the painter has been putting forth his strength, hoping to attain greatness, or to be thought to have attained it; likewise one knows that, if he does not happen really to be a great man, it will not be easy for him to appear such, however high-pitched

his subject-matter. Mr. Goodall gives us pyramids, rubbish-heaps, mummy-cases, skulls, bones, jackals, and carrion-birds; and comes out of the ordeal with a certain amount of credit—as much as could reasonably be expected. Regarding other landscape exhibitors, we need perhaps do no more than call attention to some of the contributions of Messrs. Hale, Dodgson, Read, Cox, White, Branwhite, North, Danby, and Marks. We regret to miss Mr. Boyce, whose pleasant, sensible, simple feeling in subject and general treatment, and natural grace and harmony in colour and method, are not to be exactly compensated for by any of his colleagues, however skilful.

The chief animal-subject is the *Sudden Attack*, by Mr. Brittan Willis, a crayon drawing of a Highland herd amid the wild hill-scenery, with two bulls closing in fight. This is an able work, and, by stretching a point, might even be termed a powerful one. Mr. Basil Bradley's *Sketch of Young Lion and Lionesses born in the Gardens of the Royal Zoological Society in 1872* is an important unexaggerated study, worthy of all commendation: the colour, tawny throughout both in principals and in accessories, is capably managed. Mr. Birket Foster's *Studies of Fish* are clever pieces of still-life—not, however, by any means rivaling what old William Hunt used to give us; and Mrs. Harrison's *Iris* is gracefully done.

W. M. ROSETTI.

NOTES AND NEWS.

THE Museum of South Kensington has made the important acquisition of a variety of art objects from Persia, collected by Mr. Murdoch Smith, superintendent of the telegraphic establishment in that country. He has sent over a large collection of the siliceous glazed earthenware of Persia, among which are bowls decorated with blue and black flowers, the sides with a pierced pattern filled in with transparent glaze, the "grains de riz" of the French writers, imitated by the Chinese, and reproduced at the manufactory of Sévres. There is another specimen, also perforated, of drab glaze. Other objects are:—water bottles of bulbous form decorated with brown metallic lustre, and rose-water sprinklers (Golapash), with richly engraved metal mountings: a number of dishes for rice, from Kashan, with decorations of the brightest blue, one with the typical deer, showing its Chinese derivation, others with green glaze: and rasps for scraping the palms of the hands and sides of the feet in the bath, made in the forms of diminutive ducks and slippers.

The examples of metal work are most elaborate, especially two tall cylindrical pots, probably designed for incense, and some plates of a highly sonorous metal, giving out the clearest, most silvery sounds, are inlaid with pure gold. The other specimens consist of various pieces of marquetry and large wooden spoons, used for sherbet, most delicately carved. This valuable collection has been acquired at a really nominal cost.

OUR readers will have read, in the ACADEMY of the 2nd, the advertisement offering rewards to the amount of 200*l.* for the discovery and conviction of the parties who forged Mr. Linnell's signature to copies of his paintings which have been sold as originals. No clue has yet been obtained. It appears that the parties who have committed the fraud would buy an original picture, obtaining at the same time a receipt, letter, or some document relating to the picture, of which they immediately set to work to produce copies which they sold as originals. Being furnished with the receipt, letter, or other document, amateurs purchased the paintings without a shadow of doubt as to their originality, and the manufacture succeeded to admiration.

A LETTER has been received from Mr. G. F. Watts by the Secretary of the Royal Manchester Institution, in reply to a notification that the Heywood prize had been awarded for his picture

Love and Death, in which Mr. Watts requests the Council to retain the prize in their hands to be awarded in some subsequent year "for the most poetic design, the best picture regarded from the highest point of view."

THE sale of 200 paintings by old masters from the celebrated collection of the Marquis of Salamanca is an event calculated to cause great excitement in the art world of Paris. The Salamanca Gallery is especially remarkable for its fine works of the Spanish school. Several of these have previously found their way to the Hôtel Drouot (as, for instance, Murillo's *Death of Santa Clara*, which was purchased by Lord Dudley, in 1867, for 95,000 francs, and was exhibited a few years ago at the Royal Academy Exhibition of Old Masters); but enough still remain to give considerable importance to the sale. Among the most noteworthy we may mention: an *Immaculate Conception*, not this time by Murillo, but by the bold Ribera, who has represented the Virgin in this picture as a magnificent noble woman, with none of the affectation and prettiness of Murillo; two small portraits of Philip IV. and his wife, probably sketches for the large pictures at Madrid; and two admirable *genre* subjects, the *Interior of the Poenda* and *The King's Fox-catcher*, by Velasquez; a *Penitent*, by Zurbaran; *Santa Rosa of Lima*, and six paintings of biblical subjects, by Murillo; several paintings by Goya; a large and fine work by Cerezo of *The Appearance of the Virgin to St. Francis*; and *The Communion of St. Theresa*, an interesting painting by the little-known Portuguese painter Alonso Sanchez Coello. The paintings of the Italian school of this collection cannot compare in merit with those of the Spanish. Most of them are evidently wrongly attributed, but there is one little panel, said to be by Raphael, that deserves attention. If not by him, it is by one of the pupils who had most affinity with him. Nor are the works of the Flemish and Dutch schools very remarkable. Here also there are many flagrant cases of wrongly bestowed names. Two authentic Rubens, however, two portraits by Vandyck, a *Presentation in the Temple* by Jordaens, and several works by Teniers, Snyders, Gerard Dow, Adrian van Ostade, and other masters of the Dutch school, have a real value.

It is thought that the Louvre, which is very deficient in examples of the Spanish school, will probably acquire some of the best pictures of this collection. Its sale will take place on the 25th and 26th of this month.

THE following statement appears in several of the Italian papers:—

"The Government have lately taken possession of the criminal archives placed by the late Pontifical Government in the convent of St. Jerome. On examining these documents there was found in a quantity of waste paper to be got rid of, an inventory of the property of Michel Angelo at the time of his death. This inventory was made by order of the Roman Government shortly after hearing of his death. It contains much interesting information: for example, it gives a list of the statues blocked out by Michel Angelo and not completed, which were found in his studio. It also enumerates cartoons designed by him for works in contemplation, and mentions the sum of money in his possession when he died."

This, if true, is certainly interesting; but our Italian correspondent writes to us that on enquiry about these papers, he was told that they were in reality of little consequence. It is, in fact, very difficult to find out the exact truth of the various reports in circulation respecting the Buonarroti documents. For example, the most contradictory statements have been made respecting the number of letters written by and to Michel Angelo that are to be published at the approaching centenary. Many papers have stated that there were about 700 autographic letters, others 200, and others a different number. Even Italian authorities on the subject have blundered almost as much as foreigners. According to the most trustworthy information

that we can gain, the number of letters is—350 written by Michel Angelo himself, and as many probably as 1,400 written to and about him.

THE French Academy of Fine Arts has elected M. Abadie member of the section of architecture, in the place of M. Gilbert; M. Lefuel, of the section of architecture, president, and M. Meissonier, of the section of painting, vice-president for 1875.

THE death is announced of M. Guillaume Régamey, the distinguished painter of military scenes, and winner of a medal at the last Salon (see ACADEMY, vol. v. p. 556).

MR. C. HEATH WILSON is engaged in an elaborate examination of the frescoes in the Sistine Chapel, for which purpose he has been supplied by the Vatican authorities with a scaffolding of more than 50 feet in height. On the state of the frescoes he writes as follows:—

"I have seen those on the vault of the Sistine under the most favourable circumstances possible, to learn with a conviction settled and immovable that these are the greatest and the most perfectly executed works of fresco painting in the world. They have been frightfully ill-used. It is not smoke only which has damaged these immortal works, but rude and barbarous hands have been there. I think that the damage might be remedied. The *Last Judgment* has been so repainted in many parts as to be in no respect—I mean in point of general effect and chiar'oscuro—what Michel Angelo made it; but the vault frescoes at any rate have not thus been used, they are for the most part free from barbarous and monstrous retouching; but portions have been scoured, I know not when, by working masons, I suppose, for no other hands could have used them so; but the divine painting, although soiled, is there as he left it, as it came from his hands and mind, in all its majesty, its beauty and its absolutely matchless technical skill, and reverent hands might remove cobwebs and dust, and might stop gaping cracks and clear away smoke—for the frescoes are hard and sound. I wiped away cobwebs with a silk handkerchief, and a dark accumulation of this from the breast of Adam. As these hung down in dirty festoons, veiling beauties. I could easily with a light sweep, not touching the surface, cause these accumulations of, I suppose, some generations of spiders to fall down in dusty dusky filaments.

"I am quite persuaded that the picture of the *Last Judgment* was originally harmonised by Michel Angelo with the ceiling, with all his matchless skill—its dissonance has been caused by the work of later times, and in some places it has been mended by hands not trained in any knowledge of art at all."

THE *Nation* tells us a long story about a little picture, of which Mr. Morris Moore is the owner, and which he believes to be by Raphael. There has been endless confusion as to its attribution; for it was bought for an Andrea Mantegna, and was pronounced by Passavant to be of the school of Francesco Francia—probably the work of Timoteo Viti of Urbino. In Venice, in the collection of the Academy, was found a pencil-drawing of the composition, but this drawing had been ascribed neither to Mantegna, nor to Raphael, nor to Timoteo Viti; but to Benedetto Montagna. Whose the picture is, seems still an undecided question. Mr. Moore says Raphael, and wishes, thinks the *Nation*, to sell it to an American. The picture represents Marsyas seated on the left, playing on his flute, while in full front stands Apollo listening to the music of his rival.

THE election of members of the constituent commission of the National Society of Artists, formed on the proposition of M. de Chennevières, took place in Paris on Sunday last. The following were elected:—Sculpture (eight members), MM. Paul Dubois, Guillaume, Cabot, Soitoux, Falguière, Mathurin-Moreau, Marcelin, Carrier-Bellouse; Architecture (four members), MM. Viollet-le-Duc, Labrousse, Ballu, Boeswillwald; Engraving (five members), MM. Henri-Dupont, Veyrassat, Sirouy, Boëtz, Marcial; Painting (fourteen members), MM. Corot, Fromentin, Gérôme, J. Breton, Daubigny, Lajolais, Bonnat, Vollon, Luminais, Chaplin, Bonvin, Feyen-Perrin, Français, Gaillaumet.

PROFESSOR OVERBECK has been lecturing at the Scientific Institution of Cologne on the character of the plastic *genre* sculpture of the ancient Greeks, and on the productions of the moderns compared with the best remains of Hellenic art.

THE STAGE.

"THE NEW MAGDALEN" AT THE CHARING CROSS THEATRE.

MR. WILKIE COLLINS'S *New Magdalen* has re-appeared on the London stage, after a career of nearly two hundred nights in the country, following, at no great interval, upon a career of equal length in London. Reproduced last Saturday before our town playgoers, at the Charing Cross Theatre, it was received with approval, and the generally colder audience of a second night confirmed on Monday the verdict of the first. The success of *The New Magdalen* is, then, an accomplished fact; and one is only concerned to know the cause of it, and to see how far it is justified.

Great stress has been laid upon the moral pointed by Mr. Collins's drama; but those are little familiar with London audiences who lay any part of the success of the play to the credit of its teaching. Here and again very forcibly, the teaching is insisted on by passages of vigorous dialogue addressed in truth to the audience, but the most that the audience does is to lend itself for a moment to listen to this and to applaud it. In good time, it is forgotten, and the audience does not in reality so much applaud the cause as the cleverness of its advocate—an advocate who, strongly possessed with his theme, has done unconsciously what the wily Guido, in *The Ring and the Book*, did consciously—that is, he has mingled truth and sophistry so that his listeners are baffled. And if in narrative "the mixture of a lie doth ever add pleasure," certainly in advocacy the mixture of a truth is of incalculable value to a bad cause. A little truth will leaven a lump of sophistry; and Mr. Collins's sophistry is leavened with much more than a little truth.

No wonder then, that it is momentarily accepted by an audience moved by the art of his story: no wonder that the people's sympathy with the heroine's misfortune and admiration for the Broad Church clergyman who at some cost to himself endeavours to relieve it in unconventional ways, make them half believe for a moment that the Broad Church clergyman is wisdom itself when, preparing, like Micawber, to quit England, with his bride from the Refuge, he "despises the Old World's narrow prejudices, and its superstitions," or when—earlier in the play—having himself been generous and forgiving to the New Magdalen, he propounds the monstrous proposition that "the best among us to-day may be the worst to-morrow." His personal charity, his excellent truths or truisms about the labourer's right to live, make this last nonsense palatable; but if Julian Gray had thought a little longer, he would have seen that even if best men are moulded out of faults, they are *moulded*, not changed in the twinkling of an eye, and would have remembered—what he must quite well have known—that the whole of life, and not one single act in it, makes good or bad. His utterance was not to the credit of his head; but he is a fine fellow, after all, and will doubtless learn his mistake in that New World to which he goes so hopefully—the good New World, free as of course it is sure to be, from every fault of the old. He will not better his heart, in the good New World, but he will mature his judgment.

The approval of the audience then is with him, just while he speaks, but when the curtain falls the moral of the play is forgotten, if indeed the moral really meant is that the new Magdalen is likely to be better at heart and more forgiving than the unsophisticated girl whose place she has usurped. Be this as it may, it is not the moral—good in its teaching of general charity: bad in its

insinuation of almost universal uncharitableness—that makes the success of the piece, or is its chief source of interest. Mr. Wilkie Collins's judgment on certain social questions may have played him false; but his genius of construction has been true to him. And it is not because the work teaches something of the lesson taught by M. Dumas in *Le Fils de Madame Aubry*, and by a younger dramatist, Mr. Gilbert, in *Charity*, that the work succeeds. *Charity* didn't succeed; yet its lesson was the soundest of the three. *The New Magdalen* succeeds because it shows all the constructive power which bound us with a spell in the *Woman in White*. Briefly, *The New Magdalen*, considered as an acting piece, is the strongest thing the stage has seen during many years.

There is not an unnecessary character, there is not an unnecessary scene in it. Hardly is there a superfluous word. The exposition of the story and its development are as lucid and succinct as ever was the summing up of any judge in court of justice. The curtain rises on an incident of the war—the Germans occupy a position from which the French retire. Grace Roseberry, the Canadian girl nursed by a woman who was an outcast, is seemingly dead; the outcast will take her place in the new society which will never have a chance of discovering the imposture. The new Grace Roseberry passes through the German lines, in charge of an English journalist, and at that moment a German surgeon, by an operation unknown to the French, is restoring the real Grace Roseberry to life and consciousness. The first act of the play itself sees Mercy Merrick comfortably settled in the other's place: a rich young man is making love to her, and she has won the regard of Lady Janet Roy. This is success in life. And the first act ends with the arrival of the real Grace Roseberry and her recognition of Mercy Merrick as the woman from the Refuge who had nursed her in the German war. The second act is stronger still. At its beginning Mercy Merrick is still safely in Grace Roseberry's place. No one doubts her story—the story of the other is that of a madwoman. The clergyman, Julian Gray, involves himself in the affair, and while secretly loving Lady Janet's protégée, his duty prompts him alone to see that absolute justice is done to the new comer. At length Mercy Merrick confesses to him her deception, and he waits to hear her confess it to the rest. This she is almost in act to do, when the superfluous taunts of the real Grace Roseberry change for a moment her purpose, and there is a remarkable moment for the audience—a great one for the actress—when Mercy Merrick, stung by these taunts, defies her, and in token of a new persistence calls her aloud, not Grace Roseberry, but Mercy Merrick. This is a scene weak to narrate, but powerfully conceived and powerfully executed. At last contrition does its work on the one woman, or, to speak more truly, the sympathy which is lacking to the other. She cannot see Grace Roseberry carried away to a madhouse. So she makes a clean breast of it, and in the next act, after having proved the heartlessness of every body else, goes away with Julian Gray to that new country which is the Paradise of people who can't get on in this. Were one disposed to go a little deeper into Mr. Collins's work, it wouldn't be a difficult task to show that Mercy Merrick, with her hardness and her contrition, is inconsistent beyond the limits of human inconsistency; and certainly one might decline to give her all the author's credit for virtue when she makes the confession which in common honesty Julian Gray would have made—however unwillingly—had she herself withheld it. But we are not occupied with these things. We have been occupied with showing why the piece has succeeded. Too much, it seems to us, has been made of a dubious moral: too little of a construction of undeniable power.

As a whole, the acting is adequate; and good acting is demanded. Those who know Miss Ada

Cavendish's method of play will hardly need to be told that she is best of all in the finesse of comedy, good in the strongest situations of melodrama, and much less satisfactory in passages which an actress of pure pathos might have made veritably pathetic. Of course she has studied the character carefully—small praise to an actress who means to be an artist, for doing only that—and the result of her study is the composition of a stage figure which is generally interesting, nearly always effective, and rarely touching. Now and again the stage effectiveness, so tempting, even so fitting to the character, is laid aside, and then Miss Cavendish is not only accomplished, but strong—strong at the angered moment where she defies Grace Roseberry: strong in the scene with Horace, in her expression of feverish anxiety, nervous fear, nervous laughter. As Lady Janet Roy, Miss R. G. le Thière makes a picturesque figure, and plays with thorough comprehension of a character not easy to make attractive, for undoubtedly Lady Janet Roy is more imperious than loveable. Miss K. Rivers is Grace Roseberry. It is not her fault if Grace is hard and forbidding. The actress has realised the novelist's conception, and deserves praise for that. There are only two other characters of importance: the young lover and the Broad Church clergyman. Mr. Leonard Boyne represents the first very well, and Mr. Markby acts the second better than he looks him. The piece, then, is well played—sensibly, intelligently, yet with no fine finish or fine impulse. As these people pass before you, you watch the puzzle out, hardly touched by any one's fortunes, but interested in all.

FREDERICK WEDMORE.

The Lady of Lyons, which was performed at last Saturday's *matinée* at the Gaiety, will be repeated at the same place to-day. Every one was glad to see Mr. and Mrs. Kendal on the London stage again, though a more sympathetic part than that of Pauline might have been wished for the actress.

The Two Roses has come at a quick pace to its end at the Vaudeville. A few weeks since it seemed immortal, there; but now it is gone, and its place to-night will be filled by Mr. Byron's new comedy.

ONE pantomime has disappeared already—that at the Holborn Amphitheatre, where *Cinderella* has been withdrawn, and the classic *Madame Angot* come to the rescue.

ON Thursday evening—too late for any notice in our columns this week—a new comedieta was to be brought out at the Court Theatre; Miss Marie Litton playing the principal part.

FOR one melodrama the Adelphi has substituted another. *A Prayer in the Storm* is succeeded by *A Dream at Sea*. The author does not count for much in these pieces, where the scene-painter and machinist are persons of importance. Mr. James Fernandez, Miss Hudspeth, and Miss Stuart are among the chief performers in the melodrama now performing.

MDLLE. MANETTI plays Clairette in *La Fille de Madame Angot* at the Philharmonic, and Lange is played by Miss Katrine Monroe, who played it last at the Gaiety. The performance is in no way a remarkable one, but may draw people during a few weeks of the holidays.

THE last performances of *Two Orphans* are taking place at the Olympic, where Mr. Alberty's new comedy is ready to succeed the famous melodrama.

CHARLES SELBY's funny little piece, called *Drawing the Line*, is brightly played at the Charing Cross Theatre, before Mr. Wilkie Collins's drama, which is noticed duly in another place. Mr. Macklin, Mr. Charlton, Miss Edith Lynd, and Miss Burney are the performers of the farce.

M. PIERRE BERTON, it is stated, has been offered by the new manager of the Paris Vaudeville an engagement sufficiently brilliant to induce him to leave the Théâtre Français. A good thing, this, for the frequenters of the Vaudeville, who will thus see one of the best young leading actors on the Paris stage. During his stay at the Français, Pierre Berton's light has been under a bushel. They have given him bad parts and unsuitable parts to play, and no one has gained thereby. At the Vaudeville, where no long-established rights of other people will block his way, we may expect more than a repetition of the success which he obtained at the Odéon. His performances at the "second Théâtre Français," in *Le Bâtard*, in *L'Autre* of George Sand, and *Le Rendezvous* of François Coppée, will always afford pleasant recollections to those who witnessed them.

COMMERCIALY, the year at the Théâtre Français has been one of the utmost prosperity. The receipts have never been as great as in the twelve-month just passed. But when it is remembered that the sensational performance of the *Sphinx* contributed as much as anything to the financial success, the result will not seem to be one so very worthy of congratulation. Latterly *Le Demi-Monde*, accepted by all Paris critics as the master work of Dumas, has maintained the receipts of the theatre at a high level. The *Chaine*, of Scribe, has been less popular, and the revival of *Phèdre* was undertaken with an intention purely artistic.

GEORGE SAND'S *Marquis de Villemer*—her best contribution to dramatic literature—was performed at the *Gaité* *matinée* last Sunday; Porel, Talien, Léonide Leblanc and Blanche Baretta, of the Odéon, taking the principal parts.

La Vie Infernale, a drama by Georges Richard, from a romance of Gaboriau's, has been produced with fair success at the Théâtre de Cluny.

THE *Débats* devotes a good deal of space to the discussion of the prospects and position of a very important Paris theatre—the Vaudeville—which hopes by the appointment of a new manager to have seen the last of its bad days. "It has passed," says the *Débats*, into new hands. "La tâche est lourde, mais ni l'intelligence ni le courage ne manquent aux hommes qui l'ont acceptée. Ils auront tout d'abord à lutter contre des difficultés de toute nature, car ils prennent possession d'une maison en quelque sorte démeublée, où tout manque. La désorganisation est complète: pas de répertoire, pas de troupe, au sens vrai du mot, et avec cela le préjugé défavorable qui s'attache à un théâtre 'enguignonné' depuis longtemps, si l'on peut employer ce mot. Les choses ne sont pourtant pas désespérées, et l'on a vu des malades revenir de plus loin. Le Vaudeville a un passé glorieux, et son nom seul évoque les plus brillants souvenirs. Que d'auteurs et d'acteurs célèbres ont fait son illustration! Il a toujours compté au premier rang parmi nos scènes de genre nécessaires, et un tel théâtre ne saurait disparaître."

SPEAKING of the dramatic year just passed in Paris, M. Caraguel, who seems above the consideration of popular successes, says: "The theatrical year just dead has not been marked by any memorable event. Things have followed their accustomed train. New works have been numerous, but none has risen above an honest mediocrity."

MUSIC.

MONDAY POPULAR CONCERTS.

THOUGH the first concert since Christmas, which took place last Monday, offered no absolute novelty in the instrumental portion of the programme, it was noteworthy for the first appearance at these entertainments of one of the best pianists now before the public—Mdlle. Marie Krebs. To her, therefore, the place of honour should be given in this notice. Mdlle. Krebs is a pleasing, though unfortunately not very common, example of a wonderful child who has developed into a still

more wonderful young woman. In the case of infant prodigies there is always more or less reason to dread the fate of the immortal Mr. Toots, and to fear that a remarkable gifted childhood may be followed by a, to put it mildly, very commonplace maturity. Happily, however, both for Mdlle. Krebs and for our musical public, she has proved an exception to the too frequent rule. With years, her intellect as well as her fingers have developed; and she has come back to us now no longer a remarkable child, but a finished artist. She paid a visit to this country last season, after the conclusion of the Monday Popular Concerts, which accounts for the fact of the present being her first appearance there. She selected for her solo Bach's Prelude and Fugue in A minor, entitled in the programme "Alla Tarantella." It would be interesting to know by whom this title was given; it is certainly not due to Bach himself; it is indeed doubtful whether in his time the old dance, which was originally in common time, had assumed its modern form and rhythm at all. Some modern editor has probably re-christened it because the subject happens to be in triplets; but there are several other of Bach's fugues which might just as correctly bear the same name. Apart, however, altogether from this point, the fugue is one of the old master's finest and most genial works, and the prelude which precedes it is perhaps even more beautiful. Both are excessively difficult; but Mdlle. Krebs has arrived at that enviable stage of proficiency in which no such thing as difficulty any longer exists for her. Of her performance on Monday it is simply impossible to speak too highly. The distinctness of her passages and the clearness of her phrasing—the first requisites in Bach's music—were absolutely perfect; nor with all this mechanical accuracy was there, as sometimes happens, any hardness or frigidity. The expression was all that could be desired; and the effect upon the audience of her truly marvellous performance was so great that nothing less than three recalls would satisfy them. In Beethoven's great trio in B flat (with Herr Straus and Signor Piatti), Mdlle. Krebs showed her competency as an exponent of concerted music; while the concluding number in the programme, Schubert's Fantasia in C, Op. 159, was another piece of wonderful execution. This very fine work is one of the few by its composer the date of which is unknown. From the internal evidence of style, one would be inclined to class it among Schubert's later works. It possesses the same breadth of development, boldness of modulation, and melodic charm as the Rondo in B minor (also for piano and violin) or the two pianoforte trios, all of which works were produced in the last years of their composer's life. Owing to the great demands it makes on both players, it is but seldom heard in public; such a performance, therefore, as it received from Mdlle. Krebs and Herr Straus was a genuine treat to the Monday Popular audience. The opening number of the programme was Mendelssohn's early quintet in A, a truly remarkable work for a lad of seventeen, but showing occasionally (a very rare thing with Mendelssohn), some tendency to diffuseness. Notwithstanding this, the charm of the subjects and the skill with which they are treated is so great that the work will always be heard with interest. It was performed by Messrs. Straus, L. Ries, Zerbini, Burnett and Piatti; and though Herr Straus seemed not altogether at his ease (being apparently troubled with a refractory "first string"), the rendering was an excellent one. The vocalist was Miss Edith Wynne, and Mr. Zerbini conducted.

Next Monday will be a "Mendelssohn night," when Mdlle. Norman-Néruda is announced as leader, and Miss Agnes Zimmermann as pianist.

EBENEZER PROUT.

THE Crystal Palace Saturday Concerts will be resumed this afternoon, after the usual Christmas recess. From what we learn of the projected

arrangements, there is every reason to expect that the remaining concerts of the season will be fully equal in interest and instructiveness to those that have already taken place.

THE Royal Albert Hall Concerts are to be recommenced on Thursday next, the 21st—not on the 19th, as originally proposed, and announced in our columns last week. At the first concert the great violinist Herr August Wilhelmj will make his first appearance for several years in this country. The event will be one of interest, as Herr Wilhelmj is ranked by many German musical critics as equal, and by some as even superior, to Joachim.

THE last number of the *Revue et Gazette Musicale de Paris* contains a long article from the pen of M. Adolphe Jullien on the opening of the New Opera House. The critic very justly blames the management for giving a series of selections instead of some representative work. He says that they "transformed into a gala evening worthy of being offered to the Shah of Persia this solemn inauguration, which might have been a sort of musical festival, and of homage offered to the masters of genius who have for two centuries adorned the French opera." He adds that "the inauguration of the Opera, as it took place, has appeared to deny the musical history of France, and to ignore the glorious part played by our country in the development of dramatic music." He nevertheless speaks with high praise of the *débutante*, Mdlle. Krauss, who in two acts of *La Juive* showed the possession of great dramatic and lyric power.

It is interesting to note how German music seems at length to be making its way in France. At the last concert of the Conservatoire, three movements from the "Credo" of Bach's great Mass in B minor were included in the programme; while at M. Padeloup's popular concert on the same day, Brahms's Serenade in D was to be produced for the first time. Last Thursday the *Messiah* was announced, under the direction of M. Lamoureux, our excellent artist, Mdlle. Patey, being engaged for the contralto music.

WEBER'S *Oberon* has just been produced for the first time at Bordeaux, with great success.

A FRENCH Opéra Comique company has been performing with considerable success at Singapore.

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ROYAL GEOGRAPHICAL SOCIETY.

THE CAMERON EXPEDITION FUND.

1 SAVILE ROW, LONDON, W., January 4, 1875.

LIEUTENANT VERNEY L. CAMERON, R.N., Leader of the Livingstone East Coast Aid Expedition, under the direction of the Royal Geographical Society, has, since the attainment of the primary object of his journey, surveyed the unexplored portion of Lake Tanganyika, and he reports that he has discovered the outlet of that great reservoir. He is now attempting to reach the Atlantic coast by following the course of Dr. Livingstone's Lualaba, which he believes to be the Congo; a perilous, arduous, and most expensive enterprise. It has been determined by the Council of the Royal Geographical Society to appeal to the Fellows and the Public for Subscriptions to meet the considerable expense of so great an undertaking.

Subscriptions will be received for the "CAMERON EXPEDITION FUND" by Messrs. RANSOM, BOUVERIE & Co., 1 Pall Mall East; Messrs. COCKS, BIDDULPH & Co., 43 Charing Cross; and at the Rooms of the Royal Geographical Society, 1 Savile Row, W.

SUBSCRIPTIONS ALREADY RECEIVED.

	£	s.	d.		£	s.	d.		£	s.	d.
H.R.H. the Duke of Edinburgh, K.G.	10	0	0	Mrs. Cusack	10	0	0	Mrs. R. N. Philips	5	0	0
The Duke of Westminster, K.G.	25	0	0	Rev. John Wilder	5	0	0	J. M. Diarmid, Esq.	5	0	0
The Earl of Derby	20	0	0	C. M. Lanyon, Esq.	5	0	0	Captain H. M. Miller, R.N.	2	0	0
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SATURDAY, JANUARY 23, 1875.

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LITERATURE.

A Letter addressed to His Grace the Duke of Norfolk on occasion of Mr. Gladstone's Recent Expostulation. By John Henry Newman, D.D., of the Oratory. (London: B. M. Pickering, 1875.)

In the noble poem which Wordsworth dedicated to the last of the popular risings on behalf of the old faith, he does not find the fundamental tragedy of the situation in the hopelessness of the effort, or in the wholesale calculating ruthless cynicism with which its failure was punished, a cynicism far more revolting to the historic conscience than the short-sighted rigour with which Mary, merciful to her own enemies, punished the ten or twelve score of preachers, and yeomen, and craftsmen, and women, who persisted in repeating the stupid blasphemies in which they had been trained. He finds it in the forced abstention of a spirit doomed to cleave

"To fortitude without reprieve,"

a passive spectator of a strife in which it can take no part, and can only say—

"Farewell all wishes, all debate,
All prayer for this cause or for that."

And this tragedy is reproduced by the events of our own time, not in a young maiden whose helplessness, however pitiful, is only natural, but in learned and venerable men used to make themselves felt in the world by their authority and their arguments, who could speak their whole minds and be listened to, and now are left in mournful isolation, as if they hardly knew what to say or even what to wish. Dr. Newman on one side, and Dr. Döllinger on the other, stand apart between the hosts who are fighting over the Vatican decrees, divided from the combatants and from one another. Dr. Newman, at any rate, still keeps his faith and courage. "His eye is not dim, nor his natural force abated;" in his latest work, which he expects to be his last, he pushes back the exaggerations and excesses of Mr. Gladstone's parliamentary rhetoric with the old mastery of slow irresistible strength, and with an air of grave dignified regret of reproachful compassionate surprise, that makes one ashamed of having found his opponent simply ridiculous, and the echo of his accusations a reproach to our national good sense. And yet the clouds return after the rain, and yet the last echo of his voice in our ears is the echo of a dirge:—

"αἰλινον αἰλινον ἵπτι, τὸ ἔ' εὐ νικάτω."

Perhaps we are wrong to pity him; all his own pity is for others; he has pity to spare even for the people to whom it is still a

painful deception to find that Bishop Doyle's pledges about the infallibility of the Pope were worthless: it is a judgment on us for not keeping up direct diplomatic intercourse with Rome, where we should have heard that the Pope was infallible fifty years ago: it serves us right. Still it is a heavy judgment; it is natural we should feel it.

"A great Council has been called; and as England has for so long a time ignored Rome, Rome, I suppose it must be said, has in turn ignored England. I do not mean of set purpose ignored, but as the natural consequence of our act. Bishops brought from the corners of the earth in 1870—what could they know of English blue-books and parliamentary debates in the years 1826 and 1829? It was an extraordinary gathering, and its possibility, its purposes, and its issue, were alike marvellous, as depending on a coincidence of strange conditions, which, as might be said beforehand, never could take place."

As to the essence of the subject, Dr. Newman begins by reminding us that the Catholic hierarchy has always been liable to come into collision with the State, and insists that the chance of such collisions has rather been diminished than increased by the centralisation of the largest and soundest portion of that hierarchy under the successors of St. Peter; while those portions of the hierarchy which escaped, or refused that centralisation, certainly give the State no trouble, because they have lost their independence. It may be so, and yet one thinks there is a difference. We sympathise with St. Ambrose shutting the church to Theodosius with a moral enthusiasm; we sympathise with St. Basil in his contest with Constantius with a moral or a theological enthusiasm, according as we share his creed or no; it is quite possible to sympathise with Pius VII. excommunicating Napoleon I. for confiscating his States; but it will be with a purely political enthusiasm. The independence of the hierarchy is so indispensable a means to so much good, that it is intelligible that since the days of St. Gregory VII. it should have been pursued as an end in itself, sometimes it may be at the expense of higher ends, and this is certainly a danger which the centralisation of ecclesiastical action has tended to increase.

In dealing with the question of divided allegiance, Dr. Newman brings the matter in a delicate dignified way to the point to which it had been brought already by the bluff masculine sense of a right honourable member for Philistia. The occasions on which in England (or any other civilised State) a man will have to choose between obeying the law and obeying the Pope are happily very rare, and it is a criminal folly wantonly to speculate upon them in advance. He even carries the matter farther than Sir William Vernon Harcourt could have done, for he lays down two imaginable cases in which a pope might bid English Roman Catholics to break the law, and yet it would be duty to obey it. The cases are those of soldiers and sailors already engaged in a war not disapproved by their own consciences and condemned by the Pope, and that of a Roman Catholic Privy Councillor, if he takes, as Dr. Newman believes, an oath not to recognise the succession of a Roman Catholic Prince of Wales. This is justified by quotations from unquestionable Roman Catholic

authorities on the practical supremacy of even an erroneous conscience. And then comes a most splendid and solemn panegyric on conscience in its strength and in its weakness; conscience which has been attacked by one set of the Pope's enemies, and abused against him by another:—

"The rule and measure of duty is not utility, nor expediency, nor the happiness of the greatest number, nor State convenience, nor fitness, order, and the *pulchrum*. Conscience is not a long-sighted selfishness, nor a desire to be consistent with oneself; but it is a messenger from him, who, both in nature and in grace, speaks to us behind a veil, and teaches and rules us by his representatives. Conscience is the aboriginal Vicar of Christ, a prophet in its informations, a monarch in its peremptoriness, a priest in its blessings and anathemas, and even though the eternal priesthood throughout the church could cease to be, in it the sacerdotal principle would remain and would have a sway."

"All sciences except the science of religion have their certainty in themselves; as far as they are sciences they consist of necessary conclusions from undeniable premises, or of phenomena manipulated into general truths by an irresistible induction. But the sense of right and wrong, which is the first element in religion, is so delicate, so fitful, so easily puzzled, obscured, perverted, so subtle in its argumentative method, so impenetrable by education, so biased by pride and passion, so unsteady in its flight, that, in the struggle for existence amid various exercises and triumphs of the human intellect, this sense is at once the highest of all teachers, yet the least luminous; and the Church, the Pope, the hierarchy are, in the Divine purpose, the supply of an urgent demand. Natural religion, certain as are its grounds and its doctrines as addressed to thoughtful, serious minds, needs in order that it may speak to mankind with effect, and subdue the world, to be sustained and completed by Revelation."

Consequently "the Pope, who comes of Revelation, has no jurisdiction over Nature." It is possible that his censures may be unjust, at any rate they are fallible. There is much to be said on this. In the first place—as would soon be clear if all Protestants wrote as accurately as Dr. Newman or even as Mr. Fitzjames Stephen—the real gravamen is not that the Pope's authority will make Roman Catholics break the law, but that it will make them dislike and disparage it and hinder legislation—and this, no doubt, is rather a grievance of politicians and journalists than of the public at large. In most things people are better subjects for practising an old and admirable religion strictly; but precisely the things in which a strict Roman Catholic is likely to be troublesome are the things about which Liberal politicians and journalists are nowadays most eager. In the second place, the principle of authority, which is largely and happily illustrated, is hardly quite so absolutely extinct among Protestants as Dr. Newman represents it: there are institutions and principles which all serious thinkers deliberately refuse to call in question. People still look up for guidance, with not unsubmissive trustfulness, to those who fill great positions with dignity. And it hardly seems as if Dr. Newman's distinction—that any act of life may be made the subject of Papal regulation, but that nothing like every act will or can be—quite meets the feeling which underlies Mr. Gladstone's heated rhetoric about the mental and moral slavery of converts.

When people have no formed habits of moral judgment, they are glad to refer any difficult question to external authority, as the Franks asked the Pope whether it would not be better to make the man who did the King's work king; when they have formed habits of moral judgment, an external authority is apt to be an encumbrance; a newly recognised authority may leave men's actions free, or only control them as they feel for their good; but it cuts rudely across their preferences and admirations and opinions, in which most men feel themselves freer than in their actions. To examine the doctrine of conscience, the latest and most brilliant expression of which is found in the work before me, would require a substantive treatise; but if it is adopted, the result will be that an obscure theory of natural history adopted from Bishop Butler, who made conscience a faculty, by both the schools of English piety that have flourished since then, will have developed into an important theological doctrine.

The Encyclical of 1864, as Dr. Newman points out, is in one sense little more than a reassertion of the doctrines of Toryism, which he remembers to have seen in practice, and which a younger generation may still find embalmed in the hospitable pages of Blackstone; and a condemnation of extreme and absolute assertions about liberty of conscience and the press, to which no serious politician, at least in England, would commit himself. The question whether Papal Infallibility is pledged to the Syllabus which accompanied the Encyclical, turns upon whether "hisce litteris" refers to the Encyclical letter exclusively, or includes its enclosure. Papal Latin is a difficult and little known language. Dr. Newman decides in the negative, and so is able to make full use of the very considerable difference between the tone and effect of the different documents from which the Syllabus is compiled, and the effect of the Syllabus itself. Altogether the condemnation of eighty such propositions is startling; but when each condemnation, or the passage from which each condemnation is inferred, comes to be examined in its context, not much is left to shock moderate Conservatives.

In pursuance of the same charitable object of minimising the difficult duty of intellectual belief, the author discusses the Vatican Council and the Definition with which it closed. The discussion is prefaced by an explanation of the author's personal position, about which rumour was so cruelly busy at the time. Two letters are given, dated July 24 and 27 (the dogma was proclaimed on July 18), where the writer appears chiefly busied in finding considerations which would make the doctrine binding even if the episcopal minority, by their persistent opposition, should invalidate the moral unanimity of the Council. It is certainly true that, both in freedom and unanimity, the Council of the Vatican compares not unfavourably with the Council of Ephesus. A more serious charge is put by Mr. Gladstone in the exaggerated shape that the Council of the Vatican "repudiated" history in the act of appealing to the past of the Church. Dr. Newman's theory of the matter is that no Catholic doctrine is fully proved or dis-

proved by history; that the anathema of the Sixth Council, even if it was intended for the person of Honorius, does not touch his infallibility, since the letters to Sergius were not meant for the instruction of the universal Church; and that, if more has been found in the promises to Peter than the Fathers found there, the progress of doctrine is amply covered by a well-known and weighty passage in Butler's *Analogy*. This is followed up by a very masterly, very guarded, and very candid exposition of the view that a Pope is sure to be right in his decisions on faith and morals. After all, in the long run, such decisions decide so very little, it is so possible to correct what they seem to have decided, and the power of deciding (guaranteed not by inspiration, but by *assistentia*) has so little of the supernatural about it. Yet the doctrine is not explained away:—

"To be a true Catholic, a man must have a generous loyalty towards ecclesiastical authority, and accept what is taught him with what is called the *pietas fidei*; and only such a tone of mind has a claim—and it certainly has a claim—to be met and to be handled with a wise and gentle *minimism*. Still, the fact remains that there has been of late years a fierce and intolerant temper abroad, which scorns and virtually tramples on the little ones of Christ!"

This protest is often repeated and oftener presupposed throughout the essay, and is, perhaps, the point in Dr. Newman's argument which it is hardest for an outsider to follow.

One can understand the old notion of civil and religious liberty that normal humanity (redeemed, converted, or elect) was to be left to find its own way through the world, while the aberrations of depraved humanity were severely checked; one can understand the thought that man is so frail and the world so perplexing as to make it necessary to hold fast to a tradition guarded by a teacher whose solemn utterances are infallible, while the *pietas fidei* is due to his lightest. But it might well seem that when the claims of such a teacher had once been heartily admitted, the one mood in which minds of merely ordinary strength and ordinary patience could be comfortable would be the mood of shrill, resolute, feminine fervour, which essays to take up the mantle of the prophets who cursed Meroz, and seeks to abound in the sense of the Pope whose great acts have been the Definitions of 1854 and 1870, and the Encyclical and the Syllabus—all, no doubt, acts of pure disinterested zeal; but, as Dr. Newman has taught us that such zeal may have all the effects of policy, we may venture to say that the policy of Pius IX. has been to meet aggression by defiance, almost by provocation; things have been going against him, but he has chosen to play a bold game instead of a cautious one; he has played it with great spirit; he has kept it up very long,—

"Per damna per caedes ab ipso
Ducit opes animumque ferro."

But Dr. Newman refuses so to interpret the Pope; and that makes one feel it a presumption to interpret Dr. Newman. With a mind of no ordinary patience, of no ordinary strength, he has imbibed from the first the

noble motto which the Rome of the Consuls bequeathed to the Rome of the Popes—

"Parcere subjectis et debellare superbos."

He has not always practised it in the same proportion: he studied at Oxford and Littlemore *debellare superbos*; he studies *parcere subjectis* now—then, as now, almost alone.

G. A. SIMCOX.

The Great Tone-Poets. By F. Crowest. (London: Bentley & Son, 1874.)

THE author of this volume of biographies states in his preface that some of the series originally appeared in a now defunct periodical entitled the *Et Cetera Magazine*, and further, that these papers, re-dressed, with additional biographies, are given to the public in compliance with many requests from "teachers of music." It must be confessed that without this guiding information it would have been impossible to guess what audience Mr. Crowest imagined himself to address when penning these memoirs of musicians, whom, with a certain musical Germanism, he is pleased to call the "Great Tone-Poets." The "teachers of music" who were so struck by Mr. Crowest's articles in the *Et Cetera Magazine* may hail the appearance of his book, and gratefully accept the additional advantage offered by the small list of dates affixed to each chapter, also the very ample and telling tables of contents. Yet if a book of this cast is to be taken as sample of the works "used by those engaged in examinations," the pupils must needs be in poor training. Plenty of amusing anecdotes, a date or two, a number of names of operas and other compositions, a vague notion that all classical music is "sublime," though it may sometimes be dry, and that Robert Schumann "stepped over an accepted boundary," and in some way or other began the music of "the Futurists," because "he is the most advanced, the most difficult to understand"—this certainly is a fair example of what pupils examined by teachers in a text-book of this order would bring up as result of their studies.

I should be truly sorry to do the author injustice. Mr. Crowest has been at great pains to gather from various sources a quantity of readable information. The subjects are well chosen, viz., Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Spohr, Weber, Rossini, Schubert, Mendelssohn, Schumann; the memoirs bristle with piquant anecdotes; the author is enthusiastic past discrimination—from Bach to Schumann he keeps our admiration at fever heat; in short, the general reader, for whom the work is supposed to be rendered "popular," will certainly find amusement and some instruction.

Yet must this book fail to satisfy any audience. The advanced student of music will needs find it inadequate and gossiping, while for beginners the author takes for granted too much acquaintance with forms of music and the history of musical instruments. As example, the volume begins bravely with Sebastian Bach. "Within the narrow circle of music," writes Schumann in 1840, "art owes to Bach what religion owes to its founder." We have here a fairly interesting sketch of the patriarch's

early struggles and subsequent success, enthusiastic panegyric on his music, and a somewhat systematic enumeration of his compositions. But no life of Bach—not even a brief memoir of thirty pages—can be considered satisfactory that presents no indication of the state of the musical world at the time he arose “a prophet in Israel,” no account of the nature of the instruments for which he wrote, and how their imperfect or peculiar mechanism influenced both the form and style of his compositions. To talk of Bach’s piety is pleasant, but to point out the especial character which the Lutheran mode of worship gave to the composer’s sacred works, would have been more to the point. Moreover, beyond one mention of Wilhelm Friedemann, there is no account of the remarkable circle of musical sons and descendants who were the first-fruits of the great master’s teaching. Such shortcomings as these beset the companion biographies. Without some information about instruments as well as players, a great deal of inflated language over this and that composition or performance goes for nothing. Moreover, is it not a mistake in so popular a book as this to use technical expressions and the names of musical forms without indication of their meaning? Terms such as “thick and heavy orchestration,” “little inventions and deviations which Schumann has made so completely his own,” “superb and masterly scoring,” “thin pianoforte music,” and so on, savour too much of that use of easily-acquired technicalities which besets a holder of the proverbially dangerous “little knowledge,” and are Hindostanee to the ordinary reader. Of what avail again, I would venture to ask Mr. Crowest, is the oft-repeated statement that each composer was opposed for innovations and novelties—a fact true and pregnant with significance—unless accompanied by explanation in what the novelty consisted. Haydn, we are told, “unfettered by the rules and trammels of any school or master, followed the bent of his own inclinations . . . and to a great extent revolutionised instrumental music.” Mozart made “surprising and successful innovations, and rid himself of the accepted trammels and formalities to which opera till then had been subjected;” “notable is Beethoven’s . . . total disregard of the rules of writing.” This mode of generalisation is most misleading, even when it is not absolutely false. The simple-minded reader, uninformed by his author what was the nature of Haydn’s revolution, Mozart’s innovations, and Beethoven’s evident rank rebellion, would gather the notion that the great giants of music distinguished themselves by their destructiveness, that each in turn threw down the work of his predecessor to raise his own edifice on the ruins; that, in short, genius was made manifest by revolution. An honest writer as Mr. Crowest appears to be, would do well to avoid helping this popular fallacy by general statements such as those quoted. He must know that music, the latest born of the arts, has grown in the hands of the great masters by development, not by accident—by addition, not by subtraction.

To do Mr. Crowest full justice, he does not often err on the side of over-learned and

technical writing; his criticism may be considered emotional, descriptive, fanciful, only not profound; it is, moreover, couched in very singular English.

Despite commissions and omissions these biographies have one virtue—they are not dull. The strong individuality, or what Mr. Crowest would call the “unique originality” of character, in the great musicians, gives emphasis to the interest of their lives, the tale of their struggles and successes abounds in dramatic points. Little Sebastian Bach copying by moonlight the stolen book of clavichord pieces which his elder brother will not lend him; Hadyn acting valet to old Porpora in return for lessons; Rossini in bed writing over again the score of part of *L’Italiana in Algeri*, because he is too lazy to get out and pick up the fallen sheets, or shrugging his Italian shoulders at the audience that storms disapproval of his *Barbiere*; Mozart singing his own *Requiem* on his death-bed; grand, deaf Beethoven turned round by friendly hands at the conductor’s desk that he may see the audience he cannot hear, clapping and screaming their delight in his Ninth Symphony; Schubert scribbling divine melodies out of a sad soul on scraps of paper at a Vienna beer-house amid clatter of glasses and tongues—incidents like these give charm to the biography, and bring out into picturesque relief the character of musicians. From the available resources of anecdote Mr. Crowest has gathered many good stories, taken direct from the foreign text, it may be surmised, as they often read like translations.

So little effort has been made hitherto by English writers to bring music intelligibly home to the general public, that it behoves us to be thankful for small mercies, and to welcome Mr. Crowest’s well-meant effort. Should *The Great Tone Poets* reach a second edition, perhaps the author may remember the apothegm of Bacon that “discretion in speech is more than eloquence.” Grouped against a sound historic background, denuded of frothy and chaotic panegyric, and written in clear English, these memoirs might yet fulfil a useful and worthy mission.

A. D. ATKINSON.

The Paston Letters. Edited by James Gairdner. Vol. II. (London: Edward Arber, 1874.)

It is fortunately no longer necessary to introduce either the Paston Letters or their editor to the world. When the controversy stirred up by the late Mr. Herman Merivale ended not only in the production of conclusive proof of the authenticity of that celebrated collection, but in the discovery of a large number of unprinted letters and documents properly belonging to it, it was felt that the time had come for a new and complete edition of the whole correspondence, while it was not so certain that a really competent editor would be found for letters written in a period which is probably less attractive to the student than any other in our annals. The announcement of Mr. Gairdner’s name, however, set at rest any doubts that may have been felt on this score, and his unique knowledge, alike of the details and of the general bearing of the events

of the epoch, has been thus for the first time utilised for the benefit of his readers.

Taking therefore for granted at this stage of his work, that we have to deal with a good book well edited, it may be worth while to ask what lessons we learn from this second volume, which reaches from the seizure of the crown by Edward IV. in 1461, to his recovery of it in 1471, after the battle of Barnet. In its pictures of domestic life, indeed, we have nothing to equal the *annals* of Margaret Paston’s thoughts of her husband when he was lying sick in London, as we find them expressed in the earlier volume: “If I might have had my will, I should have seen you ere this time. I would ye were at home, if it were for your ease, now liever than a gown, though it were of scarlet.” Nor do we here get so close a peep into the miseries attending the education of the young, as when we hear of a young lady that “she had since Easter the most part been beaten once in the week or twice, and sometimes twice in one day, and her head broken in two or three places.” No wonder Elizabeth Paston sighed for liberation from domestic thralldom, even by marriage with an elderly suitor. She had learned too to have an eye to the main chance. She was “never so willing to none as she is to him, if it be so that his land stand clear.”

The second volume, however, reminds us that a way to escape from such thralldom was then open to young ladies which is now closed to them. Margery Paston fell in love with Richard Calle, her brother’s bailiff. The whole family was up in arms against the girl who proposed to disgrace it by so disparaging a match. Another brother expressed the opinion of the domestic circle when he said: “That an my father (whom God assoil) were alive, and had consented thereto, and my mother and ye both, he should never have my good-will for to make my sister to sell candle and mustard in Framlingham.” In our days such a barrier would probably, except in the case of a very strong-minded woman indeed, have proved insuperable. In the fifteenth century the difficulty could be surmounted with the least possible effort. The bishop had merely to be informed that Margery and her lover had mutually promised marriage to one another. When the bishop had convinced himself that this was the case, the marriage ceremony had to follow as a matter of course.

From these lighter matters we may turn to those domestic difficulties which lay at the root of the political changes with which the atmosphere was full in the years in which the royal authority began to establish itself after the long anarchy of civil war. If we want to understand how Edward secured his throne, and even to understand how there came to be a Tudor despotism with a reinforced Court of Star Chamber and other apparatus of authority, we cannot do better than study the history, as it is here revealed, of the inheritance of Sir John Fastolf.

Fastolf’s heir was John Paston, the husband of the notable lady who loved him even better than a scarlet gown. He was bound by the will to establish in Caister Castle, Fastolf’s own mansion, a college of religious men to pray for his benefactor’s soul. But in those days might was right,

and the Duke of Norfolk, fancying that he should like the house for himself, quietly took possession of it. At that time Edward was just seated on the throne, and Edward had just been reported to Paston to have said in reference to another suit, that

"he would be your good lord therein as he would to the poorest man in England. He would hold with you in your right; and as for favour, he will not be understood that he shall show favour more to one man to another, not to one in England."

Mr. Gairdner—and no one is better qualified to judge—thinks that this was a true expression of the King's intentions. But either he was changeable in his moods, or during these early years he was hardly settled enough on the throne always to be able to carry out his wishes. This time, however, in some way or another, the great Duke was reduced to submission, and Caister was restored to Paston.

In 1465 a new claimant appeared; and claimants, though as troublesome in the fifteenth as the nineteenth century, proceeded in a different fashion. This time it was the Duke of Suffolk who asserted a right to the manor of Drayton in his own name, and who had bought up the assumed rights of another person to the manor of Hellesdon. John Paston was away, and his wife had to bear the brunt. An attempt to levy rent at Drayton was followed by a threat from the Duke's men that, if her servants "ventured to take any further distresses at Drayton, even if it were but of the value of a pin, they would take the value of an ox in Hellesdon."

Paston and the Duke alike professed to be under the law. But each was anxious to retain that possession which in those days seems really to have been nine points of the law. The Duke got hold of Drayton, whilst Hellesdon was held for Paston. One day Paston's men made a raid upon Drayton, and carried off seventy-seven head of cattle. Another day the Duke's bailiff came to Hellesdon with 300 men to see if the place were assailable. Two servants of Paston, attempting to keep a court at Drayton in their master's name, were carried off by force. At last the Duke mustered his retainers and marched against Hellesdon. The garrison, too weak to resist, at once surrendered.

"The Duke's men took possession, and set John Paston's own tenants to work, very much against their wills, to destroy the mansion and break down the walls of the lodge, while they themselves ransacked the church, turned out the parson, and spoiled the images. They also pillaged very completely every house in the village. As for John Paston's own place, they stripped it completely bare; and whatever there was of lead, brass, pewter, iron, doors or gates, or other things that they could not conveniently carry off, they hacked and hewed them to pieces. The Duke rode through Hellesdon to Drayton the following day, while his men were still busy completing the wreck of destruction by the demolition of the lodge. The wreck of the building, with the rents they made in its walls, is visible even now." (Intro. xxxv.)

The meaning of all this is evident. We have before us a state of society in which the anarchical element is predominant. But it is not pure anarchy. Men have a sense

of the duty of submission to the law. We hear of long pleadings in Westminster Hall, of sheriffs issuing replevins, and of decisions given by judges and bishops. But this legal machinery, though powerful in small matters, is powerless in things of greater importance. It can save a cow or deliver a bailiff. It cannot prevent a manor house from being wrecked. Again and again we perceive how the eyes of those who are wronged turn towards the King. Once the owners of a ruined house contrive that Edward in his passage near shall turn aside to view the mischief, in order that he may be moved to redress the wrong. Plainly, there is a notion abroad that a strong and powerful king who will make laws respected is the real remedy for the evil. How this wish was satisfied, the annals of the Tudor reigns testify.

In short, the usual explanation that the dread of a renewed civil war was the main cause of the growth of despotism is insufficient. It was rather the abuse of power on the part of the baronage, and the anarchy resulting from it, which first produced the civil war, and then made a sharp remedy inevitable.

SAMUEL R. GARDINER.

Western Wanderings; a Record of Travel in the Evening Land. By J. W. Boddam-Whetham. Illustrated. (London: Richard Bentley & Son, 1874.)

THE opening of the railway across the continent of North America has poured a flood of enterprising travellers into previously inaccessible regions of the Pacific slope; and as a necessary result in this age of ready writers, we have a succession of books on the subject. The once mysterious land of romantic and stirring adventure has indeed been so much visited and so much written about of late, that we are better acquainted with it than with some of the wilder and more remote districts of Ireland or of Scotland. Nothing but the great extent of the country, and the extraordinary richness and variety of the materials which it furnishes for description, has saved the subject from becoming altogether stale and wearisome from too frequent repetition. It possesses vast prairies, the magnificent ranges of the Rocky Mountains, the Cascades, and the Sierra Nevada, with peaks loftier than the Alps, glaciers and mighty cañons, countless lakes and lovely valleys, geysers, and volcanoes. Arizona, Sonora, and New Mexico contain, moreover, numerous archaeological treasures of extraordinary interest, visited many years ago by Mr. Stephens, and more recently by the author of *The Marvellous Country*; extensive districts, once densely populated and highly cultivated, which have now become barren wastes, studded with the ruins of great cities which bear internal evidence of the handiwork of a civilised race of men who have died out, and whose history is lost in obscurity. And then the old glamour of romance still lingers about Western America; it embraces within its vast limits the homes of the fiercest and most untameable of the Red Indian tribes, the Blackfeet, the Modocs, and the Apaches; and that El Dorado, so persistently and vainly sought by the Spanish conquerors of Mexico, to which native tra-

dition pointed (and no doubt correctly) as the chief source of the wealth which flowed into the treasury of Montezuma. Altogether the resources of this region seem sufficient to supply almost any number of intelligent observers with subject-matter of unusual interest.

The author of *Western Wanderings* has not broken much fresh ground. He tells us little that has not been told already by others who have gone before him. Yet he describes what he has seen in a pleasant easy way, and the illustrations by Mr. Whymper are unusually well executed. This makes us regret the more that the author should not have been able to supply sketches of fresh scenes, such as the Mystic Lake or the Lava Beds, in place of the well-known views of the Falls of Niagara.

The earlier portions of the book, which are occupied by an account of the journey by the Pacific Railway to San Francisco, and a visit to Salt Lake City, are less attractive than the subsequent pages which deal with the wilder life and less known scenery of California and Oregon.

From San Francisco Mr. Boddam-Whetham made the inevitable pilgrimage to the groves of great trees, and the celebrated Yosemite valley. The giant trees of California, the *Sequoia gigantea*, are well known in England under the name of Wellingtonias, and in America as Washingtonias. Enormous numbers have been raised from seed, and are found to grow freely and to thrive almost anywhere. It is an extremely curious fact, that this tree, which produces a profusion of seed, and can be propagated artificially with such ease and success, should in its natural condition be limited to one or two secluded valleys on the western flank of the Sierra Nevada. It has not spread beyond a few isolated spots of a few acres in extent during all the hundreds, nay thousands of years it must have flourished there. There is nothing in the world, perhaps, which strikes one as so strange, so utterly beyond all previous experience as these enormous trees when seen for the first time. The banyan and the baobab of the tropics attain a wide-spreading growth which covers a large area. But the effect upon the mind is as nothing compared with that produced by the gigantic trunks of the Sequoia—vast columns of a girth two to three times that of the Monument on Fish Street Hill, and half as high again; while one fallen monarch must have towered up to a height of 440 feet, i.e. twenty or thirty feet higher than the summit of the cross which crowns the dome of St. Paul's.

Still further south along the valley of the San Joaquin, on the Merced River, lies the Yosemite valley. The special features which render this loveliest of all valleys pre-eminently beautiful, are the grandeur of the lofty cliffs by which it is shut in, which rise vertically to a height of from 3,000 to 4,000 feet, and the magnificence of the numerous waterfalls which stream over these great precipices sheer down into the valley below. There bloom an endless variety of brilliant flowers, amid verdant grasses clustering oaks and maples, and scattered rocks rich in ferns and mosses.

Returning to San Francisco, Mr. Boddam-

Whetham made a short stay there, and then turned his face northwards, passing through the fertile plains of the San Joaquin and Sacramento, on his way to Mount Shasta. These rich grain fields of California, we are told, are being rapidly impoverished by the reckless practice of the farmers. The soil receives neither rest nor tillage; even the straw is burnt; so that land which once yielded eighty or one hundred bushels to the acre, gives now but twenty.

Mount Shasta, although surpassed in mere height by Mount Whitney, another peak of the Sierra Nevada, and by several of the loftiest of the Rocky Mountain chain in British territory, is essentially the grandest of all the western mountains.

Its altitude is 14,500 feet, nearly equal to that of Mont Blanc, but the latter is broken into a succession of peaks, while Mount Shasta is one mighty cone of snow and lava rising up out of the plain, stupendous and alone. The varied tints of this mountain are described as of extraordinary splendour, and add beauty of colour to its supreme majesty of size and form. The Indians of that region regard it with superstitious reverence, as the abode of the presiding spirit of their race, from whom, as their legend teaches, they themselves have sprung. Some hundred and thirty miles north of Mount Shasta, in a desert of sage brush and alkali near the Klamath Lake, are situated the curious Lava Beds, the stronghold where the Modocs made their last and, for a long time, successful stand against the United States troops. The defence of the small band of Modocs against overpowering odds was heroic, and would have commanded general admiration, had it not been sullied by the treacherous massacre of General Canby and his companions. It must be remembered, however, that the Indians had received terrible provocation. Forty of their number had been foully murdered by some white settlers a few years before. They had been driven from their favourite homes on to hated "reservations," and were regularly plundered by the Indian agents of the American Government, who, as our author informs us, take for their motto, "Cheat the Indians while the contract lasts."

The Lava Beds are about three miles long by a mile broad, and are bounded on one side by the Tule lake, on the others by rugged hills and mountains. The principal camp of the Modocs was in a bowl-like depression about an acre in extent, with sloping walls rising to a height of a hundred feet. Behind this basin, and on a level with its rim, there stretches, for the distance of about a mile, a flat surface of lava, apparently level and unbroken, but in reality full of small openings, which widen downwards into extensive caves. These caves communicate with one another and with the basin. This series of volcanic caverns formed an almost impenetrable stronghold. The American troops were surrounded and shot down by enemies they could not see, although they could hear them seemingly beneath their feet greeting them with curses and derisive words. Large bodies of soldiers were defeated with heavy loss again and again by the mere handful of Indians. At length some small guns were brought up, the

lava beds shelled, and the troops, advancing slowly and with the utmost caution, encamped on the ground they won step by step. Eventually, Captain Jack, the Modoc chief, and his companions were driven to surrender, and were tried and hanged at Fort Klamath for the murder of General Canby's party.

The scene which seems to have made the deepest impression upon Mr. Boddam-Whetham is the view of the Mystic Lake in the Cascade mountains, a vast crater filled with water of unknown depth, the walls of this huge basin being vertical cliffs of from fifteen hundred to three thousand feet high. From Fort Klamath the author proceeded to Vancouver Island and British Columbia, by way of the Columbia river. He speaks in the highest terms of the beauty of the scenery on that magnificent and picturesque stream swarming with salmon, and of the extensive forests of valuable timber met with in Oregon and Washington. More fascinating still was the impression produced by the lovely Gulf of Georgia, with its transparent waters studded by an archipelago of beautiful islands, shaped by the elements into curious and fantastic forms, and clothed with luxuriant vegetation.

Mr. Boddam-Whetham did not penetrate very far into British Columbia, but he visited the great cañons of the Fraser, the huge chasms in the mountain ranges through which the mighty torrent has forced its way to the sea. He saw, moreover, enough to convince him of the great wealth of the colony in its unequalled timber, its teeming fisheries, and inexhaustible mineral resources of every kind. Time, and the construction of the railway from Canada to the Pacific, will render British Columbia one of the most valuable of the English possessions.

W. B. CHEADLE.

Tales of the Zenana; or, a Nawab's Leisure Hours. (London: H. S. King & Co., 1874.)

THE title of this work is delusive and misleading. The reader is from it naturally led to expect an instalment of tales exhibiting with more or less detail the inner life of an eastern harem. In this expectation he will find himself disappointed, because, with the exception of a somewhat heavy and far-fetched introduction to the tales themselves, and a closing chapter at the end of the second volume, we have failed to discover anything in this work relating to the mysteries of the Zenana. The introduction to these tales is briefly as follows. A certain Nawab on the western coast of India, called Jilal-ud-din, a feudatory apparently of the Moghul emperor, has a grand vizir named Moye-ud-din, who is represented as constantly in the utmost anxiety lest his rival, the Nawab's Kotwal, should supplant him in that potentate's favour. Each vies with the other in endeavours to obtain grace in the Nawab's eyes, and each is also equally desirous of depreciating the merits of his rival. An Arab vessel from the Persian Gulf happens to put into the harbour of the city over which this Nawab holds sway, and an emissary of the vizir chances to become acquainted with the fact that on board

of this ship there is a Persian lady possessing remarkable personal attractions, and, moreover, that the Arab shipmaster is willing for a consideration to part with his lovely charge. The vizir is quickly informed of these circumstances, and the Kotwal, whose myrmidons have been equally vigilant, is also apprised of the new arrival. Both are aware that the Nawab could not be better pleased than by the accession to his harem of this transcendent beauty. Each, therefore, becomes desirous of purchasing the fair Persian from the Arab ship captain for the purpose of presenting her to their master the Nawab. The plots and counterplots of the vizir and Kotwal are related with considerable skill and gusto. Eventually the Persian lady becomes the property of the vizir, who in due course presents her to the Nawab. The Nawab, poor man, finds to his cost and disappointment that he has entered into the domain of feminine caprice, and he is obliged reluctantly to yield to the desire of his fair enslaver, who declines his proffered hand for a time until a favourable conjunction of certain stars takes place. This brings in the astrologers Hindú and Mahomedan, and the interview between the Nawab and the Gurú and his rival Ibn-ul-Ajib is capitally told. The marriage between the Nawab and the fair Persian is put off for a year in accordance with the lady's wishes, for reasons which, however, the reader does not learn until the end of the second volume. She was loved by and betrothed to a Persian noble named Humza (who is absurdly represented as acting like a sun-worshipper, and this in the time of Nadir Shah!); but Humza's brother Zeki Khan, who is also enamoured of Máhtab (the Persian lady's name, which Mr. Hockley strangely spells "Mheitab"), very unkindly interferes and runs off with her, and ships her off to Cambay, intending soon to follow her. Zeki Khan gets rid of his brother and rival in the orthodox Persian fashion, and appears at the Nawab's court towards the close of the second volume. Máhtab, in the hope, vain as it proves, that Humza might "turn up" and claim her, for she is ignorant of his being killed, makes use of various pretences to put off her marriage with Jilal-ud-din, one of these being that for the space of one whole year she is not to behold the face of living man, except the Nawab, who is courteously excepted from the incidence of this sentence. This condition is, unfortunately for the Nawab, broken; for the lady, when out in her palanquin in the cool of the evening, is one day rudely attacked by a band of robbers. The lady is greatly incensed at this insult, and the Nawab's fury and rage is great. We think the *dénouement* of the plot here is weak, for the Nawab, who is about to execute every thousandth man in the city, unless the offenders are discovered, eventually contents himself with the less sanguinary idea of compelling the heads of the different trades and callings each to relate a story for the amusement of himself and for the delectation of the inmates of the Zenana, including the fair Máhtab herself: and thus the tales are introduced. Had the title chosen been "*Tales in a Zenana*," the reader would, perhaps, have been less apt to imagine he was about to hear some sensa-

tional scandals about the private life of the "Andewan." These tales, forming the main portion of the book before us, consist of seven stories more or less long, somewhat after the style of the *Arabian Nights*, of which, indeed, they might be termed a diluted imitation. Mr. Hockley, we dare say, faithfully constructed from the materials he gathered during his apparently not protracted nor over-successful career in India the stories as now presented to the public. The faults of the stories, as stories, are therefore more attributable to the want of skill of the original Indian story-tellers from whom he received the ideas, than to their English editor. But as serious and faithful representations of Oriental thought and taste, they are very incomplete. Probably the original stories Mr. Hockley heard differ as much from the ones under review as an expurgated edition of Lemprière, suitable for young ladies' schools, is unlike the standard edition. We never heard a "kisehgú," or professional story-teller, in Shiraz or Isphahan, relate any story wherein at least one or two situations did not occur which it would be utterly impossible to reproduce in civilised society, but which, nevertheless, were *de rigueur*. No blame can therefore be attached to Mr. Hockley if the present stories in their English dress do not completely represent what doubtless the originals were.

But we now have to notice what we consider unpardonable. It is a fault that occurs more than once in these volumes. The author has fallen into the very egregious mistake of perpetrating jokes which he must have known would be unmeaning in the original, and at best are very poor in English. As an example we will quote the following, where a play on words is attempted which, in English, is not only deficient in wit, but as the work professes, as it were, to be a reproduction of tales originally related in an eastern tongue, is simply absurd.

Buxoo, the barber, is summoned into Moya-ud-din's presence, who thus addresses him (page 140) :—

"Who is the head of your trade, pray? I desire you will repeat to me if he has summoned your *understrappers* for the purpose of making the necessary explanation."

"My lord," replied Buxoo, "you are pleased to be facetious. *Understrappers*, indeed. And who is the head of my trade? Surely, my lord, your own barber must be considered the king of *strappers*."

"Ay, Buxoo, I dare say your wife thought so when you *chastised* her for presenting your petition."

Lord Stanley writes an introductory preface to these volumes, for what reason is not very clear. From him we learn that Mr. Hockley died in 1860, and we cannot, therefore, hold him responsible for the orthography of Oriental names which we find in these tales. Mr. Hockley, or rather his present editor, whoever he may be, retains such old forms of spelling as "Bahander," "hakeem," "Cotwall," etc. But then we meet occasionally with an orthography which is as appalling as is old Purchas' rendering of "Murtaza Ali," by "Mortis Haly," or that which we find in the *Gentleman's Magazine*, in the account of the tragedy of the Black Hole at Calcutta, where "Suraj-ud-dowleh"

is anglicised into Sir Roger Dowley! What in the name of transliteration does Mr. Hockley mean by the form "Mhamud-abagh"? It looks *primâ facie* more like Irish than either Arabic or Persian. When the present editor has been careful to give us Oriental words according to the modern spelling, such as "Hindús," "Tehran," especially also as he has taken the trouble to give foot-notes of the meanings of some of the words and phrases, besides notices on manners and customs—it is surely not extravagant to complain of such gross blunders on the part either of printer or editor as evinced by the spelling of such words, for instance, as "Ead-gar" for "eedgah," or, better, "Idgah."

Mr. Hockley has with doubtful propriety copied Morier in giving to some of his characters names which in the original would be comic. Thus we have Hakeem Nahil and Hakeem Jehil, also Casee Ahmak, in imitation of Haji Baba's protector, Mirza Ahmak, in that worthy's very admirable biography. Why Mr. Hockley should name one of his ladies "Fareebkhash," and give the same appellation to the master of the good ship *Futteh Mubarak*, we cannot pretend to say, unless, indeed, men made shipwreck with the one as much as under the guidance of the other.

Regarding the stories themselves, the best of the seven is, we think, that related by the head of the butchers. The portraiture of Adeeb Khan, the schoolmaster, surrounded by his scholars, is capitally drawn :—

"The school, which was held in the wide verandah of the preceptor's house, was well filled with boys, whose loud and boisterous repetition of sentences, given out by the master, almost stunned the mother of Ashuk. At the upper end of the verandah, on the ground covered with a square mat, squatted Adeeb Khan, wearing a small keemab skull-cap, with his coat open in front and trousers not over clean, holding in his hand a rattan, without which, I believe, no school was ever known to flourish. The heat of the day, together with the assembly of little urchins around their teacher, apparently much oppressed the indefatigable man, who from time to time fanned himself with the leaves of a book, repeatedly applying the tail of his coat (alkolak) to his perspiring brow."

Again we have the miserly father of "Khair Nyat," the heroine in the same story, drawn with much truth. "Hurrees-al-Alghar" is a character frequently met with in the East.

"At this moment a voice from without the gate cried, 'Tél, Tél!' (oil).

"Ah!" cried Hurrees-al-Alghar, "there comes another fellow to add to my ruin." He was about to send him away when his daughter Khair Nyat came from the house saying, "Father, there is the oilman; we want a fresh supply."

"Oil again. Why, had you not three pice-worth yesterday?"

"Yes, father, but it is consumed."

"Consumed! How?"

"I was unwell last night and kept my lamp burning."

"Was there ever such waste and extravagance! Burned a light because you were sick! Could you not be ill in the dark. However," said he, "buy as much as one pice will fetch, and mind and don't waste it." Saying which, he reluctantly pulled from his girdle a small bag, from which he

extracted the money, which having twirled about between his finger and thumb for at least a minute, he gave to his very extravagant child, repeating his admonition of caution and frugality."

It is chiefly on the merits of such delineations of character that this work is of any value.

BERESFORD LOVETT.

Documents relating to the Times of the Interim. ["Briefe und Akten zur Geschichte des Sechzehnten Jahrhunderts, mit besonderer Rücksicht auf Bayerns Fürstenhaus." Erster Band: "Beiträge zur Reichsgeschichte 1546-1551." Bearbeitet von August von Druffel. (München: Riegersche Universitäts-Buchhandlung, 1873.)]

This book belongs to that very important series of works which has been called into existence by the Historical Committee connected with the Royal Academy of Sciences at Munich. Strong motives have induced its members to undertake the publication of documents relating to German history from 1550 to 1650, chiefly taken from the correspondence of the House of Wittelsbach. It was resolved to divide the unwieldy mass of material, and to take it in hand in detail. After publication of the valuable standard works of Kluckhohn, the *Briefe Friedrichs des Frommen, Curfürsten von der Pfalz* (5 Bände, Braunschweig, 1868-72); and Ritter, *Briefe und Akten zur Geschichte des Dreissigjährigen Krieges, &c.*, Band I, "Die Gründung der Union, 1598-1608" (München, 1870), Herr von Druffel is now commencing the first section of the work.

His task is not an easy one. The mere collection of materials so widely scattered is a wearisome task, and a rare knowledge and sagacity is needed to sift them, that is, to separate what is useless from what is really important, and to exclude everything which is already accessible in print.

Herr von Druffel has executed both part of his task singularly well, and no one who has read with attention this volume of little less than 900 pages will hesitate to congratulate him on his diligence, his accuracy, and the extent of his knowledge. In his collection of materials, in which he has been assisted by Von Löher and Cornelius, he has been chiefly dependent on the contents of the Archives at Munich, with respect to which there are some very instructive remarks in the preface (p. vi.-ix.). Of German archives that of Dresden is especially valuable on account of the explanation it affords of the policy of the Elector Maurice of Saxony. The invaluable records in Vienna, consisting of the correspondence of royal personage, accounts of embassies, &c., threw new light upon the policy of the emperors, records which have been liberally thrown open to students ever since the superintendence of the records has passed into the hands of Herr von Arneth. To complete these collections we have the documents existing at Stuttgart-Cassel (Marburg), Innsbruck and Brussels, and, above all, those volumes of the Simancas archives which were taken to Paris by Napoleon I., and which still remain in the city. In Paris the editor had excellent op-

opportunities of gathering information concerning the German affairs of his period out of French documents; and he was so fortunate as to be able amply to avail himself of the despatches of the French ambassadors to the Imperial court, and those of French cardinals and ambassadors from Rome (Guise, Ferrara, Du Bellay). It was so much the more provoking that the treasures of the Vatican archives remained withheld from this as from other historical works, though something was to be gleaned from the collection of the Vettori MSS. in the State Library of Munich, and from three volumes in the Munich State Archives, consisting of instructions and reports of the Papal nuncios.

Somewhat more rigour might, perhaps, here and there have been exercised in the work of selection, though it may be hard to the learned to omit notice of any new discovery. Altogether apart from the records which this volume contains, a special value is imparted to it by the commentary with which the editor has accompanied the greater portion of it. Whether the subject treated of be the choice of a bishop at Chur, or the plundering of a cloister at Brunswick, or the explanation of the territorial circumstances of Italy, or the ramifications of French politics, the excellent elucidations of the editor never fail the reader. Only here and there do a few corrections apply to the author of the *Deutsche Geschichte im Zeitalter der Reformation*. Much more room for sharp criticism presented itself in the work of Maurenbrecher, entitled *Charles V. and the German Protestants, 1545-1555*, while additions and improvements are added to the *Briefe aus Paris* of Ranmer, and to *Der Fürstenbund und Carl V.* of Voigt, &c.

Concerning the charge made by Herr Druffel (p. 677) against an essay of mine ("Heinrich VIII. und der Schmalkaldische Bund," in *Forschungen z. Deutsch. Gesch.* x.), I will add only a few words. I had no intention of founding upon the document printed in Döllinger's *Beiträge*, &c., i. 22 et seq., and extracted by Ranke (*Englische Geschichte*, i. 203), the assertion, that at the beginning of 1540 the politics of France and the Emperor were momentarily approaching one another, with the object of combating heretics, so as to include England in the impending danger. But I may cite Ranke (*Geschichte Deutschlands im Zeitalter der Reformation*, iv. p. 126), where the words "the apostates from our holy creed" comprise Henry VIII., as well as Ranke's own words *loc. cit.*, p. 130, with which I entirely agree.

What then are the principal points illustrated by this rich collection? Herr von Druffel has done well in taking as his starting point the year 1546, which marks so important a crisis in German history. The personality of Charles V. and the preparations for the Smalkaldic war thus come into the foreground in the beginning of this volume. His circumspection towards Maurice of Saxony in the year 1546 appears conspicuously in No. 57, October 13, 1546. He will not make him an elector until he has proved his fidelity in war, and "et veoir comme ledit duc Mauris se conduyra en l'emprinsse contre le dit Saxon." The preliminaries of the

Smalkaldic war, and the military plans of the Duke William of Bavaria, who for a long time contrived to maintain a neutral position between the contending powers, occupy an important place in the story. On the Protestant side is remarkable simultaneously the trouble of bringing about a marriage between the Crown Prince of Saxony and a Princess of Ferrara, complicated with the endeavours of Prince Christopher of Württemberg to associate the Dauphin with the Smalkaldic League, of which Stälin formerly gave a short account (*Württembergische Geschichte*, vol. iv. 431). Hardly any question arising from the history of the Smalkaldic war has been so much discussed as that of the imprisonment of Philip of Hesse. We know in how much darkness this question is involved, and how often the judgments of historians have varied in imputing blame in this matter. In the present work much is said about it. Specially noteworthy is the letter of Charles to Ferdinand (No. 106, formerly printed by Buchholtz in an incomplete form), as well as Nos. 474, 657, 688. No one can doubt that the Elector Maurice at least must have plainly perceived how little security there was for the Landgrave in the words of the Emperor. The Bishop of Arras evaded every enquiry whether the Emperor would give his hand to the Landgrave after he had demanded pardon, and the fact of his causing this enquiry to be made shows what weight he attached to this formality. On the other hand, it appears to me also certain that the Emperor, while he evaded any distinct explanation as to the duration of the imprisonment, wished to avoid binding himself, and desired to lull the interceding princes into a false security by vague declarations of his gracious intentions for the future.

In the period immediately following the war of Smalkald, nothing in the present volume is of such interest as the transactions in the Diet of Augsburg, which were of equal importance in a religious and a political point of view. All the political projects which at that time stirred the mind of the Emperor were discussed, in particular the project to procure the succession to the imperial dignity for his son Philip, which led to a whole series of negotiations among the members of the Imperial house. No. 678 is especially noteworthy in this connexion, as it abounds in interesting historical and political reflections. Among religious matters, as we might have expected, the "Augsburg Interim" is conspicuous. We know what ill success attended the experiment of provisionally ordering matters connected with religion absolutely by the Emperor's authority. The Catholics did not hold themselves bound by the "Interim," and it met with much opposition among Protestants. Accounts came in from many quarters, telling how little the "Interim" was observed, and what contempt and animosity it encountered among the people (p. 229: "Quotidie novi libelli provocant contra ordinationem, quibus non minus seditio incenditur quam secta defenditur," etc.; pp. 187, 205, 708, 734, &c.). At the same time the complaints of Spanish pride, haughtiness and outrages increased (p. 477). Above all, the stand made by the town of

Magdeburg against the Emperor, the progress of the siege of this "citadel of God," and the military and still more weighty political consequences which this event entailed, are heard of again and again almost from one end of the volume to the other. But simultaneously the great questions of foreign policy exerted their influence. The relaxation of the bond between the Emperor and Pope Paul III. comes out with constantly increasing clearness. It was caused by the efforts of the Pope to extend his domestic power in Italy, and to remove the Council from Trent to Bologna. The intrigues of French policy, and especially the history of the conclave which was opened after the death of Paul III., as well as the election and beginning of the reign of Julius III., are clearly discernible in the records themselves. And while we linger for a moment over the history of the conflict between the Pope and the Farnesi, who were protected by France, our attention is at once arrested by the re-opening of the Council at Trent, of which many accounts are communicated. One of the weightiest questions was how Maurice would comport himself towards the Council. Maurice meanwhile tried to gain time, and took as a pretext the question of the "safe conduct." Even on this ground—as Druffel (p. 844) shows, in opposition to Ranke—he was able to prevent the theologians of Saxony, Württemberg, and Strassburg from composing a universal confession of faith such as they might have offered to the Council.

For Maurice had already so far prospered in the secret planning of his ambitious schemes, that the moment of breaking with the Emperor and laying aside the mask drew near. The newly-disclosed records enable us to gain a deeper insight into the perplexed game of political intrigues of those days, which Cornelius has lately endeavoured to sketch in several valuable works, confirmed by the documents which are printed here *in extenso*. Presently the charge of carrying out the ban against Magdeburg gave Maurice the best opportunity of bringing about a decisive struggle, and at the same time of keeping the Emperor in the delusion that he might continue to reckon on his fidelity. Vain were the warnings which came to the Emperor from the Queen Maria, from his brother Ferdinand, from the faithful Lazarus Schwendi, who anxiously tracked the steps of Maurice (Nos. 643, 801, etc.). He persisted in his incredible blindness, and, notwithstanding the advice of Granvella, who had at last become suspicious, went to Innsbruck, where ruin overtook him. Meanwhile Maurice, while he went to work on all sides with diplomatic cunning, had leagued himself with the German princes, among whom an alliance against Charles V. already existed, and at the same time further advanced his negotiations with France. ALFRED STERN.

The Maid of Killeena and other Stories. By William Black. (London: Macmillan & Co., 1874.)

It is doubtful whether there be at the present time any greater proof of courage and self-denial than the writing of a good novel.

For, in the first place, any person who commits this deed must be well aware that, as a rule, the people who are able to appreciate his work will not read it, and that the people who do read it will not be at all grateful to him for his trouble, being usually incapable of discerning good work from bad. And, in the second place, the chance which even a good novel has of living, of being read more than once, and, in short, of taking rank as literature, and not journey-work, is infinitesimally small. The mass of published novels is so enormous, and the axiom that novels are to be read and thrown aside is so generally accepted, that even really good and distinguished works are apt to be swamped in the torrent of contemporary trash, without reaching their natural home, the bookshelves of persons who really read. A poet or an historian will probably not be read, but he will be remembered; the novelist has the much more ignoble and unsatisfactory fate of being probably read and certainly forgotten.

Nevertheless there are still people here and there (a faithful, or it may be foolish, few, among whom we are content to rank ourselves), who think of the novel as of a possible and legitimate form of literature, and who are grateful to the rare artist who, now and then, has intelligence and self-respect enough to take the same view of his profession. It is unnecessary to say that Mr. Black is such an artist, and that he is probably the most considerable of the class now living and writing. If we were asked to specify his merits, we should say that he has, of all novel writers of the present day, the clearest and justest conception of what a novel should be, and that his hand is surer than that of any other writer in combining the four constituent elements of plot, character, description, and dialogue. Many novelists of great special power ruin the general effect of their work by giving that power too much rein, and Mr. Black himself has been charged, we think unjustly, with committing this fault in regard to description. But in other points he is singularly irreproachable. He has, we perceive with thankful gladness, no moral purpose whatever; indeed, we should doubt his having any principles at all. He never shoots sententious generalities at us in the manner of some writers, whose works one feels inclined to print with blank spaces, filled in with "Here applaud," or "This is a fine thing," in italics. He does not mistake a novel for a sermon, or a piece of polemic, or a drama, or a poem. And if it be true that he has never yet produced what can properly be called a masterpiece, it is equally true that there is no one from whom a masterpiece, some time or other, can be so confidently expected.

The present volume, however, does not contain—and indeed has no pretensions to contain—any such masterpiece, though it illustrates very well the merits we have mentioned. It is simply a collection of studies and sketches, generally graceful, but always slight. Of these sketches, "A Fight for a Wife" is amusing and pleasantly written, but rather burlesque, and even improbably burlesque. "Queen Tita's Wager" has not this drawback, and is very perfect in its quiet kind. But the "True Legend of a Billiard Club" is very much the

best of the three, and could scarcely have been better. Perhaps the only fault to be found with these is the echo not only of the manner, but also of the mannerisms, of Thackeray. Mr. Black could hardly have chosen a better model, but he might have imitated more wisely. "This young person," "this small and gentle creature," and so forth, are dangerous phrases if used too freely, and even from the master we had them, if it were possible, a little too often. *The Strange Adventures of a Phaeton* were not improved by this sort of thing, and it would be a great pity if the mannerism became stereotyped.

But the *Maid of Killeena* is quite Mr. Black's own. The hero is something like the hero of the finest of the tales in the *Earthly Paradise*—

"A loiterer in the spring-tide sun,
A do-nought by the fireside
From end to end of winter-tide,
And wont in summer heats to go
About the garden to and fro,
Plucking the flowers from bough and stalk,
And muttering oft amid his walk
Old rhymes that few men understood."

Being as he is a Hebridean Scot, the natural end of this sort of thing is that he should be sent by his good-natured, if less gifted brethren to Glasgow, that so he may obtain the position of dominie. The attainment of this eminence, the consequent success of his love for the Maid of Killeena, and what thereafter befell, Mr. Black has drawn as few but he can draw. There is very little, hardly any, parade of scenery, but the surroundings are indicated with excellent skill, and Ailasa Macdonald, the heroine, is at least as charming as Mr. Black's heroines always are, perhaps more charming than any of them since Coquette. In short, the stories are, with hardly an exception, very excellent *parerga* for a man of genius. Let us hope that Mr. Black will give us the *ergon* at his next appearance.

GEORGE SAINTSBURY.

MINOR HISTORICAL BOOKS.

King and Commonwealth: A History of the Great Rebellion, by B. Meriton Cordery and J. Surtees Phillpotts (Seeley, Jackson, & Halliday), is a useful and readable account of the period from the calling of the Long Parliament to the Restoration of Charles II., with preliminary chapters on the preceding history of the times of the first two Stuart kings. The view taken of political questions is in the main that taken by Mr. Forster, and those who think that Mr. Forster's views must be subjected to considerable modifications can hardly expect to see those modifications as yet adopted in a book prepared for popular or scholastic use. Though the references given are often too vague, the accessible materials appear to have been diligently consulted, and the maps of the battle-fields considerably enhance the value of the book. Mr. Phillpotts states that he hopes that allowance may be made for errors, on the ground that "the fact that the Stuart period has been set for the Oxford and Cambridge certificate examinations of this year, has made it necessary to print off the book for immediate use." Those who are preparing for these examinations may be fairly congratulated on the assistance thus offered to them. But it may be pointed out for their benefit that the omission to state in the account given of the New Impositions at p. 15, that the original duty on currants had been imposed by Elizabeth without consent of Parliament, throws the *onus* of the

charge of illegality unduly on James, an unfairness which is increased by the subsequent omission to state that his action was sustained by the Court of Exchequer. Further on we have in a note to p. 30 an ingenious explanation of the difficulty of the light incidence of a subsidy which was nominally an income tax of four shillings in the pound. The subsidy, say the authors, was levied, not on a valuation made in the reign of Charles I., but on a valuation made in the reign of Edward III. Are they not thinking of fifteenths? For their explanation seems to be overthrown by the clause in the Subsidy Acts which directs the Commissioners to "enquire of the value of the substance after the usual manner . . . without respect of any former taxation."

The key to Charles's later constitutional position is to be found in a better understanding of the events of the session of 1629 than the writers of this book can be expected to arrive at. But there is one document not even mentioned in their work which is indispensable to a fair historical conception of these events. Let them open the Book of Common Prayer and, reading the Declaration prefixed to the Articles, remember that it contains the policy, as opposed to the Commons' policy of pure suppression of unpopular opinion, upon which Charles met his Parliament. It is easy to find objections to the policy thus shadowed forth, but it at least should have enabled the authors to understand, better than they seem to have done (p. 387), how it was that Wentworth came to throw himself unreservedly on the King's side; though even this would perhaps be of little avail until the old, and, it must be acknowledged, universally believed absurdities about the Petition of Right being treated as a dead letter in the spring of 1629, are satisfactorily exploded.

MR. A. OUTBILL's pamphlet, *Petition of Right: an Inquiry into its History and Nature*, is an historical investigation into the modes in which the subject obtained redress under the Plantagenet Kings, when wronged by the Sovereign or his ministers. Holding it to be advisable that the State of the present day should be liable to a greater extent than is now the case to make recompense for damages done to individuals, he argues that to proceed in this course would be in accordance with the spirit of the earlier law. For the greater part of the reign of Henry III., he contends, the King was liable to be summoned to submit his case to his own courts, the practice of approaching him by a petition of right being introduced either by Edward I., or by his father at the close of his reign when he was acting under Edward's influence. But even then "the word *petitio* did not mean, and was not understood by the ancient lawyers to mean, a *prayer*." It was rather a demand that right might be done to which the King was bound—*quasi a lege compulsus*, according to Bracton—to listen, and to do justice to the person wronged.

The Life of Otto von Guericke (Magdeburg: Baensch), the inventor of the air-pump, written by the late Herr Hoffmann, has been edited by Dr. J. O. Opel. As a citizen of Magdeburg who took a leading part in the politics of the place from the days preceding the sack by Tilly's army to the days when the city was incorporated with the dominions of the Elector of Brandenburg, Guericke lived to take part both in the events which led to the dissolution of the political union of his fatherland, and in that union with the House of Brandenburg which was afterwards to lay the foundation of the modern unity of Germany.

THE author of *The House of Stuart* (Society for Promoting Christian Knowledge) resembles those artists who try to paint before they learn to draw. He contrives to make himself interesting enough to satisfy the young people for whom the book is intended. But a writer who thinks that James I. sent volunteers to Holland "to assist Prince Maurice, the son of the Elector and a

Elizabeth of England," and that these "were speedily followed by 12,000 more commanded by Lord Mansfield," must excuse us for expressing an opinion that his book is likely to be more amusing than instructive.

DR. A. FOURNIER, in his *Abt Johann von Viktring* (Berlin), has instituted a searching enquiry into the text and historical authority of the *Liber Certarum Historiarum*, a book of considerable authority for Austrian and Carinthian history in the end of the thirteenth and the beginning of the fourteenth centuries.

DR. LEONARD SCHMITZ's *History of Greece* for Junior Classes, in Collins' School Series (Collins, 1875), gives little boys the whole history, from the mythical period to the accession of the present king, in 193 small pages. The work of compression is effected by the abandonment of any attempt to interest the youthful reader. If boys can be induced to study it, they will doubtless know a good deal about the skeleton of Greek history. But we suspect that if Dr. Schmitz attempts to bring them up to their work, he will have to use the means which Xerxes employed to induce his Asiatics to fight the Spartans at Thermopylae. Another book of the same series, Mr. Dawe's *Landmarks of General History in the Christian Era*, attempts a still more difficult task. But the result is hardly sufficiently satisfactory to give the writer a claim to challenge the possession of a field which has recently been occupied by Mr. Freeman's *General Sketch of European History*.

Alfred Dove, *die Doppelchronik von Reggio und die Quellen Salimbene's*. 8vo. (Leipzig.) Of all the Italian chroniclers of the thirteenth century, Fra Salimbene de Adamo, a citizen of Parma, who in 1238 entered the Franciscan or Minorite order, and lived at Reggio after 1281, is perhaps the most important, and certainly the most interesting. His chronicle, which bears throughout a subjective character, and of which so much as has been preserved relates to the years 1167-1287, is important not only on account of the facts which it recounts, but still more from the peculiar manner in which the author relates them. Possessed of a rich experience of the world and knowledge of mankind, and casting his eyes freely upon the manifold phenomena of life—we have, for example, no better source of information for the fashions and costumes of the thirteenth century—this monk, in his quiet cloister, follows with a lively interest and a quick understanding the changes and chances of that important historical drama which has been enacted during his lifetime, and accompanies his account of them with most valuable expressions of opinion, which allow us to see clearly into the spirit of the writer, and of the order to which he belongs.

Important as Salimbene's work is, nothing has hitherto been done for its critical elucidation; nor have we hitherto had any satisfactory information on the relation between Salimbene's work and the other chronicles of Reggio. This investigation has at last been made by Herr Dove, and a satisfactory solution of most of the existing difficulties has been arrived at, although there may still remain some doubts on points of minor consequence. His work is one of the greatest interest and merit. At its close he intimates the possibility that he may proceed to a critical edition of Salimbene, of which there is great need, after the defective edition of the *Parmesan Affó*. So it is to be hoped that the learned and clear-sighted author of the present work will keep his promise as soon as possible.

Beiträge zur Geschichte der Kreuzzüge. Von Reinhold Röhricht. 1. Band. (Berlin.) Dr. Röhricht's book, which we announced some time ago in these pages, has now appeared. The first volume is divided into three different parts. The first part contains a revised and improved edition of a treatise formerly published by Dr. Röhricht, on the Crusade during the reign of Frederick II., in 1228; the second gives an ac-

count of the battles between Saladin and the Christians in 1187 and 1188. In both is to be recognised a diligent and careful study of the Arabian sources of information, which in the earlier accounts of these battles were not sufficiently made use of. The third part is particularly important for students of the Oriental languages. It contains the fragments of a translation of the work of Kamal-ad-dén, *Die Sahne der Geschichte Halebs*, "The Cream of the History of Haleb," which until now have remained unprinted. The translation is said to have been done by Silvestre de Sacy, the greatest Oriental scholar of France, and indeed of his time. It is to be found in manuscript in the library at Berlin. De Sacy's extracts from the work extend from the year 1095 to 1174, and are of the greatest value for the history of the Crusades during that period, and therefore we are assured that everyone will feel that all thanks are due to Dr. Röhricht for opening up such a source of information to us.

EDITOR.

NOTES AND NEWS.

MR. ROBERT BROWNING's new poem, entitled *Aristophanes' Apology*, is now in the printer's hands, and will very soon be issued by his publishers, Smith, Elder and Co.

Under the title of *The Royal North Gloucester*, Mr. W. J. Crippe, a captain in that regiment of the Militia, has just published an account of the regiment from the date of its formation down to the year 1872. In the introductory chapters some interesting notes are given on the early history of the establishment of the English Militia derived from the public records and other authentic sources; beside these notes, Mr. Crippe's remarks on the relation of the Militia to the regular army, as contained in the concluding chapter, make an otherwise local subject of interest to the general reader. Two curious woodcuts from the British Museum Library, representing Militia-men in the time of George II., are added as illustrations.

We understand that Mr. J. A. Symonds is engaged in printing the first part of a book to be called *The Renaissance in Italy*, and that this volume will shortly be published by Messrs. Smith and Elder. His object is to set forth some conditions, social and political, of the Italian states in the fourteenth and fifteenth centuries. This section of the work will in course of time be followed by a review of Italian art, scholarship, and literature during the Renaissance.

The second volume of Mr. Macleod's *Principles of Economical Philosophy* will be published next week.

BESIDE the primers of literature and history in Mr. J. R. Green's series that we mentioned last week, there is to be a primer of Greek literature by R. C. Jebb.

THE Palaeographical Society has decided on issuing an Extra Series, consisting of facsimiles from Oriental MSS., the terms of subscription to be half-a-guinea for members of the society and fifteen shillings for non-members. Professor W. Wright, of Cambridge, has consented to undertake the selection of the specimens, and to superintend the printing of the plates; and as soon as one hundred names of subscribers have been secured the preparation of the first part will be proceeded with. The series is intended to include Hebrew, Samaritan, Syriac, Mandaitic, Aethiopic, Arabic, Persian, Armenian, Zend, and Sanskrit MSS.; and perhaps, ultimately, for the sake of greater completeness, Phœnician, Himyaritic, and Indian inscriptions. Subscribers' names will be received by Mr. E. Maunde Thompson, British Museum.

THE *Clio* of December 21 (Old Style) contains a Greek translation by J. N. Valetta of Professor Max Müller's article on *Wolf-Children*, published in the *ACADEMY* for November 7, 1874. Like all that M. Valetta writes—for instance, his translation of

Otfried Müller's *History of Greek Literature*—this translation is written in a Greek entirely free from modern corruptions, and, but for certain constructions, not unworthy of Plutarch.

PROFESSOR SCHRADER, of Jena, the well-known German Assyriologist, has been elected member of the Royal Society of Sciences of Saxony.

ON the 8th of November last the British Minister was received by the Shah for the purpose of delivering a letter of the Prince of Wales, in which His Royal Highness expresses his thanks, and the great delight he felt at receiving it, for the present of the Shah's *Diary* of his journey to Europe. The *Gazette* says that His Royal Highness writes in his letter "that English translators have translated the book into English." Another paragraph in this *Gazette* (it is of November 18 last) mentions that the French Minister had an audience and presented to the Shah the thanks of Marshal MacMahon for the *Diary*, which the Shah had sent as a souvenir. For some time past the last article of the *Gazette* has always been a chapter or so of the wonderful adventures of "the Swiss Robinson," translated from the French by the editor of the paper, the Saniä-ud-dowleh.

IN our last number (p. 53 col. b) a misprint occurred in reference to the "Foreign Enlistment Act" of 1819, for which 1820 was accidentally printed.

THE following Parliamentary papers have lately been published:—Appendix to Reports on Vienna Exhibition, Maps and Plans (price 6s.); South Australia: Report of Commission on Intestacy, Real Property and Testamentary Causes Acts (price 1s. 10d.); Report of H.M. Consul-General in Siam (price 1d.); Commercial Reports of H.M. Consuls in Japan, 1873 (price 8d.); Statistical Abstract relating to British India, from 1864 to 1873 (price 5d.), &c.

THE German papers announce that the distinguished African explorer, Dr. Georg Schweinfurth, has been appointed by the Khedive General Director of all the large collections, museums, and other scientific institutions of Cairo. He is to leave Berlin in February to enter upon his new duties in the Egyptian capital, where another eminent German, Professor Brugsch of Heidelberg, has for more than two years occupied the honourable position of State Historiographer to the Viceroy.

THE *Rivista Europea* for this month notices the discovery of some interesting papers in the criminal archives at Rome, lately opened up by the Italian government. Among others there is an inventory of the personal possessions of Michel Angelo at his death, containing a list of his unfinished statues and cartoons. It is hoped that the publication of this will be a feature in the approaching centenary of Michel Angelo. There are also mentioned as discovered the process, against the Caraffas and the enquiry into the poisoning of Cardinal Ippolito de Medici. These records were found in great disorder, many of them lying on the pavement and almost ruined by the damp. This neglect has probably saved them from being made away with by the Papal Government.

IN the same journal Signor Attilio Hortis, by a new reading of a passage in Petrarch, clears him from the imputation of jealousy towards Dante, and a desire to depreciate his character. Petrarch (*Rerum Memorandarum* lib. ii. cap. 3) is the authority for the story about Dante's surliness at the court of Can Grande. The passage as printed in all the editions of Petrarch runs: "Dantes . . . vir vulgari eloquio clarissimus fuit, sed moribus parum per contumaciam, et oratione liberior quam delicatis ac studiosis aetatis nostrae principum auribus atque oculis acceptum foret." From an examination of the MSS. in the Laurentian Library at Florence, especially of one which is supposed to be by the hand of Candido Decembrio, Signor Hortis establishes the true reading of the words italicised to be, "sed moribus parumper contumacior," and also "fastidiosus" for "studiosus." In this way the passage is a reflection on

Can Grande rather than on Dante. Signor Hortis also publishes for the first time a Latin poem in honour of Dante attributed to Petrarca, existing in the Archivio di Stato at Florence.

FROM Trübner's *Oriental Literary Record* we take the following items: Mr. Robert B. Shaw, Her Majesty's Resident at Kashghar, is printing, under the sanction of the Indian Government, a sketch of the grammar of Eastern Turki as spoken in Kashghar and Yarkand, together with a vocabulary containing about three thousand words and some prose examples, being extracts from an old Turki book, obtained from one of the Mussulman shrines near Kashghar. This book professes to give the history of the introduction of Islam into Kashgharia in the tenth century of our era, and of the lives and wars of the early Muhammadan kings of that country before the time of Changiz-Khan.

MR. BURNELL has been engaged on a large manual of South Indian Palaeography. Fourteen plates are finished, and the book will be completed in 1875. It will be a quarto with about one hundred pages of text, and twenty illustrations.

A *Dictionnaire et Grammaire de la Langue Cris*, par le Rév. Père Albert Lacombe, has been published at Montreal.

MESSRS. TRÜBNER AND Co. will shortly publish *The Romantic History of Sakya Buddha*, translated from the Sanskrit into Chinese by Dīnanakuta (A.D. 600), and from the Chinese into English by the Rev. Samuel Beal. The same firm has in the press *A Practical Handbook of the Uriya or Odiya Language*, by T. J. Maltby, of the Madras Civil Service. They also announce, as in preparation, *The Geographical Dictionary of Abu Obeid El-Bekri*, the text carefully collated with the Leyden, Cambridge, Milan, and British Museum codices, and edited by F. Wüstenfeld, Professor of Arabic at the University of Göttingen; *The Poems of Hafiz of Shiraz*, translated from the Persian by Herman Bicknell, and illustrated by J. R. Herbert, R.A.; and a second edition, revised and enlarged, of Dr. Caldwell's *Comparative Grammar of Dravidian or South Indian Family of Languages*.

D. FRANCISCO DE CÁRDENAS contributes to the *Revista de España* some papers on the ancient Spanish taxes considered as the result of territorial lordship. The details respecting the *diezmo* or tithe show that in its origin it was purely civil, paid directly to the lord of the soil as rent, to the Caliph as tribute, and afterwards to the king or Christian chief. The churches were not originally supported by a taxed tenth of the substance of the faithful, but by voluntary offerings. The plan does not seem to have worked badly, as we are told that the second council of Braga condemned the custom of speculative church-building, in which religion was farmed by persons who built the fabrics, paid the clergy, and pocketed the proceeds of the offerings.

DR. KARL GOEDEKE, of Göttingen, has been discussing in a recent number of the *Allgemeine Zeitung* the long mooted question whether Shakespeare's Sonnets were addressed to a man or a woman. He regards the hypothesis of their having been written to Lord Southampton as utterly untenable, and attempts to show that probability and almost every consideration that can be brought to bear on the question, favour the assumption that Anne Hathaway, the much maligned wife of the poet, is the "friend and love" to whom he has addressed his impassioned verses.

THE Christiania correspondent of the same journal states that a sealed packet had been deposited some years ago in the Norwegian State Archives by the late Professor P. A. Munch, with directions that it was not to be opened till after the death of Father Theiner, the German librarian of the Vatican, lest the publication of the documents which it enclosed should bring upon that great scholar the displeasure of the Papal Govern-

ment, in whose service he was. It is rumoured that this packet contains a report of numerous highly interesting historical and literary treasures in the Vatican Library, which the Norwegian professor had been enabled by the permission of Father Theiner to examine and describe. It is proposed at the next meeting of the Storthing to ask for a grant to defray the cost of publishing these documents, together with the collected works of Professor P. A. Munch, which, in accordance with a previous resolution of the Chambers, are to be printed at the expense of the State, under the editorship of Dr. Storm.

SINCE the appearance of our note on the centenary of the art of printing which was lately celebrated at Valencia, our attention has been directed to a notice, which was contained in a recent number of the *Allgemeine Zeitung*, of the contest going on at present between Valencia and Barcelona for the honour of having possessed the first printing-press ever used in Spain. It would appear from this report that a sharp paper war has been raging, since the month of June, 1874, between Don Jose Maria Torres, Head Librarian at the Library of Valencia, and Don Antonio Boraful, the former defending the claims of his native city in the *Bolentin-Revista del Ateneo de Valencia*, and the latter trying to establish the pretensions of the more northern University city in the *Revista Historico-latina*. Whatever may be the real merits of the case, it seems certain that printed books were completed at very nearly the same date in both cities; and that the presses in use were under the direction of Germans, to whom the Spaniards were indebted for their earliest specimens of printing. The *Trobes en Lahor de la Verge Maria* (Valencia, 1474), to which we referred in last week's ACADEMY, does not give the name of the printer, but it is admitted by Spanish scholars that there is every probability for assuming that this curious little work was printed by a German, Lambert Palmart, whose name, with that of a Castilian coadjutor, Alfonso Fernandez de Cordoba, appears on the title-page of a Valencian translation of the Bible, which was being printed between the spring of 1477 and that of 1478. From that time till the beginning of the sixteenth century a long list of Germans is to be found among the printers of Valencia. As far as has been as yet definitely proved, the earliest book printed at Barcelona appeared in 1475, and bears the name of a German printer, "Spindeler," probably the same person as the "Squindeler" who printed other early Spanish books. In 1475 a printing press was opened at Saragossa by a native of Flanders, who is referred to as "Master Matthäus," by Father Mendez in his *Tipografia Española*, which was re-edited and enlarged by Dionisio Hidalgo in 1861 (Madrid).

THE *Journal Général de l'Imprimerie et de la Librairie* gives some details of the additions made to the National Library in 1874. Among the MSS. are the autograph copy of the translation of Martial by the Marquis de Vilette; a collection of charts and documents relating to Champagne and Brittany, from the twelfth century; a *Nobiliaire d'Auvergne*, drawn up in 1086; the copy of an Arabic MS. containing the *Septennarii* of Hippocrates with Galen's Commentaries; a copy of the catalogue of the chief library of Tunis; a collection of charters of the Seigneurs de Mayenne; a collection of original letters of Huet; a fragment of a moral treatise in French of the fifteenth century; fragments of an early copy of Marco Polo; and about 900 verses of Mainet, a *chanson de geste*, of which no MS. was believed to exist, and which is known only by an imitation in German verse of the thirteenth century. Mr. Ormsby Gore has allowed a copy to be made of his collection of letters of the twelfth to the fourteenth century, bearing the name of Richard of Bury, which contains information bearing on the history of Guyenne in the thirteenth and fourteenth centuries. Among additions to the department of Engravings are

two volumes of photographs of pen and ink drawings by M. Buisson of members of the National Assembly, published under the title of *Monuments Souverains*; while the department of Proofs has been enriched with proofs before letters of engravings by MM. Henriquel, Danquin, Gaillard, Patunty, de Rochebrune, Maxime Lalanne and Leg

ROBERT CLARKE AND Co., Cincinnati, Ohio, who are the authorised publishers of the U.S. State Reports, have notified that they will give the public a series of reprints of legal cases. Of this series, three have already been issued: Montesquieu's *Spirit of Laws*, including the memoir and analysis by D'Alembert; *The Doctor and Student*, by St. Germain; and the *De Legibus Legum Anglica*, by Fortescue. Nothing has been attempted than to present a faithful reprint of the best editions of these authors, so that the editorial labour required for their production must have been small, but the publishers have done their part in a most satisfactory manner. The price of each volume is three dollars. We may add that of Fortescue's celebrated treatise, so often quoted from and seldom read, no edition has appeared in England since that of Ames in 1825, of which this is a republication, so far as the translation and notes are concerned; and that it sadly needs re-editing from the standpoint of our present knowledge.

IN the *Edinburgh Review*, Mill's *Essay on Religion* are reviewed by the ghost of Some Jeremy, rather more modest but as shallow as ever. There is a very learned article on Lusio Pilaris and Lawn Tennis; the latter game, in the judgment of the reviewer, is too much based upon racket. The article on Leonardo da Vinci is chiefly remarkable for the stress laid on the side of his nature which it would be easy to call servility. There is an uncritical article on Mr. Cox's application to Greek History of an uncritical amalgam of Cornwall Lewis and Max Müller. A very unauthorised reviewer of the *Life of the Prince Consort* maintains that Sir Henry Bulwer's wish to carry through the Coburg scheme, to which his own Court and Government were indifferent, if not hostile, was the occasion of the breach of faith on the part of the French Government.

WE have received *The Elements of Geometry in Eight Books*, Part I., by L. J. V. Gerol (Longmans); *Church and State*; or, *Christian Liberty*, by A. Welby Pugin (Longmans); *The Papal Encyclical and Syllabus*, literally translated, reprinted from the *Daily News* (Bradbury, Agnew & Co.); Goethe's *Hermann and Dorothea*, trans. M. J. Teesdale, second edition (F. Norquist); *Cenni sull'Agricoltura della Sardegna* (Cagliari: tip. Timon); *The Dramatic Works of William Shakespeare*, with Biographical Introduction by H. Glassford Bell, Vol. I. (Collins).

THE subjoined letter from Sir Charles Lytton to Lord Hatton will serve to illustrate what some have termed the overdrawn description by Macaulay of the results of Monmouth's rebellion:

"at Taunton October 28. 18."

"My Lord,
I thought it unreasonable to divert you from y^e enjoyn^{mt} of a new married bed, w^{ch} y^e estate of this place, w^{ch} have bene nothing but complaints of y^e violence of our predecessors to y^e country in all kinds, both as to the persons as well as goods, such as I have scarce known practised at any time in our former civil warrs & w^{ch} I cannot but believe we shall heare more of when y^e Parliament meets, and of the execution of so many of y^e traitors heere. Is it one lump and all q^{tered}, and more every day in other parts of y^e countrey, w^{ch} will be to y^e number of near 800, and most of they^r q^{ters} are and will be set up in y^e townes and highways so y^t y^e countrey lookes as if one passes already like a shambles. You may think what it will be when all is done. Those who suffered heere were so far from deserv^{ing} any pity, at least most of 'em and those of y^e best fashion (unless they speake more charitably it be most greivous) that they shewd no shew of repentance as if they died in as ill cause, but iustified they^r Treason & gloried in it."

Here is another bit from the same correspondence:—

"June 11 88 London.

"Yesterday 5 minutes before 10 in y^e morning the Queen was delivered of y^e Prince of Wales. I come now from seeing him as he was undressing & he is a delicate fine boy, very well complexioned and looks healthy and sprightly. He is to have no wet nurse."

THE current number of *Vanity Fair* (Jan. 23) contains an article from a French correspondent entitled "Le Salon de la Princesse Mathilde," which supplies a good deal of intimate information with regard to contemporary literary and artistic characters, including Renan, Sainte-Beuve, Victorien Sardou, &c.

NOTES OF TRAVEL.

CAPTAIN ELTON, with Navigating Sub-Lieutenant Pullen, of the *Shearwater*, explored and surveyed the delta of the Rufiji a year ago, and their narrative was read at the meeting of the Geographical Society on Monday week. These officers took soundings across the main stream of the river above the delta. This was a year before Mr. Stanley's recent excursion to the Rufiji delta; and Mr. Stanley did not go nearly so far up the river as Captain Elton, or as Dr. Kirk did some years previously. Mr. Stanley thinks that the Rufiji is a great navigable river, the trade of which might be wonderfully developed. Captain Elton, on the contrary, basing his opinion on soundings carefully taken and information collected, found that the Rufiji, like most African rivers, was a delusion and a snare; that, though there were no rapids, sandbanks were numerous; and that there was not more than four or five feet of water in the channel. Mr. Stanley made a similar mistake in the case of the Wami river, which he reported to be navigable for several hundred miles, and considered it to be the future means of water communication with Central Africa. A subsequent surveying expedition from H.M.S. *Briton* succeeded in getting twenty-three miles up the Wami, at which point the whale boat grounded, the pinnace not getting so far. At low water the mouth of the Wami may be easily forded, and is scarcely ankle deep. These instances show the necessity for surveys by experienced officers before any conclusions can be formed as to the navigability or otherwise of African rivers.

THE thirty-fifth meeting of the Verein für die Deutsche Nordpolarfahrt, which took place at Bremen on December 27 last, was convened for maturing a plan for a new German Arctic Expedition. If the necessary funds can be collected it is intended that the expedition shall sail in June, 1875; if not, in June, 1876. The expedition is to consist of two steamers of about 300 tons burden, with crews of from twenty-five to thirty men. Both will carry scientific men. To the officers and crew of one vessel will be entrusted the exploration of the deep fiords on the east coast, running into the interior of Greenland. The other steamer is to push northwards along the east coast in the direction of the Pole; and to send out sledge parties, in the same direction, from the furthest point reached by the ship. The expedition will be provisioned for three years. It will be necessary either to buy or to build the steamers, as there are none suitable for the service in the Imperial navy. The cost of building, including engines, is estimated at 150,000 thalers. The provisioning, stores, and instruments will bring the whole outlay up to 300,000 thalers. It is considered that the departure of the German expedition in June, 1875, is a matter of great importance, because in that month the English Arctic Expedition will sail for Smith Sound and the western coast of Greenland, and the two might co-operate in the scheme of observations, as well as in the discovery of the northern side of Greenland. The Bremen Society will submit this scheme to the German Geographical

Societies and other learned bodies, so that all well-wishers of German polar discovery may use their best endeavours to further the good cause. We heartily wish them success.

Two important Russian works of travel are now passing through the press. The first contains the results of the late M. Fedchenko's explorations in Kokand and on the Alai plateau, and is a work of the very first importance to all students of the geography of Central Asia. It is being edited by M^{me}. Fedchenko, and will be illustrated by her sketches, and by a map. The second is a narrative of three years' travel in Mongolia and the Tongout country, by Colonel Prshewalsky. The second and third volumes of this work will be devoted to meteorology, zoology, and botany. The first volume contains the narrative of Colonel Prshewalsky's travels. This officer penetrated in the direction of Tibet as far as Lake Kokonor, of which he gives a full description. The importance of both these works, not only to geographical students, but also to Indian statesmen, can scarcely be over-estimated. Efforts have been made to publish them both in English, and it is a lamentable sign of the want of insight, as well as of enterprise among English publishers, that it has not been found possible to make an arrangement with any of them for the simultaneous publication, in St. Petersburg and London, of works of such great value.

CAPTAIN NARES arrived in England, from Hong Kong, on Saturday the 16th, having left the *Challenger* on December 10. He has since been busily occupied at the Admiralty with the arrangements for the Arctic Expedition. On the 16th, also, Commander Markham returned from Dundee, after having engaged six ice quarter-masters from among the best whaling seamen of Dundee and Peterhead, three from each port. It has been arranged that Commander Markham shall be in the advanced ship with Captain Nares; and Captain Seymour will be appointed to the second ship. The appointments of several other officers to the Arctic Expedition were made on Wednesday last, including Lieutenants Aldrich, Gifford, Parr, May, and Rawson, two Assistant Paymasters in charge, and four engineers.

COLONEL GORDON has discovered the real character of Abou Saoud, the slave-dealing ruffian against whom he was warned by Sir Samuel Baker, but who was nevertheless engaged for the expedition. It is fortunate that Colonel Gordon has got rid of this rascal, and it is to be regretted that he should ever have employed him. It will be remembered that certain correspondents of the *Times*, both in England and Egypt, thought proper to doubt Sir Samuel Baker's estimate of Abou Saoud's character, and insinuated that he had acted harshly towards this arch slave-hunter, and that Colonel Gordon's tact and judgment would show the man in a different light. The result shows that Sir Samuel Baker was quite right.

COLONEL GORDON, in his communication to Mtesa through Colonel Long, last July, requested that powerful chief to give every help to Lieutenant Cameron; and Rumanika has been addressed to the same effect, in the event of the young naval officer making his way northwards. Colonel Gordon now has an outpost ten to fifteen days' journey from Mtesa's capital, and has discovered, through Colonel Long's journey, that the river is navigable from this outpost to Urondogani, within three days' journey of Mtesa's.

THE Russian Government has decided upon the canalisation of the Niemen, which, when completed, will prove an important benefit to the navigation of that river. All the newest appliances of science by means of electro-magnetic and other forces are to be put into operation for the blasting of the numerous sunken rocks, and the removal of the embedded trunks of trees, which have hitherto proved so disastrous to shipping, and to the successful transmission of the wood floated down the stream.

CONSUL BARROW reports from Kertch that there is perhaps no country in all Europe where a wider field is open to speculative capitalists and agriculturists. The almost virgin soil there needs only to be broken by as rude a plough as may well be found. The depth of it round Kertch is considerable; and if the whole country assumes the aspect of a vast uncultivated wilderness, it is solely owing to the wide extent of land compared with the thin and sparse population spread over its surface. "Those," adds Mr. Barrow, "who are dissatisfied with the labour wages at home would do well to make themselves acquainted with the capabilities of the Crimea. . . . I am persuaded that steady, hard-working husbandmen—Scotch more particularly—would meet with every encouragement and kindness from the Russian Government, and would soon convert a howling wilderness into a garden of Eden." Cattle of a small ordinary kind may be had in any quantity from the Caucasus.

WE learn from an official report recently received from Constantinople that the popular belief that the mohair goat is indigenous to the Angora and adjacent districts has of late been exploded. During the past six years thousands have been exported to the United States, to the Cape of Good Hope, and to Australia, where especially they seem to thrive. It is a singular fact that in its native country the Angora goat drops yearly but one kid, two kids being a great exception. At the Cape and in Australia twins are the rule; and, moreover, these goats breed twice a year. From these circumstances, and from the greater care exercised by our own farmers, especially in rearing, we may expect in a few years' time to see a larger production of mohair in British colonies than in Turkey itself.

A few interesting facts about the little-known island of St. Thomas, Danish Antilles, are given in a recently printed report from our consul there. The climate is warm, yet temperate, and varies little all the year round, the thermometer seldom falling below 70°, or rising above 90° Fahrenheit. Cyclones visit the island on an average about once in twenty years; the ravage they then cause is immense. Slight shocks of earthquake, accompanied by subterranean noises, are of almost fortnightly occurrence, and do no harm. The only town, or even village, was originally christened Charlotte Amalia, but is now generally known as St. Thomas. Its inhabitants number from 11,000 to 12,000, of whom about 1,200 are pure white. The Danish officials and military are said far to exceed the requirement, and are all highly paid out of the local revenue. Mercantile enterprise is left entirely in the hands of other Europeans. The chief advantage of the island lies in its being the most convenient West Indian port of call for vessels bound on the long and often tempestuous routes between Europe and Mexico, the United States, and the Brazils. Among the town amusements are a public library and reading-room, and a small theatre, named the "Apollo," lately opened for the performance of professionals, bands of whom often visit the island, and of amateurs; the latter pays well. There are two good clubs, but not a single hotel, except of the lowest and most uncomfortable description. Two miles north-east from St. Thomas lies the large harbourless and almost deserted sister-island of St. John's, also Danish territory.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

II. Tenos.

WE coasted along the eastern shore of Rheneia, which stretches for a long distance beyond the northernmost part of Delos. At one point the island is almost divided in two, the northern and southern portions being connected by an extremely narrow isthmus; in the neighbourhood of this is the cholera quarantine station for Syra. Greece is the strictest of all countries in enforcing

quarantine, as I know to my cost, having once had to pass eleven days on a barren island in the Gulf of Volo, but the result of these preventive measures is remarkably successful. When we reached the extremity of the island, we were caught by a fresh westerly breeze, and danced across over a tossing sea towards the southernmost Cape of Tenos. The town of Myconos was here visible from the sea, its white buildings being clustered together in the recesses of a bay, and many other houses appeared scattered over the hill sides; Delos too was seen well in profile, with the straits on both sides which separate it from the neighbouring islands, and the conspicuous summit of Cynthus. At the end of Tenos rises a lofty mountain, which in ancient times was called Cycinias, and still retains that name in the form of Tsikniais; and, as such peaks are nests of storms, the navigation of the straits which intervene between them and neighbouring islands—as in the similar instance of the passage between Geraestus and Andros—is extremely perilous. Hence Aeolus was supposed to hold his court in the caves of Cycinias; and our dragoman described how he had seen the steamer from Syra to Constantinople forced in an instant to put about and run before the storm. The wind prevented us from steering direct for the town of Tenos, which lies on the western side of the island; so when we reached the point, we worked our way along with oars, and rounded a promontory called Gaidaro, or “Donkey,” from the resemblance of its ridge to the back of that animal, which has suggested many names both in ancient and modern times, as we see from the “Oneian” mountains near Corinth. From this and every other side Tenos presents a wonderful aspect, from the way in which the mountain sides, from top to bottom, have been formed into terraces, mainly for the cultivation of the vine. The wine, which is held in repute in the Levant, is light and somewhat sweet, and agreeable to the taste. The grape which produces the best is considered to be a lineal descendant of the vines of Monemvasia on the east coast of the Morea, the original Malmsey, and the wine is called by that name at the present day.

The town of Tenos, which is better known as Hagios Nicolas, was in former times hardly more than a landing-place, since the Venetian occupants had established themselves on the ridge above; but now its white houses and campaniles have an imposing effect as seen from the sea; while the monastery of the Evangelistria, with the great church in the centre of it, towers over the whole place. We should notice one feature in these islands, which causes them to present innumerable contrasts to other parts of Greece. This is the absence of traces of Byzantine influence. In describing the architecture of the continent of Greece and of European Turkey, it is superfluous to say that it is Byzantine; every monastery, church, or other building connected with the Greek rite is, as a matter of course, built in that style. Here, on the contrary, it hardly ever appears, and the Italian mode of building and corresponding architectural features are everywhere predominant. So, too, while in Turkey and Greece proper the material of which dwelling-houses are constructed is principally wood, in these islands we find them universally built of stone. When we had established ourselves in a house at the back of the town, we went up to the monastery—the extensive buildings of which, occupying three sides of a quadrangle, contain a school and accommodation for numerous pilgrims. We were shown the sacred picture to which the place owes its foundation, the elaborately ornamented church containing numerous votive offerings, and the place beneath it where the picture was found. The story is one that recurs in many countries, viz., that a nun dreamed in the year 1824 that an icon of the Virgin was buried there, and one was found on the spot accordingly. The great days of pilgrimage are March 25 and August 15 (Old Style), and on these

the crowds of visitors are very great; on the eve of March 25, the steamer, in which we were going from Syra to the Piræus, was sent out of its way to Tenos for their accommodation. There are no Hellenic remains in this neighbourhood except pieces of columns, though the old town was on the site of the present one, and the monastery probably occupies the position of the temple of Poseidon, who was the patron of the island. Here, as often, the place of that deity has been taken by St. Nicolas, the guardian of sailors, from whom the town is now named. In the court of the monastery several fine palm-trees were growing, and others were to be seen in different parts of the town. Tenos is considered a very healthy island, so that many people come there from all quarters for the air and water.

On the morrow (March 21) we started on foot, under the guidance of a young man, one of the family at whose house we were staying, to visit the old Venetian town and fort of Exoburgo, which occupies the conspicuous peak above the ridge of the island, that had before attracted our attention by its reddish hue. The path by which we ascended the steep mountain side was in part a paved way, in part a watercourse; but at one time it must have been an important road, when the Venetian authorities occupied the heights above, and even now it must be a considerable artery of communication, to judge from the numerous people whom we met coming on mules from the upper villages, and from the east coast of the island. On the way our guide had a story to tell—one of those myths of observation which we meet with so frequently—about a cave near the summit which had underground communication with one near the sea, so that two Englishmen had explored the way from one to the other. As we approached the foot of the peak, we discovered that the red appearance which it assumed from a distance was caused by an ochre-coloured lichen, which thickly covered its face, with a picturesque effect. To reach the summit we had to make our way to the back of the cliffs, where lies the ruined town of Exoburgo; this name (Ἐξόβουργο) is, apparently, a mixture of Greek and Italian, meaning the suburb which lay outside the citadel; the houses are roofless, only one or two half-dismantled churches being still used. From hence we clambered up the steep slopes in the midst of *débris*, passing at intervals the massive walls, composed of large blocks, by which the accessible portions of the ground were defended. Until lately a Venetian cannon used to remain here, but it has now been removed. The height must be about 2,000 feet above the sea, for it is somewhat lower than Cycinias, which is 2,340, and the view from the summit amply repaid us. As it is probably the most comprehensive panorama in the Aegean, comprising both Europe and Asia, it may be worth while to describe it in detail. To commence from the east: Icaros (Nicaria), which forms a bridge between the Cyclades and the Asiatic islands, appeared comparatively near; then came Samos, more distant, and the coast of Asia Minor between Ephesus and Smyrna; next Chios (Scio), and Peyra (Psara), within which, in the middle of the Aegean, lay a conspicuous rock called Kalogero or “The Monk,” while far away to the north, beyond the east coast of Andros, was seen the faint outline of Achilles’ island, Seyros. To the west of Andros appeared the coast of Attica, near Laureium, with Hymettus behind, but the promontory of Sunium was hidden by Ceos; more in front were Gyaros, and Syra with its white town. Distant again lay the varied forms of Cythnos, Seriphos, Siphnos, Antiparos, Paros, and Naxos. We thus see the two lines of islands which form the continuations of the mountain chains of Eastern Greece; the one starting from Mount Pelion, passing through Euboea, Andros, and Tenos, and terminating in Myconos; the other starting from Attica and ending in Siphnos. Between these lie Gyaros and Syra, while Paros and Naxos may be regarded as the

meeting point of the two lines. Away to the south, and not visible from this point, are the volcanic Melos and Thera (Santorin). Perhaps the most picturesque point in the view was the group formed by Rheneia and Delos, with the two islets between them, and Myconos with its little town: these lay as on a map below us, all separate from one another, with their numerous headlands cut out upon the surface of the sea. After being accustomed to look at these objects on a chart, where the islands resemble a handful of pebbles, lying at random close to one another, it was impossible not to be struck by their size and by the spaces of sea that lay between them—an impression which was amply confirmed by subsequent voyages from one to the other. In tracing out these topographical features with the compass and map, we were greatly assisted by our native guide, who possessed a very accurate knowledge of the localities, and was fortunately unimbued with any classical ideas.

The scene below us, in the island of Tenos itself, was most curious, and I was more than ever struck by the sight of a whole island, almost to the mountain-tops, carved into terraces, which gave evidence of vast labour employed in their construction. At our feet, both to north and south, were irregular uplands, draining some into the eastern, some into the western sea, and dotted with numerous flourishing villages, the white-washed houses of which were surrounded by olives, oranges, and fig-trees. The appearance of these dwellings, with their flat roofs, trim gardens, and battlemented enclosures, is completely that of North Italy; and this is not to be wondered at, as the Italians held Tenos between 400 and 500 years, and it was not until 1718 that it passed out of the hands of the Venetians. This circumstance also explains the large number of Roman Catholics in the island, comprising more than half the population. Of the villages that we saw from this point, those towards the north belonged to the Latin Church, as do most of those on the north-east coast, while those towards the south were partly Orthodox (Greek) and partly mixed.

When we had descended to the foot of the peak, we struck off along the hills to the south, intending to return by a different route from that by which we had ascended, in order to visit a nunnery, the white buildings of which, closely clustered within a wall of circuit, are so conspicuous on the mountain side, lying some 1,500 feet above the sea, that they may be seen from a distance of twenty or thirty miles. As we proceeded thither by an irregular path, sometimes ascending, sometimes descending, we found in a hollow way a drift of snow not yet melted. We passed some curious pigeon-houses, situated in the middle of enclosures, and resembling cottages, with numerous holes for the pigeons to enter, and resting-places for them on the outside; large flocks of these birds were flying about them. There were also numerous windmills in this neighbourhood. Our track lay over soft mica slate, so friable that sometimes we appeared to be walking on tan; this kind of soil, and the numerous springs, are the cause of the great fertility of the island, but at this season of the year the absence of trees gives it a very bare appearance. We were told, however, that later on the country was blue in places from the sweet-scented hyacinths. A visit to a Greek nunnery was a novelty to us, for though Greek monasteries may be counted by hundreds, and we had again and again been grateful in former years for their hospitable shelter, yet a nunnery (μοναστήριον διὰ καλόγρις) had never come in our way. We were doubtful, also, whether our visit would be acceptable, but on this score we found no difficulties, for an old priest, who lives in a little house outside the gateway, and performs the services in the convent, at once ushered us in. The buildings are crowded together most irregularly within the enclosing wall, rising steeply up

the sloping ground, one above another, and winding passages lead in all directions among them. From these emerged female figures in plain black dresses and veils, and we were struck with their good, cheerful, and intelligent faces, while some little girls, who were being educated there, were singularly pretty. In fact, the good air and water of Tenos, which I have already spoken of as causing it to be resorted to from all quarters for the sake of health, generally apparent in the good looks of the population. As Greek monasteries are usually excessively dirty, and communities of women are, I mistake not, for the most part more slovenly than those of men, I was agreeably surprised by the cleanliness and order that prevailed here. They are Idiorhythmic (*ιδιόρρυθμοι*)—a term which is applied to those monasteries where the superior is changed periodically, and where, in respect of meals, &c., "every man is a rule to himself;" consequently they have no common refectory. Idiorhythmic ladies are, I fancy, an advance even on the ideas of Western Europe. They work at various employments, such as making stockings and silk tobacco-pouches ornamented with beads; these articles they sell to pilgrims (*προσκυνηταί*), for they are not allowed to go to the town. After visiting the church, which is handsomely decorated, we were conducted to the reception-room, where the lady superior, sitting in the corner of the divan, which in an Eastern room is the place of dignity, welcomed us, and entertained us with preserve of orange, arrack, and coffee. She said the date of the foundation of the monastery was not certain, but that according to tradition it was twelve hundred years old; the antiquity of everything in the East is, however, greatly overrated. We learnt also from her that there are sixteen nunneries in Greece, of which this is the largest, containing at the present time one hundred and three sisters. They come from all parts of Greece and Turkey.

When our visit was concluded, we descended by a steep path to the town, where we once more embarked, and having a favourable breeze reached Syra before sunset.

H. F. TOLKE.

SELECTED BOOKS.

General Literature and Art.

- BRAH, R. R. The Ecclesiastical Architecture of Ireland to the close of the 12th Century. Dublin: Kelly.
- DOUBART, Les vraies lettres de Voltaire à l'Abbé Marmontel, publiées pour la première fois sur les autographes de la Bibliothèque nationale. Paris: Laine. 5 fr.
- DOWDEN, E. Shakespeare: a Critical Study of his Mind and Art. King. 12s.
- GAUTIER, Th. Portraits et Souvenirs littéraires. Paris: Lévy. 3 fr. 50 c.
- GERVINUS, G. G. Shakespeare Commentaries. Trans. F. E. Bunnell. With a Preface by F. J. Furnivall. Smith, Elder & Co. 14s.
- HOLLAND, Sir H. Fragmentary Papers on Science and other Subjects. Edited by his Son, the Rev. F. J. Holland. Longmans. 14s.
- VIGO, L. Raccolta amplissima di Canti popolari Siciliani. Catania. 10 fr.
- WARRING, J. B. Ceramic Art in Remote Ages. Day. 8s.

History.

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CORRESPONDENCE.

OUR OLDEST MS., AND WHO MUTILATED IT.

Clapham, S.W.

Mr. Ffoulkes says that he "would willingly be proved in error to have so much apparent blackness cleared up," as he has described in the article bearing the above title in last month's number of *Macmillan's Magazine*. I have not till now had time to read the article carefully, otherwise I should have taken an earlier opportunity of referring him to an author whose works are indispensable to all critical students of ecclesiastical law. A description of "our oldest MS." was given more than seven years ago in the *Bibliotheca Latina Juris Canonici Manuscripta* of Dr. Friedrich Maassen. The same learned writer has repeated this description, and given more complete details in his grand work, *Geschichte der Quellen und der Literatur des Canonischen Rechts im Abendlande*. I do not say that the study of these works would have convinced Mr. Ffoulkes of the innocence of De Marca and the Ballerini, but it would at least have enabled him to write with a much more extensive knowledge of facts.

Both Baluze and De Marca speak of the intervention of the latter in the publication of the *Bibliotheca Juris Canonici Veteris* as having consisted in compelling the editors to "restore the Sardinian canons to their proper place after the Nicene as they stood in the MS." Mr. Ffoulkes imagines a totally different kind of thing. His readers are left under the impression that the editors were forced to suppress the first portion of these canons in their publication, and that the manuscript was mutilated for the purpose of concealing a fact of untold importance, "involving no less than the fabric of the Papacy." He is not aware that, while writing his article, a witness was at hand in the Bodleian library whose evidence is decisive on this question. The Bodleian library contains a copy—and it is the only copy known to exist—of the *Bibliotheca Juris Canonici*, as printed by the editors before the intervention of De Marca. It suppresses the Sardinian canons entirely. All other copies contain the fragments contained upon the two pages of manuscript mentioned by Baluze as having been brought with them by Voel and Henri Justel when they called upon De Marca. The space required for the insertion of these fragments was obtained by printing the names of the Nicene Bishops in a smaller type than that which was used in the first impression, and is used in all similar catalogues throughout the volume.

There is not a particle of reason for doubting the strict accuracy of Baluze's narrative. The supposition that Baluze was present in a distant corner of the room during the interview which he describes is purely gratuitous. But a mistake of Baluze, who confounds the manuscript now in the Bodleian with another manuscript of Christophe Justel, mentioned by De Marca, confirms Mr. Ffoulkes in an error which pervades the whole of his article. The manuscript of which he quotes De Marca's description at p. 145, "every word of which," he says, "is false," was a different one from that now in the Bodleian. I cannot help it if Pietro Ballerini was also misled by Baluze.

There is no evidence that De Marca had ever carefully examined Justel's MS. until 1680, far less is it certain that he knew that all the missing leaves had been preserved. Christophe Justel had told him that in his youth he had himself cut out the Sardinian canons and placed them at the end of the volume. But even before this deliberate mutilation the manuscript may have been imperfect. The great question between the Justels and De Marca referred entirely to the rightful position of the Sardinian decrees, and fragments of

these decrees were from their respective point of view quite as important as the entire text. It may be perfectly true that the pages now missing had perished before the MS. came into the hands of Justel.

Mr. Ffoulkes speaks of three missing leaves. Dr. Maassen's description is somewhat different. According to him the MS. consisted of nine quires, each of the first eight having eight leaves, the last only six pages. The last leaf of each quire had a special mark, which has sometimes been obliterated. The mark of the sixth quire is *q. C*, of the seventh *q. D*, of the eighth *q. E*, and of the last page *q. F*. On counting backwards it would appear that the whole quire formerly marked *q. A* has disappeared.

I may here mention another fact concerning this manuscript which has escaped Mr. Ffoulkes' observation. He thinks the manuscript must have been written shortly after the termination of the fourth Council. But it certainly is not more ancient than Dionysius Exiguus, for it contains a copy of his preface to an Alexandrian Council against Nestorius. I do not understand what Mr. Ffoulkes means when he says (p. 140) that *this manuscript* is "called 'ancient' by Dionysius Exiguus."

This manuscript contained only twenty Sardinian canons instead of twenty-one. But this is no proof that it omitted anything which is found in other manuscripts. Mr. Ffoulkes is aware that a different arrangement of the canons is found in different versions, and different numberings in most. But he is mistaken in supposing that identity of recension implies identity of division or of numbering. And he is mistaken in talking of the *Prisca Versio* of the Sardinian canons. The so-called *Prisca* only exists for canons of other councils.

It is quite true that the African church (a much more learned church than the Roman) declared, after long and careful enquiry, that no such canon as that quoted in the *Commenitorium* of Pope Zosimus had ever been decreed by any council. This fact, combined with another almost as important, viz., that the Roman church did not know these decrees as Sardinian, led me for a long time to doubt their genuineness. But there is clearly a truer interpretation of these facts. The Sardinian canons were probably not promulgated. They were unknown to the Eastern churches. Even the African churches which took part in the council of Sardica do not appear to have received a copy of the decrees. They are once referred to by a bishop of Carthage in a council of his church, but not quoted from a document. He had been present at Sardica, and he appeals to his recollections of what had been decided there. The case is different as regards the Roman Church. The decrees of Sardica, several of which were most favourable to its authority, were incorporated into its code, but their real origin in the course of time came to be forgotten.

Mr. Ffoulkes treats the notion that Pope Zosimus should have misnamed the seventh Sardinian canon by *mistake* as a dogmatic necessity of Ultramontanes, Gallicans, Jesuits and Jansenists. Why then should the most eminent Protestant historians (Neander and Gieseler, for instance) also admit it? Simply, I suppose, because the mistake is one which is common to members of his church before and after him under circumstances which preclude the suspicions which might fairly be attached to Pope Zosimus. The Roman "Synodus ad Gallos" (Constant col. 695) in the time of Siricius or Innocent I. quotes the thirteenth Sardinian canon as Nicene, and St. Jerome (ep. 83 ad Oceanum) quotes the first canon of Sardica as "decretum in Nicaena Synodo a patribus." The empress Galla Placidia commits the same kind of mistake in writing to Theodosius. There is plenty of manuscript authority for this blunder, not only in reference to the canons of Sardica, but to those of Ancyra, Neocaesarea, Gangra and Antioch. For a superabundance of evidence to this effect, I

* The other two pages now in the MS. were probably recovered after the publication of the book.

must refer Mr. Ffoulkes and those of his readers who are interested in the matter to the great work of Dr. Maassen on the sources and literature of canon law in the West.

P. LE PAGE RENOUF.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 23,	3 p.m.	Royal Institution: Mr. E. Dannreuther, "Beethoven, with pianoforte illustrations," (Herr Wilhelmj).
		" Crystal Palace Concert (St. James's Hall).
MONDAY, Jan. 25,	7 p.m.	Entomological: Anniversary. Institute of Actuaries.
		" Society of Arts: Cantor Lecture V.
	8 p.m.	Medical.
		" Monday Popular Concert (St. James's Hall).
	8.30 p.m.	Geographical.
TUESDAY, Jan. 26,	3 p.m.	Royal Institution: Mr. E. Ray Lankester on "The Pedigree of the Animal Kingdom."
	5 p.m.	London Institution: Sir J. Lubbock on "British Wild Flowers in Relation to Insects."
	8 p.m.	Anthropological Institute: Anniversary.
		" Civil Engineers.
		" Society of Arts: Capt. Knowles on "The Niger Expedition."
		" West London Scientific Association: Mr. G. S. Boulger on "Free Motion in Plants."
		" Royal Albert Hall (Israel in Egypt).
	8.30 p.m.	Medical and Chirurgical.
WEDNESDAY, Jan. 27,	8 p.m.	Society of Arts: Capt. Bedford Fin on "The Mercantile Marine of Great Britain."
		" Archaeological Association.
		" Geological.
		" Royal Society of Literature.
THURSDAY, Jan. 28,	3 p.m.	Royal Institution: Professor Duncan on "The Grandeur Phenomena of Physical Geography."
	6 p.m.	Philosophical Club.
	7 p.m.	London Institution: Professor Ellis's First Musical Lecture.
	8 p.m.	Inventors' Institute.
	8.30 p.m.	Royal Antiquaries.
FRIDAY, Jan. 29,	8 p.m.	Royal Institution: Weekly Evening Meeting. 9 p.m. Professor Huxley on "Recent Work of the Challenger Expedition, and its bearing on Geological Problems."

SCIENCE.

English Men of Science: their Nature and Nurture. By Francis Galton, F.R.S. (London: Macmillan & Co., 1874.)

THE book by Mr. Galton entitled *Hereditary Genius*—which was published some few years ago, at a time when the labours of his illustrious cousin, Mr. Charles Darwin, were attracting public attention to this field of investigation—was itself noteworthy for the boldness of its theories and its elaborate collection of interesting facts. In this publication, which is intended to be in some sense a sequel to the preceding one, Mr. Galton has partly narrowed the scope of his enquiries and partly extended it to a new class of circumstances. His present aim has been, not so much to prove that scientific ability has a strong tendency to be hereditary, but to discover by an elaborate inductive process what are the leading conditions that go to the making of scientific men—among which conditions innate disposition is shown to occupy a prominent place. His process of enquiry is as follows, and upon its validity must depend all the value of his results: He selected about a hundred

men against whose foremost position in the scientific world of this country no rational objection can be raised; and to them he addressed an exhaustive catalogue of minute interrogatories touching their "nature and nurture," which he defines as "all that a man brings with himself into the world, and every influence from without that affects him after his birth." These questions, to which in all cases sufficient answers seem to have been returned, are contained in the appendix, and comprise almost all the facts with reference to pedigree and individual character which biographers of distinguished men usually care to record. This method is tried under circumstances that are exceptionally favourable, for Mr. Galton was personally acquainted with a large majority of his correspondents, and consequently could secure entire frankness in their communications. If, therefore, the results obtained are vague and unsatisfactory, it can only be because this method of investigation is fundamentally defective, and the subject is incapable of being treated by the application of the statistical calculus. It is not meant to be denied that the conclusions recorded in this volume are of very considerable interest, and illustrate in a very lifelike manner the characteristics of men of science in this country and in the present generation. For example, it is curious to find that these persons usually belong to large families, that nearly half of them are either eldest or only sons, that in height they average nearly five feet ten inches, being somewhat taller than their fathers, and that their birthplaces lie almost without exception outside the agricultural counties in the east and south of England. It is perhaps more important to learn, that out of the hundred scientific men chosen only three claim clergymen of the Church of England for their fathers, though almost all the remainder were born in the professional and upper middle classes; facts from which Mr. Galton draws the two conclusions, that "The pursuit of science is uncongenial to the priestly character," and that "There can be no doubt but that the upper classes of a nation like our own, which are largely and continually recruited by selection from below, are by far the most productive of natural ability; the lower classes being in truth the residuum." And elsewhere we learn that one-third were either at Oxford or Cambridge, and another third at the remaining British Universities. Out of ten scientific men, seven call themselves members of the Established Church, and of the other denominations the Unitarians come next in number. A proportion of only two out of ten confess to a decided religious bias (a phrase of uncertain import); but on the other hand, an overpowering majority state that the religious creed taught them in their youth has had no deterrent effect on the freedom of their researches.

Independence of character is no doubt one of the special qualities which might naturally be expected in scientific men of the generation now passing away; but the other qualities of energy physical and mental, perseverance, and practical business habits, upon which Mr. Galton lays great stress, would probably be found in a similar proportion

among any other classes of men of equal ability. It is, however, on the negative side of their character that Mr. Galton's scientific men make the most astonishing confessions, which are well deserving of earnest attention, and which will afford a justification to the Positivist attack upon the anarchical condition of physical science at the present day. Among the questions were included references to the social affections, strong feelings and partisanship, public spirit, disinterestedness, and politics; but Mr. Galton has not thought the result obtained in the answers on these subjects sufficiently important to be tabulated, and sums them up in the following passage, which well deserves quotation:—

"In many respects the character of scientific men is strongly antifeminine: their mind is directed to facts and abstract theories, and not to persons or human interests. The man of science is deficient in the purely emotional element, and in the desire to influence the beliefs of others. Thus I find that two out of every ten do not care for politics at all: they are devoid of partisanship. They school a naturally equable and independent mind to a still more complete subordination to their judgment. In many respects they have little sympathy with female ways of thought. It is a curious proof of this, that in the very numerous answers which have reference to parental influence, that of the father is quoted three times as often as that of the mother."

The two chapters headed "Origin of Taste for Science," and "Education," are those which bear most directly upon the subject of the book, but it may be doubted whether the results they contain are of much permanent value, either as scientific generalisations or for practical guidance. Mr. Galton naturally dwells at length upon the circumstance that out of ninety-one cases, fifty-six give the answer that their "taste for science was decidedly innate," and only eleven that it was "decidedly not innate." It is true that he qualifies this conclusion by admitting that the term "innate" is not convertible with hereditary, yet surely many more limitations must be imposed before the real lesson can be learnt from these figures. Mr. Galton asserts (p. 148) that his experience justifies him in the belief that men of science are especially manly, honest, and truthful; but to impartial minds the weight of this testimony will be impaired by the fact that he takes occasion on the same page to charge the late J. S. Mill with vanity, on the ground that "he declares in his strange and sad *Autobiography* that he was rather below par in quickness, memory, and energy, and that any boy or girl of average capacity and healthy physical constitution, who was properly taught, could make as rapid progress as himself." Mr. Mill is thus introduced as an example of "men who, owing enormously to hereditary gifts, wish to accredit their own freewill with being the real cause of their success." Attention is drawn to this passage on two grounds: first, as showing Mr. Galton's impatience in dealing with a case that does not fit in with his general theory; and secondly, as illustrating a lamentable flaw in his logic. For Mr. Mill does not attribute his success to his own freewill, but most distinctly to what Mr. Galton would call his *nurture*; and if he had

attributed it to his freewill, it then would, according to his necessitarian philosophy, have fallen, at least to a large extent, under the other alternative of nature. Indeed, the retort cannot but suggest itself that Mr. Galton's opprobrious epithet is more appropriate to those scientific men who praise their natural genius in the proportion of fifty-six to eleven, and blame their education in the proportion of forty-six to ten. Perhaps it would be more accurate to say that this tendency on the part of scientific men to exalt their own gifts at the expense of their teachers should be referred to circumstances which are temporary and peculiar to this country. The almost universal acceptance by this class of persons of Mr. Herbert Spencer's hypothesis of hereditary transmission, the faults of the common education in England when they were young, and the opposition many of them experienced in early life, coupled with the question-begging form in which Mr. Galton framed his enquiries, have perhaps unconsciously caused a prejudice, a species of the *idolon tribus*, which leads them, especially in their own cases, to form a disproportioned estimate of the relative influence of the circumstances which have modified their careers. To strengthen this presumption, a curious fact may be mentioned, namely, that in the case of medical science, whose representatives are better trained in the art of diagnosis, and whose views of human nature are presumably wider than in the other sciences, so many as four out of seven state that their tastes were "decidedly not innate," whereas the general average is only eleven out of ninety-one. It may further be urged that personal reminiscences of early childhood form a very weak species of testimony; for in the majority of cases conscious memory only begins at a date when habit and parental influence have had time to lay the foundations of a second nature. Again, the phrase of "innate taste" is very open to misconception, for in the physical sciences, with which alone Mr. Galton concerns himself, it may mean merely that curiosity about external objects and the operations of nature which may be observed in the majority of intelligent children, and which, with home encouragement and favourable circumstances, may be developed into various scientific aptitudes. Neither Mr. Galton nor his correspondents have sufficiently guarded themselves against the popular mistake which confounds, under the common name of "scientific," a special department of knowledge and a special habit of mind. Now for the former it may well be granted that the taste is innate, and the latter may in many cases be an hereditary gift; yet the two things have no necessary connexion one with the other, and it is precisely because Mr. Galton fails to draw fundamental distinctions of this sort, which lie at the threshold of his subject, that his formidable figures carry with them no conviction.

Indeed, it is almost certain that no great results can be obtained from such a method as that which Mr. Galton has adopted. The personal history of one hundred persons, however typical these persons may be, can never furnish sufficient materials for statistics. To secure results of general

validity, the investigation ought to be extended to other countries, to other times, and to other classes of persons. It was, perhaps, inevitable that Mr. Galton should restrict himself as he has done, because, as he argues, it is only with reference to Englishmen of his own time that he could hope to attain accurate information, and the subject-matter of science offered him peculiar facilities; but this only proves that his instrument of investigation can never be satisfactorily applied. The peculiar merit of the statistical method consists in its being the sole method applicable where the causes are various, mutually conflicting, and of irregular operation; its proper field is where the phenomena to be investigated are indefinitely numerous and capable of being quantitatively ascertained; and its peculiar defect is that it cannot unaided teach us the highest kind of causes, but merely a low kind of uniformities. Now Mr. Galton has adopted a method which is nothing if not statistical, regardless of all these peculiarities, and in his hands it has become a mere simple enumeration of a few affirmative facts, not accurately described, nor balanced by negative examples, and upon them he has based a law of causation of the first magnitude, at least for practical purposes. In the first sentence of this book he explains that "its intent is to supply what may be termed a Natural History of the English Men of Science at the present day," and within the limits of this narrow definition its object may be said to be satisfied. Yet in other passages he expresses, in equally clear language, the opinion that his results are more than a mere description of a small class, and that he has really achieved what he terms "the Sociology of Scientific Men," and has ascertained their general "pre-efficients." Such a result, which would no doubt be of inestimable value, can never be obtained without a deeper appreciation of the problem, a more subtle analysis of its elements, and a wider range of view.

But if this problem is destined to be ever fully solved, it may be confidently suggested that its solution will give no support to the theory of education which Mr. Galton recommends in the last pages of his volume. The scientific men of the future, who are to form "a sort of scientific priesthood," are to be rigorously instructed in the five following subjects, and in these only: (1) Mathematics, and especially its utilised processes. (2) Logic, with the same proviso. (3) Some one special branch of science. (4) Accurate drawing of objects connected with that science. (5) Mechanical manipulation. When such is the practical conclusion at which Mr. Galton arrives, as deducible from the confessions of scientific men concerning their own general education, the outside world may well be permitted to doubt whether the chief representatives of physical science in this country are good judges of the means by which their own subjects may be best advanced, and whether Mr. Galton's method can bear to be tested by the appeal to its necessary results.

JAS. S. COTTON.

Pathshagen, Commentary on the Targum of Onqelos on the Pentateuch, by a French Rabbi of the Fourteenth Century; and *Nethinah Lager, a Commentary on the same*, by Dr. N. Adler, Chief Rabbi. (Warsaw, 1874.)

THE reading of chapters of the Pentateuch in the synagogues was a very early institution, as is clear from Acts xv. 21: "For Moses of old time hath in every city them that preach him, being read in the synagogues every Sabbath day." The Talmud assigns its origin to the time of Ezra, and even dates it back to Moses. And indeed it cannot be later than the time of the Maccabees, when the reading of prophetic chapters was already introduced (see Zunz, *Die gottesdienstlichen Vorträge*, p. 3). The pure Hebrew idiom, which was spoken in a very small district only during the time of the first Temple, was nearly forgotten by those who returned from Babylon. "And their children spake half in the speech of Ashdod, and could not speak in the Jewish language, but according to the language of each people" (Neh. xiii. 24). Very soon, therefore, the necessity was felt for interpreting the sections read in the synagogues in the language of the common people, which was the Aramaic; and this is the origin of the Targum in Palestine and Babylon, as also that of the Septuagint in Alexandria. The Pentateuch having been read in its entirety, either yearly as we find it in use later in the schools of Babylon, or in a cycle of three years or of three years and a half as is said to have been the case in schools of Palestine, we may safely say that the Targum of the Pentateuch is, to some extent, the oldest remnant of the earliest translation of biblical books; next to it comes that of the prophetic chapters read in the synagogues. Was the early interpretation of the chapters only a literal translation as we see it in the Samaritan Targum, or did the interpreter add in many cases a kind of commentary, or at least a paraphrase? This cannot be decided positively; the Targum in its present state, however, represents the latter method, which at all events must have been adopted as soon as the serious study of Scripture began. There was certainly no interpreter by profession at the time when the institution of reading and interpreting was introduced; anyone who was capable of doing so was called on to perform this duty for the instruction of the people. "And he came to Nazareth, where he had been brought up: and, as his custom was, he went into the synagogue on the Sabbath day, and stood up for to read" (Luke iv. 16, *seqq.*). It is therefore more than probable that there was a variety of translators and of translations, of interpreters and interpretations, which were handed down by oral tradition for a long time; when, however, the necessity was felt of committing these views to writing, a kind of Masoretic school arose which endeavoured to obtain a unity of text in the interpretation of Scripture, as was the case previously with Scripture itself. This text is called the Targum of Onqelos, a name which probably represents a corrupted pronunciation of the Greek trans-

lator Akilas, whose name was so popular that the Aramaic translation, put together from various versions, was attributed to him. Dr. Adler is perfectly right when he says in the preface to his commentary that the two translators are by no means identical; we differ only from him in taking the Talmudic tradition, which makes Onqelos the nephew of the emperor Titus, as purely legendary. The importance of this translation is well known, and it is indeed astonishing that, in spite of the use which the early Jewish commentators made of it, and of the fact that it was read every Sabbath after the section of the Pentateuch by every orthodox Jew, there is no earlier commentary on it than the present one by an anonymous French Jew and published from MSS. existing in the Bodleian Library, and in the National Library at Parma. It is no doubt of the highest value for the criticism of the so-called Onqelos, for the author made use of an old Masorah on this Targum, which is perhaps the same as that of which the late Professor Luzzatto published a fragment which is now reproduced by Dr. Adler. We have therefore great pleasure in announcing its publication by the learned Chief Rabbi in the edition of the Warsaw Pentateuch of 1874, with a small preface in which are given all possible indications that could help to find out the anonymous author. Dr. Adler has added to this his own commentary on Onqelos, wherein are contained: (a) grammatical remarks; (b) various readings of the text collated with MSS.; and (c) references to Talmudic interpretations agreeing or disagreeing with the Aramaic translation, and also to Rabbinic commentators who quote this Targum. No doubt the last two points are of importance for anyone who will undertake a critical edition of the Targum based upon other MSS. The elaborate introduction contains details of the life of Onqelos and the method followed by him in the translation. We have already mentioned that, in our opinion, no such person as Onqelos ever existed, though Dr. Adler keeps for the sake of orthodoxy to the Talmudic tradition. As to the method employed by the translators, we may say that it is well described and deserves to be translated into a modern language, for, after all, Rabbinic is accessible only to a few. It is to be regretted that the Polish printers are so careless in their corrections, for the numerous misprints in the commentary often disturb the reader, and are put by him to the account of the editor or author; we know, however, by experience, that no notice is taken of corrections by printers either in Poland or in Germany. We should have desired for the benefit of the public that the learned Chief Rabbi should have published the two commentaries separately; many persons already possess an edition of the Rabbinical Bible, and cannot afford to buy another copy for the sake of two unpublished commentaries, be it even on such an important translation as the so-called Onqelos is. But this we hope will be remedied hereafter.

AD. NEUBAUER.

Elementary Lessons in Historical English Grammar. By the Rev. Richard Morris, LL.D., Hon. M.A. Oxford, &c. (London: Macmillan & Co., 1874.)

FROM its tough and technical character has come a call that the best English Grammar—which Dr. Morris's *Accidence* confessedly is—should be simplified and shortened; and in answer to that call the present *Elementary Lessons* has been produced. But this new book is not only the old one cut down; it is rewritten from beginning to end, is arranged more simply, is less crowded with details, and has a set of new and most apt quotations and illustrations, many of them from the yet unpublished sheets of the Four-text edition of the Early English *Cursor Mundi* which Dr. Morris is now editing for the Early English Text Society. Thus, under *naught*, *not*, we find the proof of these words coming from *no whit*, not a whit:—

"Sco said, ne herd yee *na wight* hou."—Cotton MS. l. 4396.

"Scho said, ne herd ge *noght* how."—Göttingen MS.

"She seide, herde ge *not* how."—Trinity MS.

So again, under *further*, from *forth*, we have:—

"He went him *forth*, and *further* soght."—Cotton, 4107.

"He went *forth*, and *further* sogt."—Trinity MS.

"He went *forth* and *ferder* soght."—Göttingen MS.

The *Cursor* also supplies good instances proving the derivation of *adown* from *of down*, the auxiliary use of *do* early in the fourteenth century; with other good instances like the "*clouden* piler" and the "*firen* piler" of the Exodus, &c. Parallel texts are a godsend to the historical grammarian; and the substitution of their evidence for the guesses of grammar-mongers is a national benefit.

Under the verbal noun in *ing*, proof is rightly given that in such a phrase as "he thanked him *for saving* his life," *saving* is not in origin a participle, but a noun; witness

"Thonkyng him *for the saving* of his life."—*Gesta Rom.*, p. 7.

"*In knowing* of the tid of day."—Chaucer, *Astro-labe*, p. 19.

And under the Infinitive, such phrases as "he is *to blame*" are rightly shown to be gerundial. All through, the book is up to the latest points. It is written by the best of our Early English scholars, who is at the same time a long-practised and skilful teacher. It is very clearly printed and well arranged; and as it costs only half-a-crown, it ought to find its way into every school and family in the kingdom, if only to correct the mistakes and supply the defects of the ordinary popular grammars, so far as their *accidence* is concerned.

F. J. FURNIVALL.

REFORM IN THE UNIVERSITY OF DUBLIN.

The New Academic Council.

THE new Academic Council has at last been chosen, and considering the curious principle of election adopted, the University has reason to congratulate itself on the result. As cumulative voting was permitted, it follows that if, of the seven senior Fellows electing four representatives, any two, even the least desirable, had agreed to plump in turn for one another, they might return one

another perpetually on the Council. This curious result, however, has not taken place.

The Board (of Senior Fellows) have returned the three ablest and most efficient of their number, reserving the fourth place for Mr. David Pigot, a Roman Catholic barrister, and a man of known probity and honour. There was some difficulty in finding a Roman Catholic to sit, as he must (1) be willing to face the opposition of the Ultramontane party in his own Church, and (2) he must not have declared himself for denominational education. Almost every Irish Roman Catholic M.P. had done so for election purposes, so this "right honourable" body was ineligible for a Council professedly elected to work on Mr. Fawcett's non-sectarian principles.

The junior Fellows, following suit, elected Sir Robert Kane, late President of the Queen's College, Cork, together with three of their own body. Sir R. Kane is undoubtedly pledged against denominational education, but he is said to have neglected his duties in Cork, and this, if true, is not a good guarantee for his efficiency on an unpaid Council in the later years of his life. The junior Fellows chosen are not perhaps those that might have been anticipated. But they are able men, and will doubtless do their duty well.

The Professors have elected two medical men—as might be expected from the large number of medical professors on the electoral body—and for the other two places, Dr. Salmon and Mr. Dowden, two men not inferior to any in the University. On the whole, it is likely that the professors are more ably represented than any of the other electoral bodies.

The outside members of the Senate, an heterogeneous body, for the most part non-resident, and only allowed to vote by a mistaken analogy with Oxford and Cambridge, have selected the Bishop of Meath, an ex-Fellow and professor, and a man intimate with University life, not only through himself, but through his brilliant sons at Trinity, Cambridge. They have further selected three decided mal-contents, or at least "reformers"—Dr. Robert MacDonnell, a medical man of eminence, and the author of various pamphlets on education; Mr. Monck, a distinguished resident master, thoroughly acquainted with the teaching of the College; and last of all, the Rev. Dr. Reichel, a noted debater in the Church Synod and the Senate, and formerly a Professor of Latin in Belfast. These gentlemen will adequately represent the feeling which demands large changes in the University, and they will put forth their views forcibly—perhaps even, we fear, eloquently, for surely eloquence is not desirable in a working council of education.

The duties of this new Council are important, but circumscribed. They will have in their hands the control of the studies—the most important branch of University government, and one in which the existing Board, if not inefficient, has been at least somewhat timid and dilatory. They will also have the duty of recommending professors for vacant chairs. But the actual election of professors, as well as the administration of revenues, rests as before with the Provost and seven senior Fellows, who are the trustees of the Corporation, and who could not have been deposed without new Acts of Parliament, if not without a new Charter. Thus collisions between the old Board and the new Council are possible, but not likely, if the Council is made up of such men as those now elected. For, beside the Provost and three senior Fellows, the oldest member of each of the three other divisions may be regarded as conservative in University matters, and these seven votes, including that of the chairman, are pretty certain to be given against violent changes. Nor are there more than three declared Radicals, in the same sense, now sitting on the Council.

As to professions, it is remarkable that the medical profession has three representatives, whereas the bar has but one—a fact doubtless attributable to the absence of any emolument attached to seats

the Council. Had there been good salaries, the bar would probably have secured a large majority.

As to the study of arts, mathematics are admirably represented by Dr. Salmon, Dr. Hart, and Dr. Jellett; but it is much to be regretted that the classical school has not secured any leading voice. Considering the recent development of this school and its good promise, this defect may be regarded as the most serious to be found in the new Council. We will not say that all its present members think themselves unable, or are unable, to offer a sound opinion upon classical matters; but the fact remains that no professor of classics at the University has been elected upon the present Council. It is also to be regretted that, in the case at least, political reasons made themselves felt, and that votes were given rather to aid a mass than to promote the studies of the college.

We have thus discussed the merits of the new academic Council very freely, as it is desirable that it should begin its task without excessive favour or prejudice on the part of the public. It has some defects in its constitution: it has also great merits. The election of some gentlemen because they were Roman Catholics, though it was thoroughly opposed to non-sectarian principle, and theoretically absurd, was yet practically demanded by the cry that for generations to come no Catholic could sit among the governors of the University. That cry is now silenced. When it has died away and been forgotten, we hope that the electors will not abandon the principle of electing men because of their religion, and look merely to ability and experience in the conducting of education.

Meanwhile it must be confessed that Trinity College, Dublin, as the University is usually justly styled, has made no mean progress towards the solution of the vexed problem, which has baffled great statesmen, and troubled the security of more than one government. It may not be amiss to point out in conclusion that this wise and peaceful reform is wholly due to the firmness and determination of Mr. Fawcett, who through good report and evil report, through Conservative opposition and Liberal opposition, through Protestant objections and through Catholic, held fast undaunted to his sound principle; nor do we think that any living politician may look back with equal pride upon a tedious and hard fought, but all the more glorious, victory.

SCIENCE NOTES.

BOTANY.

We have received the prospectus of a *Monograph of the Genus Lilium*, by Henry J. Elwes, F.L.S., illustrated by W. H. Fitch, F.L.S. It is of folio size, uniform with Mr. Bateman's monograph of *Odontoglossum*. It will be issued in guinea parts, each part containing eight plates; the work to be completed in six parts. We have much pleasure in announcing the appearance of such a work, and we have little doubt from the hands it is in that it will be well carried out. Now is the time for the publication of a monograph of the Lilies, for, thanks to the united labours of various botanists, the species of this magnificent genus have recently been reduced to something like order. Specimens will shortly be exhibited at the various learned societies of London and elsewhere. Intending subscribers should communicate with H. J. Elwes, 6 Tenterden Street, Hanover Square, London.

We are glad to see a reprint, from the *Report of the British Association for the Advancement of Science for 1874*, of Mr. Bentham's valuable address on the "Recent Progress and Present State of Systematic Botany," because it merits the attention of all students of biology, and because it is more especially calculated to imbue the mind of the young botanist with sound and philosophical ideas respecting the science of which

it treats. For upwards of half a century Mr. Bentham has laboured in systematic botany, and the nature and extent of the work accomplished are sufficient to ensure him a patient hearing. In none of his admirable addresses to the Linnean Society, probably, is there so much food for thought for the aspiring naturalist; and as a history of the development of systematic botany during the last fifty years, in a concise form from personal knowledge, the present is of great practical use. The two or three pages devoted to a consideration of the limits of orders, genera and species, in so far as they are affected by the doctrine of evolution, are worthy of the special study of those persons who have been so terribly perplexed and shocked at the advanced notions of some biologists.

Foreign Botanical Periodicals for December.—The *Botanische Zeitung* contains the conclusion of Dr. Stoll's paper on the formation of the callus in cuttings, and the two first parts of an article on the history of the germination of Cyclamen, by Dr. Gressner, in which the author examines not only the morphological, but likewise the histological changes which the embryo undergoes. *Bulletin de la Société Royale de Botanique de Belgique*—Notes on the Florule of Kraene-Poel, one of the few undisturbed spots left to Belgian botanists, by E. Vander Meersch; "Primitiae Monographiae Rosarum," by François Crepin—this occupies fifty pages, and is only one of several contributions on the same subject. It is a great pity that writers on critical forms should be so copious, and at the same time neglect to summarise their labours, which otherwise must remain useless to those who do not make a special study of the same group. M. Crepin here treats of some Asiatic species, devoting the space mentioned to the consideration of eleven species. The last number of the *Linnaea* to hand contains the continuation of Bückler's "Cyperaceae of the Berlin Herbarium," and "Novitates Bryothecae," by C. Müller.

THE *Botanical Magazine* for December and January contains figures of some very interesting plants, in addition to the *Rheum* previously mentioned. *Fuchsia procumbens* is a very remarkable and anomalous-looking species from New Zealand, where two or three outliers of this otherwise American genus are found. This is an elegant trailing species with apetalous flowers. *Boucerosia Marocana* is a new species of this curious genus, one of the numerous new plants found by Dr. Hooker and his companions on their Morocco expedition. A strikingly beautiful species of the Australian genus *Eucalyptus*, *E. cornuta*, is represented on tab. 6140. The flowers are borne in dense heads, and the long horn-like operculum of the calyx is of a brilliant red. When the operculum falls, the numerous long slender yellow stamens spread out and fall over like the plumes of a bird of paradise.

THE *Journal of the Asiatic Society of Bengal*, Part II. No. ii. 1874, contains the first part of some contributions towards a knowledge of the Burmese flora, by S. Kurz. This portion extends to one hundred pages, and includes the Polypetalae, up to the end of the Geraniaceae, and will doubtless prove of considerable service to botanists engaged upon the Flora of India.

MR. ARCHER contributes an article to the last part of the *Quarterly Journal of Microscopical Science* on Apothecia occurring in some Scytonematous and Sirospionaceous Algae, in addition to those previously known, or lichenous fructification on algae. This is no new discovery, except so far as the species are concerned, but in the present state of the alga-lichen theory everything bearing upon the subject is read with interest. Mr. Archer was unable to detect spermatogonia in the specimens bearing the apothecia, though he, as well as Bornet, had previously found them in *Ephedra pubescens*, an organism formerly associated with the same group.

AN excursion by the Scottish Botanical Alpine Club to the Aberdeenshire and Forfarshire mountains in August last, resulted in the discovery of two species of plants new to the flora of Britain, as we learn from the *Journal of Botany*. The plants in question are *Carex frigida* and *Salix Sadleri*, the latter a species new to science: both were found near Loch Chander (Ceann Moor), Aberdeenshire, by Mr. Sadler.

THE tenth volume of the *Journal of the Royal Agricultural Society of England* contains, among other matters, an interesting report on the agriculture of the Austro-Hungarian Empire, by Professor J. Wrightson, from which we glean the following particulars. The study of the systems of agriculture practised in the vast plains of Hungary occupied the principal portion of the reporter's time. Some idea of the extent of these almost perfectly level expanses may be formed from the fact that the Alföld, or plain of Lower Hungary, alone comprises an area of 37,400 square miles. The two plains of Upper and Lower Hungary embrace the whole of the *tigland*, or deep land; and the soil throughout is a rich black mould overlying water-worn gravel. It is apparently an alluvial deposit, formed by the rivers Danube, Theiss, Drave, and their tributaries. The natural fertility of the soil is frequently injured by the efflorescence of soda-salts on its surface, especially in Lower Hungary, where immense tracts of flat land are thus rendered unproductive, forming the plains of natron between Arad and Debriczin. Hedges or any other visible divisions of the land, except the long lines of acacia trees which usually bound the nobleman's estate, are entirely absent.

One of the most interesting features in the cultivation and ownership of the land is the existence of distinct communities, forming isolated villages or hamlets. These villages are surrounded by the land belonging to the inhabitants, each of whom is a free proprietor. Each house is detached and exactly resembles the next, and having seen one village you know the general features of hundreds. It is termed peasant farming, each member owning and cultivating a portion of the parish (*gemeinde*), grazing his stock on the "common" proper surrounding the arable part of the land, and finally gathering his crops and stock around him at his homestead. Towards evening, the herds of cows, long-haired goats, and woolly swine are driven back to the village for the night, each turning in at its own gate, not to come out again until the herdsman's horn echoes through the village in early morning.

Professor Wrightson says it is difficult to give an idea of the Hungarian village to one who has not seen it. It is ushered in by a pond, evidently formed by excavating for clay to build the houses. The road runs through the little town, but no attempt appears to have been made to improve it, the entire space between the two rows of detached white thatched cottages being used as such. Once through the village, which ends, as it began, with a shapeless pond, you are in the open country, partly pasture, but more generally arable, in a more or less imperfect state of cultivation. Wheat and rye stretch away on all sides. The next feature to arrest the eye may be a belt of single trees, which, on coming up to it, you find to be the boundary of a large estate, where, in the place of peasants, are the stewards and labourers of the Count, pursuing a systematic course of agriculture. These domains and peasant lands alternate. The estate is usually better cultivated and yields better crops, and is laid off into square fields of from twenty-five to forty acres each, defined by grass drives, bounded on either side by trees. The value of land in Hungary is rising, but neither skill nor capital has yet been brought to bear upon the greater part. The price usually ranges from 14s. to 28s. per acre, according to quality and situation; and it is let at from 21s. to 28s., or even 35s. per acre.

In the Theiss district the land will grow wheat year after year without manure. In fact, manure

can only be applied for rape, Indian corn, or other crops, as wheat grows too luxuriantly after dressing. A curious fact connected with the culture of tobacco is mentioned by Professor Wrightson, to the effect that sheep do very well upon it in a green state as a forage crop.

The feudal system was abolished in 1848, and the serfs became free allodial owners. The whole area of Hungary is pretty equally distributed between great proprietors and peasants. Some large landholders would be very glad to let portions of their estates to good English and Scotch tenants on liberal terms. Most of the vast estates are in the hands of their owners, and thus, where in England we should have hundreds of independent tenant farmers, millers, smiths, coal-owners, brewers, &c., we have all concentrated and worked as it were for the benefit of one individual. One of the estates belonging to the Archduke Albrecht alone comprises 164,200 acres!

AFTER having been at work for upwards of two years, the Sub-Wealden Exploration Committee has determined to abandon their celebrated boring, and to commence working afresh upon an entirely new bore-hole in the immediate vicinity of the old one. Since the unfortunate accident of dropping the boring-tool, to which we referred some months ago, the work has been completely at a stand-still; the time having been consumed in fruitless attempts to extract the lost auger, and to remove the rubbish which has fallen into the bore-hole. A careful survey has proved that the 1,000 feet of bore is out of the perpendicular by a few inches, and the attempt to remove the obstruction has therefore sorely tasked the engineering resources of the Diamond Boring Company. In the face of these difficulties it was decided, at a meeting of the committee held at the Museum of Practical Geology on Friday the 15th inst., that no more work should be spent upon the old boring, but that a new bore-hole should at once be begun. It had been proposed to line the original bore to a considerable depth, at a cost of about 400*l.*; the Diamond Boring Company has now undertaken, we believe, to sink the new bore-hole to the depth of 1,000 feet at the moderate cost of 600*l.*, so that after all the bold step just taken will entail an additional outlay of only about 200*l.* It reflects great credit upon all concerned in this work, and especially upon the honorary secretary, Mr. Willett, that the enterprise should be carried on with such spirit; for one could hardly have been surprised, considering the unexpected difficulties of the case, if the committee had decided to altogether abandon the experiment. Let us hope that the Netherfield bore-hole No. 2 may be more successful than its ill-fated predecessor.

Der Naturforscher (December 19) gives an account of experiments made by Herr Moritz Traube on what he calls "inorganic cells," which were suggested by Graham's discoveries in dialysis. If a drop of gelatine solution is acted upon by gallic acid, so that a film of a leathery substance is formed round it, an artificial cell is produced; and this when placed in a weaker solution of gelatine will swell and exhibit a physical growth through the endosmose that takes place. Cells with these artificial membranes will have a tendency to thin out at the top, their lower parts being thicker from the downward gravitation of the particles, and as fresh fluid enters by endosmose the weakest part will be most stretched. The existence of these conditions in plant cells will favour their upward growth. Herr Traube succeeded in forming cells of different materials, and in imitating many physical processes of growth. The enlargement of the cells in his experiments differs materially from the extension of a soap-bubble by blowing more air into it. He observes phenomena of intussusception analogous to those of plant-cells. The enveloping membrane of his cells is formed by chemical precipitation, which stops when the

membrane thickens, and its interstices no longer allow fresh molecules of the membrane-forming material to enter. Endosmose of the surrounding fluid into the cells swells them, stretches their membranes, enlarges the interstices, and allows fresh material to enter, and a new layer of membrane to be formed. Thus far they imitate living cells.

M. BROQUEREL observes that among the physico-chemical forces influencing organic functions, the electro-capillary forces are the most important, and that in order to produce them nothing more is required than permeable tissues separating two liquids of different natures, which find in the organism the conditions necessary for their production. Arterial blood leaving the left auricle of the heart, before becoming venous blood, traverses capillary vessels which bring it in contact with muscles covered with exuded liquids. Electro-capillary actions are thus excited, subserving to their nutrition and growth. In a series of experiments, arterial and venous blood were brought into contact with various liquids, such as bile, urine, wine, grape-juice, and sugar solution charged with carbonic acid, and both were found negative in relation to the liquids; and it may be supposed that the same thing occurs when arterial blood in the capillaries comes in contact with the liquid exuded by muscles. The direction of the electro-capillary currents is such that the interior walls of the capillaries are the positive electrodes of couples functioning as chemical forces, and their exterior walls negative electrodes. There is thus oxidation in the interior of the capillaries, and reduction on the side of the muscles. The interior of a muscle is usually negative in relation to the fluids that moisten its external surface: the electro-capillary currents proceed from the inside outwards, and this direction gives oxidation within and reduction without.

In fruits such as grapes, apples, pears, and in roots, as potatoes, carrots, and turnips, there are similar electro-capillary currents. In contact with water, the interior parts are constantly found to be positive. Thus, when fruits are moistened, their interior layers next to the external tissues tend to ceaseless oxidation; salt water produces opposite effects.

Before electro-capillary currents were known, it was supposed that in transmitting an electric current, for medical purposes, into the interior of an organised body, no electro-chemical action would ensue unless solid bodies, such as wires, conducted the electricity, and served as electrodes. Now, however, it is known that an infinitely thin layer of liquid adhering to the walls of a permeable tissue behaves like a metallic film in electro-chemical decompositions, and we may conceive such actions taking place in organisms, and producing very complicated results. (*Comptes Rendus*, December 7, 1874.)

M. MÉGNIN, writing on the transport of virus and propagation of disease by certain flies, points out that the mischief is effected by those which have penetrating mouth-organs, and not merely suctorial organs, as the common blow-fly. Some flies of the genus *Stomoxys* were observed at the camp of Gravelles feeding on the matter of an erysipelatous gangrene on a horse's leg. The proboscis of a fly so engaged contained a liquid in which the bacteria of putrescent fermentation could be seen with a microscope, and inoculation with a proboscis in that state produced voluminous ecthyma. In 1863, a gnat (*Simulium*) was supposed to have occasioned a severe epizootic by the action of its own poison, and M. Tisserant, a veterinary professor, to whom was confided the duty of investigating the disorder, came to this conclusion. M. Mégnin says he only saw half the truth: that the gnats did transport the poison, but got it first from animals that were affected. He exclaims, "it is certainly in the same way that the Tsetse acts." This may be, but it is not proved by experiments on other flies. M. Mégnin's paper is in *Comptes Rendus*, December 7, 1874.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY (Friday, Jan. 8).

F. J. FURNIVALL, Esq., Director, in the Chair. The names of ten new members were announced. The thanks of the Society were voted to H.R.H. Prince Leopold, Vice-President, for his present to each member of a copy of the Parallel-Text Quartos of *Romeo and Juliet*, 1597, 1599; to Mr. P. A. Daniel for editing the same, and the separate reprints, for the society; to Dr. Ingleby for 370 copies of his *Still Lion*; and to Mr. Furnivall for 500 copies of his Introduction to *Gervinus*, for the members of the Society. The paper read was by Dr. E. A. Abbott, on "The First two Quartos of *Hamlet*, 1603, 1604." Dr. Abbott contended that the incomplete Quarto of 1603 contained nothing of Shakspeare's that was not in the second Quarto of 1604, and did not therefore represent an earlier state of the play, although it did contain large alterations of Shakspeare's work by the Pirate who arranged for press the incomplete notes and recollections of the play shown in the second Quarto. These alterations were due to the Pirate's desire to make the play more of an acting, and less of a philosophical one. Mr. Furnivall could not persuade himself that the very different view of *Hamlet*'s mother taken by Q1, a view of such great importance in regard to the motive of the play, was due to the compiler of Q1. The change from her innocence in Q1 to the doubt of it in Q2 was Shakspeare's change. He believed that Shakspeare first partially recast the old *Hamlet*, and that that recast was, more or less, represented by Q1. Mr. Simpson also held that Q1 represented the old Corambis *Hamlet* as partially recast. The change of names in Q2 showed it. When Q2 was produced, then the old play would be printed, with, possibly, portions of the new play inserted. Other cases of this occurred. Dr. Nicholson and other members also contended that Q1 represented an earlier version of the play than Q2. Dr. Abbott admitted that he had perhaps assigned too much to the Pirate in attributing to him the changes—almost recasts—of the characters of the Queen and King, &c.; these were perhaps due to the old play; but he still doubted whether Q1 contained more than one line worthy of Shakspeare which was not in Q2. The meeting asked Dr. Abbott to print his paper, though he had said he would not do so.

ROYAL GEOGRAPHICAL SOCIETY (Monday, Jan. 11).

At the meeting of the above body, an interesting letter from Colonel Long, who is attached to Colonel Gordon's expedition in Equatorial Africa, was read. Writing under date October 2 from Gondokoro, he stated that in April last he started to visit Mtesa, King of Nganda, and after thirty-eight days of painful marching reached his destination, where he was received with pomp, and made a stay of twenty-nine days' duration. After some days' delay, he succeeded in obtaining leave to return by the Victoria Nile (Somerset). He launched his canoe upon the lake, emerging from Murchison Creek, and found it (the lake) to be from twenty-five to thirty-five feet deep, and the opposite shore from twelve to fifteen miles distant. The superstition of the natives prevented him from reaching Urondogani by way of the Ripon Falls, and he returned to Mtesa. Robbed of his baggage and deserted by his porters, he determined to make for the river, and after two days' incessant rowing reached a lake about twenty-five miles wide, which formed apparently a great reservoir of the waters of the Victoria Nyanza and of the surrounding plateau. After defeating 400 men of Keba Rega, he reached Foweira, near the Karuma Falls, on August 20, in a sorry plight, and finally arrived at Gondokoro on October 18. He had persuaded Mtesa to send his ivory to Gondokoro instead of to Zanzibar, and with the idea of further developing Egypt's monopoly of ivory, Colonel Gordon

intended soon to launch one steamer on the Albert Nyansa, and another to work up from Foweira to the Victoria Nyansa.

The next paper read was one by Captain Elton, giving an account of the country between Dar-es-Salam and Kilwa, which he had traversed while in search of slaves held by British Indian subjects. This paper afforded ample proof of the continued activity of the land routes of the slave traffic and its concomitant horrors.

The last paper was read by Major Erskine on a voyage made by his son in South-East Africa. The journal forming the groundwork of the paper had been written from memory and from the notes of M. Dubois, Erskine's interpreter, the original with the observations having been lost in a flood. In consequence of a deputation from Umsila, king of the Gosa, asking for protection for trade, Mr. Erskine and M. Dubois started in a schooner in June, 1871, and after some difficulty with the Portuguese Governor at Delagoa Bay, made for the interior. The abolition of the slave trade has depopulated Inhambanè and Delagoa Bay, but legitimate trade is fast restoring prosperity to both. The Tongas, who inhabit this region, are industrious, and possess agricultural and manufacturing abilities. One of the chiefs was persuaded that Erskine's advent heralded the occupation of the country by the British, and was delighted at the idea. Erskine observes, with reference to the navigation and commerce of the great Limpopo river, that it is difficult of entry, has sixty miles of navigation, and flows through a fine alluvial valley fifteen miles broad, while its productions are hides, horns, native gums, ground nuts, &c. It is close to Leydenburg, in the Transvaal country, where bread-stuffs are grown as well as wool, and the distance to the new Gold Fields is 170 miles. He devotes a large portion of his narrative to an account of the Umsila country and of his stay there. Since his return to Natal, he has started for a fourth expedition, and, according to last advices, had reached Delagoa Bay, where he is collecting ivory.

LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY (Monday, January 11).

THE Rev. Thomas Hugo, M.A., V.P., in the Chair. Mr. F. A. Burt exhibited Roman and mediæval pottery recently obtained from excavations in Giltspur Street, City. Mr. C. Roach Smith, F.S.A., a Romano-Celtic bronze sword, dug up near Broadway Tower, in Gloucestershire; a similar weapon, though of inferior size, discovered some time since near Royston, was contributed by Mr. Thomas Milbourn. Mr. J. E. Price, honorary secretary, read a communication from Mr. C. Roach Smith, F.S.A., setting forth the claims of the late M. de Caumont, of Caen, upon English antiquaries. A statue to this distinguished man is about to be erected at Bayeux, and it is probable that many fellow-labourers in this country will wish to co-operate in the work. To "M. de Caumont may be assigned the foremost place in popularising archaeology as we now see it through France and England." As a young man he took an active part in the formation of the Society of Antiquaries of Normandy, and in 1834 he conceived and established for a wide field of action the Société française d'Archéologie. "The Revolution at the close of the last century had destroyed or injured many of the finest ecclesiastical monuments; scarcely any of the cathedrals and churches had escaped its ravages; while other valuable remains of ancient art had also suffered. In spite of the efforts of M. Guizot and other enlightened men, vandalism remained rampant. M. de Caumont saw that nothing but a widely extended union of the national educated intellect could counteract the evil, and, unassisted by State patronage, to the nation he appealed. The result was the Société française d'Archéologie, and simultaneously the *Bulletin Monumental*, a bi-monthly illustrated journal, which at the time of the death of its founder and editor had completed

its eight and thirtieth volume." This journal affords the best means of estimating properly the character of M. de Caumont; it is his best biography; it shows his wonderful perseverance, his unselfish devotion to science, his intelligence and liberality. He possessed an independent property, and, fortunately, the heart to make it useful. He visited all parts of France, examining for himself ancient remains of all kinds, which he so happily described. He established correspondents in all parts, everywhere encouraged research, and saved many important monuments.

"His great work, the *Cours d'Antiquités Monumentales*, extending from the year 1830 to 1844, comprises six volumes and six atlases. It embraces the Celtic and Gallo-Roman eras, religious architecture of the Middle Ages, military and civil architecture, and baptismal fonts, altars, tombs, paintings on glass, frescoes, enamels, and wainscoting. The *Abécédaires*, in octavo, four volumes, are, as termed, the rudiments of Archaeology." A graceful and pleasing memoir of M. de Caumont has been published in the *Bulletin* by his successor, M. de Cougny.

An interesting paper on "The Grammar School at Barnet, Herts," was read by the Rev. F. O. Cass, M.A. A coloured drawing of a wall-painting existing at Earl Stonham Church, in Suffolk, was exhibited by Mr. Golding, and described at length by Mr. John G. Waller.

ANTHROPOLOGICAL INSTITUTE (Tuesday, Jan. 12).

PROFESSOR BUSK, F.R.S., President, in the Chair. Mr. T. I. Hutchinson, late H.M.'s Consul, Callao, read a paper on "The Anthropology of Prehistoric Peru." The paper commenced with a notice of how little is known up to the present time about the glorious days of Peru, long before the time of the Incas—agreeing with Mr. Baldwin as to the original South Americans being the oldest people on the Continent. The grandeur of colossal work in the extent of the ancient burial mounds was shown by illustrations. A comparison of these, examined by the author in Peru, was made with those explored by Messrs. Squier and Davis in the valleys of the Ohio and the Mississippi. The prehistoric architecture of Peru, described by Professor Raimondi in his recent work on the mineral riches of the department of Ancachs, were mentioned as highly interesting; more particularly the tombs cut out of solid blocks of diorite in the valleys where sandstone is the geological character, thus proving the enormous capacity for work of the ancient Peruvians in transporting these stony masses over the Andes. So small was the author's faith in Spanish accounts of South America, that he inclined to the belief in some future explorer finding the mythical "cradle of the Incas" in the National Library at Madrid instead of in the lake of Titicaca, to which latter place it is assigned by the Hakluyt Society.

A paper, by Dr. George Dobson, was read "On the Andamans and Andamanese." After giving a sketch of the geographical position of the Andaman islands, and their geological and zoological relations to the Asiatic continent, the author passed in review the various theories that had been propounded by eminent biologists to account for the origin of the Andamanese. He strongly inclined to the views of Mr. Wallace and of M. de Quatrefages that the Adamanees are Nigrites, or Samangs from the Malay Peninsula, and was opposed to the theory of their descent from shipwrecked African negroes, on the ground rather of the dissimilarity of their manners and customs than of their physical characteristics. It was impossible, however, to account for the presence of the wild tribes of Southern India, or of the peculiar Samangs of the interior of the Malay Peninsula, surrounded by races with which they have no connexion whatever, except on the hypothesis that they are the few surviving descendants of a woolly-haired people which in ages past occupied lands south of the Himalayas when the continent of Asia included within its southern

limits the Andamans, Nicobars, Sumatra, Java, Borneo and the Philippine Islands; and that the present inhabitants of the Andamans and the Nigrites of the Philippines are also the remnant of these ancient Nigrito inhabitants of Southern Asia, which have almost disappeared before the invading Aryan and Mongolian races. Dr. Dobson exhibited a series of photographs, taken by himself, of Andamanese men and women.

GEOLOGICAL SOCIETY (Wednesday, January 13).

J. EVANS, Esq., F.R.S., President, in the Chair. In a paper "On the Kimeridge Clay of England," the Rev. J. F. Blake traced the lithological and palæontological characters of this formation as it stretches across the country, with interruptions, from Dorsetshire to Yorkshire. The sections exhibited in Lincolnshire have been specially studied by the author. He believes that our Kimeridge Clay admits of division into an Upper and a Lower group of beds, but that no Middle group, such as is found on the Continent, can be recognised in England. The Upper Kimeridge series consists chiefly of bituminous paper-shales, reaching a thickness of upwards of 600 feet; while the Lower Kimeridge is formed mainly of a great mass of clay, perhaps nearly 400 feet in thickness. Below the true Kimeridge Clay there occurs a thin series of sandy beds, well exhibited near Weymouth, and termed by the author the "Kimeridge Passage Beds." When the Coral Rag is absent, as in Lincolnshire and Yorkshire, these transition beds also disappear. After Mr. Blake had entered into a critical examination of the Kimeridge fossils, a new Chelonian from the Kimeridge Clay—the oldest yet discovered in Britain—was described by Professor H. G. Seeley under the name of *Pelobatochelys Blakii*. Mr. A. J. Jukes-Browne read a paper "On the Cambridge Gault and Greensand," in which he advocated the view that the thin nodule-bed, so valued for the sake of its coprolites, should be placed at the base of the Chalk Marl. In the absence of true Upper Greensand, the coprolite-bed rests directly upon an eroded surface of Gault Clay. The rolled and phosphatised fossils of the nodule-bed appear to have been in large measure derived from the Upper Gault, while other fossils, less altered, seem to be species proper to the Chalk Marl. The author has carefully studied the invertebrate fauna of this debatable deposit, and has effected considerable revision in the list of fossils. *Ammonites Taitensis* (Pussh), an ammonite new to Britain, recently found in the Oxford Clay of St. Ives, Huntingdonshire, was exhibited by Mr. J. F. Walker, of York.

PHILOLOGICAL SOCIETY (Friday, January 15).

HENRY SWEET, Esq., in the Chair. A paper was read by F. T. Elworthy, Esq., on "The Dialect of West Somerset," which he treated particularly with reference to its pronunciation and grammar. The reader maintained that dialects are not disappearing so quickly as is generally supposed; that although words are constantly dropping into disuse, new ones are as certainly taking their places; and these, from having the stamp of the dialect impressed upon them, seem to hand down unaltered the archaic pronunciation. It was asserted that the Quantocks and Taunton are the limits of the districts of East and West Somerset, and not the Parret. The Western dialect had been but little studied, and was comparatively little known, although it was much richer in vocabulary and more expressive in speech than the East Somerset.

The reader pointed out the probable Normanism in the difference made in the sounds of *say*, *day*, *paay*, *maay*, and in carefully going through the vowels, he gave no less than six distinct sounds for the diphthong *ea*.

Final compound consonants were nearly always reduced to simple ones, and the hard dentals and labials constantly softened.

The paper, which was unusually well received, was very fully illustrated by a variety of local idioms, and in the discussion which followed Mr. Sweet remarked on the great value of the dialect in preserving in a living form the old sounds of the *w* before such words as *wrestling*, *wreath*, and the broad *ay* in *hay*.

Prince Lucien Bonaparte said that the chief distinction between the dialects of West Somerset and Devon was the use in the former of the periphrastic present indicative instead of the inflexion *eth*; that West Somerset must be classed by itself; that the remarkable inflexion by which transitive verbs receive a neuter signification when used without their object, is found in the dialects of the South-West of England, in Basque, and in Hungarian, but in no other languages, ancient or modern.

FINE ART.

SIXTH WINTER EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY.

(Third Notice.)

LET me begin by rectifying a double confusion in what I said last week about Mr. Fuller Maitland's picture of the Virgin appearing over her tomb to Saints Francis and Bonaventure (No. 187). I said it was "ascribed by Young Ottley, whose property it was and who engraved it, to Giotto; and now to Fra Angelico. Messrs. Crowe and Cavalcaselle (vol. i. p. 589) pass it as the work of Angelico." Now there are two pictures in the possession of Mr. Fuller Maitland ascribed to Angelico. One is an Entombment of the Virgin, with Apostles; the other is this Vision of the Virgin over her tomb, with Saints Francis and Bonaventure (see Waagen, vol. iii. pp. 2, 3). Both formerly belonged to the collection of Young Ottley. The Entombment, really by Angelico, was engraved as a work of Giotto; not however by Young Ottley (that was my mistake), but in the *Etruria Pittrice*. The other picture now exhibited has not, so far as I know, been engraved. That it is a Sienese work of Sano di Pietro or Matteo da Siena is I think certain. When I said "Messrs. Crowe and Cavalcaselle pass it as the work of Angelico," I had not discovered what is the fact, that those authors had mixed up the two pictures, the Entombment by Angelico, and this Virgin appearing to Francis and Bonaventure which I say is Sienese, and had described them as one. That they have done so is evident from the passage referred to, i. 589. Their book is so justly the foundation for all students following them to work upon, and their general diligence so admirable, that I am sure they will thank me for pointing out the error.

The Exhibition is strong in landscapes of nearly all schools, and contains one of the Venetian school which is a revelation. There is great charm in the two unnamed Venetian pieces of different hands contributed by Mr. Graham (169, 173). In each there is a pleasant mixture of romance with primness, of formalism with nature; with a pleasant enigmatic touch in the figures; which in the former case belong to the sacred order, in the latter to the profane or fanciful. But such minor items disappear in comparison with the landscape of Titian lent by the Queen (127). This, I understand, hangs usually in an imperfect light in Buckingham Palace. It requires a good light, and is worthy to hang in the best place in any gallery in the world. When I spoke of chords mightily struck by the most ancient masters in landscape, it was of this picture that I was thinking. It is not too much to say that whoever has not seen this picture has a great gap in his knowledge both of landscape art and of Titian. We are accustomed in Titian's figure-paintings, both Christian and Pagan, to trees of splendid growth and sweep, with a cluster or two of perfect flowers; to rich green boskage beautifully made out, and slopes and champagnes of the brown that shades anon into

solemn transparent blue, and distant mountain-spurs among the clouds with shafts of light that strike down and touch their indigo into gold. In the *Ariadne*, the *Noli Me Tangere*, and the *Virgin and Child with St. Catherine*, of the National Gallery, we have in England three signal examples of this manner of his in backgrounds; and even in the present Exhibition, next to the piece now under discussion, there hangs a good though somewhat injured specimen (No. 126). But neither these, nor the best of the master's pen drawings of landscape, could have prepared us for the completeness and overwhelming power of the picture now before us. It is in Titian's most careful manner, and almost without injury; for I suppose the conspicuous seam across the middle could easily be set right. In the foreground, a shepherd follows his flock round a copse on the left; and on the right rises one strong tree-stem, and another not quite so near. We look downwards from a rise: first, upon a noble clump of trees growing on a swarded knoll—such trees and such a sward as you get in the park backgrounds of Gainsborough and Reynolds; then some bare brown ground a little farther off on the left, and a path leading down to a group of farm buildings. Beyond these a partial storm lowers over miles and miles of level woodland and estuary—a narrow dusky bar of raincloud stretching across the sky and sending dusky drifts of rain along the blue. A blue both in land and sky how solemn and profound! a dusk how sudden and full of menace! and how the distant church spire in the plain, which the shower has all but blotted out, seems now clearer and now fainter as you look! and how the farthest mountains, the sharp and slanting mountains of Friuli, stand out in pure air beyond the storm and against the white horizon clouds! For upon that solemn and profound blue of the sky there roll two strata of clouds—the upper stratum pure and white and calm, and it is against this that the far mountains come out—the other, and this is the storm cloud, level and low and black. There seems scarcely anything which the moderns have attempted, in this order of art held peculiarly their own, and which is not here done with a strength, a majestic and full-toned poetry, such as even the greatest moderns have not come near. What is the good of words? The reader must take the picture by itself, and let it come upon him gradually. I say by itself, because at first sight it looks black upon the walls, being in a different key from anything else. Indeed, it is not much lighter than the same master's ruined picture of the Pesaro family at Venice. But look a little, and you will see how luminous this darkness is. The central point of high light is one curl of the white cloud in the left-hand part of the sky (and the mere manner of laying on this proclaims a mastery of the riches of the brush such as no other man has had). Everything else is kept down so as to come into right relation with this key-note. The light is led in masses about the sky by the re-appearance of the white system of cloud here and there beyond the edges of the storm; it strikes faintly along the plain in gleams on estuary and meadow, a little more strongly upon the path, where two figures move near the cottage; it surrounds with a soft radiance the shadow which the great trees cast upon the sward in the middle distance; it winds about the copse in the foreground, lighting the fleeces of the flocks and the white loin-cloth of the shepherd; its last echoes are caught in silver gleams high upon the near birch-stem and in the foliage beyond. Noble and beyond praise as a scheme of light and shade, consummate as a study of nature in poetry and in grasp, this landscape calls above all for admiration as a lesson in the magic of the Venetian colouring. In any other school colouring so dark would have been ink. Here is not a single opaque point; not a shadow, however deep, that is not full of inner light. The dense cloud lets through the sense of sky, the dense shower lets the sense of landscape through, in a manner that is nature's own.

In the sombre country beneath the storm, between the dim gleams of water, the eye can sink for ever into the softness of the darkened woods. The indigo and deep brown and dun glow upon you presently with a sense of I know not what wonderful gold and azure. And all this with a simplicity of touch as unhesitating as it is inexplicable. Human eye and hand never worked together with more imperial certainty for a nobler result. Is it worth while pointing out the few negligences of the giant?—that the figure of the shepherd is too short, that a dog chasing a deer in the middle distance is too large?—that the sky and storm being evidently with the distant landscape the painter's chief point, he has painted the two tree-stems of the foreground so thinly over the sky that the clouds show a little through one and a great deal through the other? Let us be thankful for the chance of studying here—while we wish we had the chance of studying it always—so rare a masterpiece.

After this, the various phases of later landscape, for a long time to come at least, cannot but seem partial and incomplete. The art in the seventeenth century, which is the first century when its independent practice is common, seems as if its masters knew how to play only one tune each. In Naples it is an embittered scapegrace who has an eye for tortured rocks and shattered trees, the haunt of brigands and the outcast, and who rings the changes upon such scenes fiercely and impressively enough, if with too little regard for sober fact and nature. There he is (131)—a perfectly characteristic and vigorous Salvator from the collection of Lord Yarborough. The foliage, it is true, is more like seaweed than leaves, and the umbered glow which takes you is chiefly the result of age and varnish. At Rome we have two Frenchmen, Claude and Gaspar, who have taken up each in his way the classic spirit of the place. Claude loves misty light, the glow of afternoon, the poetry of decay, the sun of the Campagna setting behind distant lines of aqueduct, great trees that wave above embosomed temples, goats that dance among fallen plinths and capitals; or else he dreams of the statued wharves and columned warehouses of some merchant city of the old Mediterranean, and loads the gilded ripples of its haven with the hulks of impossible galleys. And Claude is here: one example of him especially which is among the finest and most glowing. I mean *Crossing the Ford* from Leigh Court. And here are three Gaspars, in his sterner and more pompous mood of the classical. In both of these there is poetry, a partial poetry, and of the mood which belongs to seasons of decadence and regret. We go north, and find in Flanders a poet of a ruder mettle. Rubens's landscapes, the best of them, seem to me among his very finest work. Give him his point of view—that the country is a place to hunt and hawk in, or every now and then to hold a gala or a dance; and as he goes out to his hunting or hawking or dancing party, his eye will take in as few others can the sweep and undulation of the country, the rolling of the woods and of the clouds above them, the sense of light and space and colour, the harmonious trending and transition of lines between near and far. This piece of Mr. Fuller Maitland's (106) is perhaps not as fine as the famous *Rainbow*, or even as the landscape in the National Gallery; but I suppose it is certainly by his own hand, and in the silvery grey green of its colour, almost uniform but for the single spot of red among the dancers in the foreground, there is admirable originality and subtlety of effect. A little further north yet, and we lose poetry of any kind, and come to one phase or another of patient, limited, meditative prose, perfectly exact and efficient in its expression. Or, if any of the Dutchmen touch poetry, it is Hobbema with his black far-branching trees and little glades or pools beneath them full of light, and red-gabled cottages beyond the glades; or it is Cuyp, the Northern Claude, with his afternoon suns, his gold haze absorbing all distant things in its gra-

dation, his one or two strong foreground objects to relieve and give value to the rest. The Hobbemas here are not above the usual mark: but both Mr. Fordham's Oupp and Lord Yarborough's (21, 145) are among his very purest and most masterly work.

To find the whole of nature attempted in art, as not Titian himself had attempted it, we have to leap a century and a half, and to come to our own school of England. Some indeed will say it was the ruin of the greatest English landscape painter that he did attempt the whole of nature, and would not be content without dashing himself against impossibilities. But before Turner became blinded with excess of light, and turned his canvases into mere mists of yellow and scarlet in the endeavour to realise nature's full scale of illumination and colour, how many things had he not conquered from the category of the impossible. The infinite labour of his homely studies and literal transcripts in early years, the training of the English water-colourist in mere topography, had brought him, with the powers he had, to an unprecedented command of the facts and details of outdoor nature. And it was presently his conquest to paint compositions of a sovereign poetry, of a signal imaginative charm and power, and not to spoil the quality of these but to enhance it, by the fulness and multiplicity of the facts and details he knew how to put in with a science almost incredible, but with a perfect sense of mystery and subordination. Turner is well represented here with specimens of his manner in various phases. In my own judgment he is most delightful in that early specimen in which he is nearest to those of his contemporaries who sought above all things for breadth and generality, and were content with a simple range of colours. I mean the *Crichton Castle*, from the collection of Mr. Woolner (60). Nothing can be finer than the severity of the right lines of which this composition chiefly consists, with the sweep of valley and sunken river which prevents that severity from being rigid; nothing purer and more delicate than the tones of the plateau and the castle walls, nothing lovelier than the blueness of the day, in the sky, the stream which casts up the sky, and the shadowed places of the land. Look into these slopes of shadow, strong in the right foreground, fainter between the castle and the stream, and you will see almost the rich transparency of Titian, together with a delicate multiplicity that is already Turner's. No. 261, from the same collection, belongs to the opposite extreme of Turner's art, and is a dream of the unrealisable. Lord Yarborough's two great pictures, the *Vintage at Macon* (122), and the *Wreck of the Minotaur* (158), severally represent the master in a more central way. The former is one of the first results of his foreign travel: the country is not like Macon, nor the tones those of the Burgundy landscape at the golden vintage time; so far indeed from gold, there is a blackness rare with Turner, especially in the shadows. But few of his ideal landscapes are more nobly planned, or have a greater richness both in the artifices of composition and the mysteries of nature. The scene of the wreck, which has a good deal suffered, belongs to a class of his pictures of which the mind does not fail to recognise the enormous power, but from which I at least cannot receive any strong pictorial impression.

The greatness of Turner, however, is a proverb. What these exhibitions more and more bring out is the greatness of some of Turner's unconsidered contemporaries. In the first quarter of this century who would have been found—except, perhaps, Turner himself—to recognise some of the finest landscape-painting the world has ever seen in the work of an obscure group of Norfolk drawing masters, who knew of nothing except Eastern Counties' nature, and a few Ruysdaels and Hobbemas? Who would have foretold that the works which then could not find a market would now give employment to a profession of forgers and

imitators? If there were only one example of the elder Crome in existence, the picture numbered 4 in this exhibition, and lent by Mr. Fuller Maitland, that would be enough to place him beside the first names in art. The amount of pleasure which the reader gets out of this *Study of a Thistle* may serve as the measure of his appreciation for the higher qualities of painting. It is as instructive as Albert Dürer's studies of plants and dead nature. The design of the plant, with its crisp rich curves and thorny points, is splendid; its grey-green colour of an exquisite depth and silveriness which Velazquez could hardly have beaten—relieved, ever so delicately, with a brown snail-shell, a red poppy, and a spray of blue flowers upon the background. Among the half-dozen examples of Crome's familiar landscapes, Norfolk common or oak copse, I do not think any here are of his very best. I think Nos. 51 and 99 below him in their somewhat empty dash and effect and ostentatious impasto. No. 215 is not by him, as the catalogue assigns it, but by a Frenchman, Georges Michel, who like him lived unknown and is now famous. The right attribution of this piece is obvious to any one who has ever seen the work of Michel; for all his work was in the same key of brown land and white sky, with the same broad vigour and generality of effect, and the same reference to some both of his Dutch predecessors and his English contemporaries. No. 116 has a magnificent skeleton of an oak in Crome's most vigorous drawing, a luminous sky of the loveliest purity and gradation, and a lovely peep of moist field and farm; but the pond and bathers have been put in (by Stark, as I am informed, another member of the school) in a different manner, and somehow break up the effect. No. 41 has at the left extremity a vista of distance through trees which is as rich and strong and solid as any Hobbema, with a poetry in which these English distanced the Dutch; but the rest of the picture seems confused and without composition. It is Cotman, the younger companion of Crome, and a little better known than he to the London of his day, who is strongest this year. He seeks always justness and harmony of effect rather than subtlety or fulness of detail, so that his work always looks its best at first sight, and is apt a little to disappoint you on closer acquaintance. But of just and harmonious effect he is a master. Like Crome, he used his vehicles with a force and simplicity the want of which has ruined the work of more famous men, while theirs stands as on the day it was painted. Nos. 27, 32, 42, and 235 are good ordinary examples, showing Cotman's masculine and refined way of dealing with sea and cloud, whether in calm or storm. 72 and 217 are more exceptional. The first is a study of one of those vast Atlantic waves that plunge over the rocks and rush unbroken into the cave of Boscastle in Cornwall. It is a mighty piece of wave-drawing indeed; and if it is objected that the copper sun on the horizon, with its bars of copper cloud on a dull greenish sky, bears a quite false relation of light to the wave and its foam, it may be answered that the relation was never meant to be a true one, and that the sky does but serve as a note of accompaniment, a suggestion of storm and disaster appropriate to these seas that plunge about the iron coast—

"And roar rock-thwarted under bellowing caves."

No. 232 is remarkable as showing how Cotman could attempt the same thing that Turner afterwards spent his strength in attempting (but I believe Cotman was the first). In this *Castle in Normandy* he treats nature as pure colour and light, and tries to rival her. By the liquid transparency of colour, by the haze of light, by the intense harmonious blue of the water, and its reflections that redouble and prolong the buildings, by the impasto which makes the castle walls stand out solid sunshine, by the golden light in which sheep bask upon a meadow, by the vivid reds and undefined outlines of the figures in the foreground—

Cotman is here altogether Turner. He is only not Turner by the absence of Turner's sense of multiplicity, by his way of forgetting particulars more than Turner did.

If these pictures of the Norwich masters show the prodigious and classical strength of English art at the beginning of the nineteenth century in holes and corners, the Exhibition does honour to another artist, whose work shows the weakness which was impending on official English art even at this hour of its strength. That is Sir A. W. Calcott, thirteen of whose works are here collected. In the days when the water-colour painters had developed to the full the resources of that medium for luminous atmospheric effects, and when Turner was preparing for that grapple of his with the sun and atmosphere, a grapple hopeless if sublime—in those days, from what causes we cannot here enquire, it came to pass that the English school at large forgot its colour. Alike in portrait, in history and *genre*, and in landscape, there arose artists whose light was chalk and whose shadow was ink. And one of these was Calcott. All his works, as you find him represented here, are full of conscientiousness and care. He is an excellent draughtsman in landscape. He appreciates, perhaps with a little pedantry, the beauties both of English and classical scenery. He is full of accomplishment. Some of his early works in this place are admirable in composition and conduct (Nos. 14, 160); though even here that chalkiness of atmosphere and light, that inkiness of shadow, assert themselves to a threatening degree. And in later work these qualities so much gain the upper hand that it is almost impossible to take pleasure in what he does at all. How wide-spread and how fatal was this obscure malady in our school, the loss of the sense of colour, how it has helped to vitiate and vulgarise our most ambitious art through a great part of the century, we shall have occasion to see at greater length presently. SIDNEY COLVIN.

THE FLAVIAN AMPHITHEATRE.

THE interior of the Colosseum now presents such a contrast to what was there beheld in former times, that, entering these vast ruins, one receives an impression absolutely new—one in which astonishment blends with a species of awe. Instead of the wide level area, with the high wooden cross at the centre and the painted stations of the Via Crucis under the stupendous pile of encircling structures, we find a rent and disrupted level, with an excavated abyss almost semicircular opening below our feet, along about two-thirds of the elliptic space, the rest of the ground being overstrewn with huge blocks of wrought stone, shafts of large columns (white and veined marble, some being of the more precious Phrygian and Carystian kinds), and broken capitals, the Corinthian moulding of which indicates the period of decadence. Descending by a steep path formed in the clay on which the upper area extends, we reach what is evidently the lowest level—the *terra firma*—where remains much of the ancient brick pavement in the so-called hering-bone style; the area below that stage, the arena properly so-called, which, as is now made clearer than ever, must have been a boarded platform.

Here an interesting but most perplexing aggregation of antique structures, obviously of different dates and purposes, meets the eye, and invites conjecture. The upper level, on which we stand when first entering within the ruins, proves to be—namely, in the part immediately under the amphitheatric gradines and præcinctiones—that of the ancient podium, which, we now see, was supported by arcades, still extant, of massive stonework, the inner spaces of which are filled with brick that seems more modern. Within this structure, and distant from it a few feet, rise the ruins of another arcade, or rather a wall-curtain,

opening in high narrow arches, which alternate with arched windows, in two orders, on a lofty front of brickwork; this adjunct, apparently forming a second podium wider than the original one, being a confused mixture of large stone blocks and bricks, with a good deal of mortar. Within the distance of a few feet from this rises a high brick wall, built on the same elliptic plan, and within this, about equidistant, another concentric structure of similar brickwork, also elliptic so far as it can yet be seen. Within this inner circle the space is filled with clayey soil, like an alluvial deposit, at the summit of which extends what has hitherto been considered as the arena. At the southern side of the amphitheatre, where the soil has been, to a great extent, carted off, we see before us, at considerable depth, an extraordinary network of buildings, yet but partially made visible, comprising seven parallel lines of brick wall; and on the eastern side, where the *scavi* have laid a wider space open, these walls are seen to be connected by partitions, with low archways, all of similar brickwork (that, namely, of the later Roman period). These buildings resemble a cluster of small chambers, all now roofless. At the centre of the southern side of the arcades, which encircle the amphitheatre at a depth of more than twenty feet below the level, which may now be described as that of the upper storey, opens a great tunnel, or lofty vaulted corridor, built of regularly hewn travertine, which we may explore to the extent of about 300 feet. At equal distances from its mouth it is crossed by four lintels, or so-called "flat arches," examples of which are seen in the Tabularium on the Capitol, each of these before us formed of three enormous blocks (travertine), fitted together without cement. Four spacious quadrangular chambers open, two on each side, built of similar stonework, off this corridor. Exploring it farther we find that it emerges into daylight, beyond the limits of the amphitheatric buildings, and again becomes subterranean, from a point whence we may follow its course for some distance in darkness, only to be dispelled by torch or taper, till further progress is stopped by the mass of clay, not yet removed, with which the whole interior was filled. Laterally to this there are two other vaulted passages, in similar stonework, each extending for about 100 feet, and at that distance turning inwards till they adjoin the central corridor, reached by a few ruinous steps from both these dark passages, which are at a somewhat lower level. On the floor of each of these lateral corridors we see six round cavities, which have been originally lined with bronze; the same metal being beaten out, like a flattened frame, around the apertures, as seen in six among these twelve cavities, where the bronze is preserved firm and uninjured. A similar species of socket, lined with bronze, has been found near the centre of the lowest (the original) area, now partly uncovered.

Proof that the arena for gladiatorial combats, &c., was a boarded platform, not the lower *terra firma* level (which may be called in distinction the *area* of the edifice), is before us in a series of massive corbels, or stanchions, of travertine, extending, so far as yet visible, with regular intervals around the ellipse, at a depth of a few feet below the ground where the Via Crucis devotions have hitherto been celebrated. What could these have served for but the support of a moveable stage, such as is clearly implied in the words of classical authors? Herodian tells us that when Commodus slew 100 lions in this amphitheatre, these animals sprang up from a lower storey:—"The lions which Commodus killed sprang from the subterranean places of (or under) the arena." The poet of a later age, Calpurnius, describes that arena, in the entertainments given by the Emperor Carinus, as opening in the midst, and the wild beasts rushing out of cavities like the trap-doors (as we may suppose) of modern theatres: "*Ruptaque voragine terræ emersisse*

feras." Among remnants of art-works discovered in the long-buried ruins are some male torsos, Corinthian capitals rudely chiselled, and broken columns; also, more noticeable, several marble slabs, probably for wall-incrustation, on which are rudely traced *graffiti* of gladiators in combat, or in repose after such services, one with the palm of victory in his hand, others with crowns set beside them, and with names below. One *graffito* represents a hare, with a larger animal, like a tiger, probably one of those exhibitions of wild and tame beasts trained for certain feats which Martial mentions in his "*De Spectaculis*."

To explain the purpose and origin of the structures recently brought to light, at a depth below the other buildings, would be difficult, and, in the present stage of the *scavi* at the great amphitheatre, premature. Two epigraphs or tablets, still left where they have long been seen on the upper area, record restorations of the podium, the arena, and in one instance the arcades for entrance and gradines (*portis positio . . . et spectaculi gradibus*) by urban prefects, in the years 439 and 486. In the sixth century the chase and slaughter of wild animals was an entertainment still kept up, being twice displayed under the reign of Theodoric, in the Flavian edifice. In the twelfth century the "*Colosseum*" (a term used, as we may infer, since the eighth century) was fortified and held as a principal stronghold by the Frangipani family, from whom Frederick II. took it, for transfer by act of Imperial authority to the Annibaldi, another baronial house conspicuous in mediæval Rome. In the fourteenth century the Emperor Henry VII. deprived the latter of this unique fortress, and handed it over to the Roman Senate, which became thenceforth lawful owner of these vast and probably now much transformed buildings. In the year 1332 a grand bull-fight was given in the amphitheatric arena, for which occasion new gradines were erected around the antique præcinctiones. That proved a day of fatal pageantry, for many Roman youths of noble families who took part in the combats succumbed in the dangerous sport, commenced with pomp and gaiety. Many were left dead, several others stretched in their blood, after being seriously wounded, amidst the scene destined for festivities—as described by the chronicler and contemporary Monaldeschi, in Muratori, *Rer. Ital. Script.* In the pages of mediæval records, or in those of the earlier vicissitudes through which the Colosseum passed between the fifth and fourteenth centuries, we should, I conclude, seek for a key to the mystery before us, and so much that seems at first unintelligible and inexplicable in the recent discoveries. We may suppose that, as the exhibitions on its ancient arena became less atrocious and sanguinary, after human life at least had ceased to be sacrificed for barbarous sports, and the hired gladiator was no more "butchered to make a Roman holiday," those displays became also less splendid and on a minor scale. The *naumachiae*, for which, no doubt, the brick pavement under the wooden arena was flooded, were probably discontinued from a period long before the fall of the Empire. For the spectacular chase, or slaughter of wild animals, a narrower locality may have been deemed sufficient; and hence, we may infer, was adopted the expedient of so curiously filling up with later and quite unsymmetrical buildings the great elliptic area now gradually opening before us in the result of the still progressing works that are revealing its long-concealed depths; hence the curious system of concentric structures, circle within circle, irregular arcades within the more scientifically planned and earlier architecture below the podium—an arrangement so contrary to all principles of harmony and to all proprieties observed in classic monuments, yet adding a new and mind-awakening interest to the attractions already felt for ages in the marvels of Rome's Colosseum.

C. I. HEMANS.

NOTES AND NEWS.

MESSES. PILGERAM AND LEFEVRE's new print, which is just out, is one of the most effective pieces of engraving we have seen for some time. The subject is Erskine Nicol's old Highland fisher and his boy, exhibited in the Royal Academy two years ago. The salmon-trout is hooked, and the perilous moment of landing it has arrived, when the old and experienced old man calls to the excited boy who holds the rod, "*Steady, Johnnie, steady!*" which gives the picture its name. Mr. W. H. Stannard has employed all the various methods to give variety and richness of tone to the work, and has succeeded admirably.

ONE of the many interesting buildings of old Bruges, the Hôtel of the Guild of Crossbowmen of St. George, is about to be destroyed to make way for a normal school to be erected on its site. This is an inexcusable act of vandalism, as the fine old red-brick tower, with its vaulted staircase, dating from the beginning of the sixteenth century, might easily have been preserved and made a work in with the new buildings, if these were planned in the same style, a most suitable one for school buildings. Our Charles II. became a member of this Guild in 1656, and used to amuse himself by shooting in its garden; a painting commemorative of a festival given in his honour on the 11th of June, 1656, formerly in the hall of the Guild, represents Charles suspending the golden bird to the neck of the victor in a trial of skill. The last remains of the Hôtel of St. Barbara, in the same street, built by a fraternity of musicians, of which Charles was also a member, will probably be swept away ere long, this property having been acquired by the late Sir John Sutton, with the view of incorporating it into the grounds of the English Seminary founded by him, and for the permanent establishment of which he had purchased the adjoining convent of the Carmelites of Sion. The last months of his life were spent in superintending the restoration and enlargement of the church and adjoining buildings.

THE Danish painter, Professor Daniel Hennrich Anton Melbye, died at Paris on the 10th inst. He was the most successful artist that Scandinavia has produced since Thorwaldsen, and by sheer good fortune had risen to be the most fashionable sea-painter in Europe. Almost ignored in earlier art-circles, he enjoyed boundless popularity, especially in France, among the wealthy and discerning furnishers of great houses. It was strange that he should become the darling of the *parvenu*, since his personal character was full of eccentricity and waywardness, and his life marked by the most daring acts of adventure. He was born at Copenhagen in 1818, and began life in very poor circumstances as a ship-builder's apprentice. Tiring of this, he took up music as a profession, and tried as well as he could to subsist as a troubadour. This was enjoyable enough as long as food could be got by it, but at last poverty obliged him to look elsewhere for a livelihood. The sudden wish to be a sea-painter drove him to the studio of Eckersberg, then in the height of his fame. The old master encouraged and helped him, and in 1840 he exhibited his first three pictures at Charlottenborg. These had the good fortune to attract Baron Rumohr's attention, who introduced the young painter to Frederick VI. Melbye's fortune was made: he was sent in the royal corvette *Flora* to paint in the Baltic, and next to Morocco, where he took part in the bombardment of Tangier, and was nearly killed. In 1847, having gained all the honours Denmark could give him, he settled in Paris. Almost immediately he became introduced to Louis Philippe, who took him under his special patronage. But in a few months the patron himself was not. Still Melbye succeeded if all others failed: this was his life's fortune; and in 1853 he travelled with the French Embassy to the East, lived nine months in Constantinople, and painted sea-pieces

for a new patron, the Sultan himself. Then, returning to Paris, Napoleon and his Empress patronised the fashionable Dane; and the latter would have taken lessons of him in drawing if the reckless Mæbye had not three consecutive times failed to come at her appointment. In 1858 he came once more to Denmark, and then returned to Paris to settle till his death. A strong sense of beauty, a powerful and eccentric fancy, and an almost incredible fertility of invention, raise him distinctly above the rank of a mere spoilt child of fortune.

THE late Senator Sumner had an enviable reputation, with a part of the public at least, as a collector and judge of pictures. At the time of his death there was considerable speculation as to what would be the disposition of his many valuable works of art. His will soon settled all doubts upon the subject by naming the Boston Art Museum as the heir of the entire collection. The will directed that the pictures were to be kept or disposed of as deemed best by the trustees. That the pictures were not all that their late owner and his friends believed them to be, is proved by the fact that the trustees did not receive them at the Museum at all, and finally put them up for sale by public auction, only reserving a few engraved portraits of distinguished men. The rest of the collection was sold two or three weeks ago for a mere song. A small photograph of Lord Stanhope with his note of presentation brought 3.25 dollars, and a little coloured print endorsed by Mr. Sumner as presented to him by Lord Brougham sold for 29 dollars. After a few engravings had been disposed of at low figures, the paintings were offered. These paintings were attributed to the old masters by their late owner, and believed by him to be genuine. That either they were not genuine, or that the trustees of the Art Museum were greatly deceived, is shown by the prices they brought. A picture signed Rembrandt sold for 70 dollars, and a landscape signed Salvator Rosa sold for 20 dollars, and the bidding was very dull. Senator Sumner told an artist of our correspondent's acquaintance that he bought his Salvator Rosa for 700 dollars, and his Rembrandt for 500 dollars, of a Paris picture dealer. The senator must have been strangely ignorant of pictures or of picture dealers to imagine for a moment that he was getting originals at such prices. In a note to the catalogue of the sale the trustees of the Art Museum declined to attribute these pictures to the famous masters whose names they bore.

WE mentioned some months ago the charge brought against M. Vérestchaguine by a brother painter of appropriating other men's labours. The matter has just been carefully investigated by the Munich Society of Artists, and they have delivered a unanimous verdict that the accusation is entirely unfounded.

THE death of the Alsatian painter, Félix Haffner, is announced.

VISITORS to the last Salon at Paris will recall a plaster statue of the engraver Callot by M. Laurent. He is represented with his pencil in one hand and his sketch-book in the other. It is now proposed to have it cast in bronze, and placed in one of the squares at Nancy. The order has been given to M. Barbedienne, but funds are wanting to have the statue executed, and a subscription list is opened for the purpose.

AN interesting discovery has been made at Rome, by the Commendatore de Rossi, at the basilica of St. Petronilla. Pursuing his excavations behind the apse, he came upon a fresco painting representing the saint visiting a celebrated matron, St. Veneranda, who had desired to be buried near her tomb.

M. VIOLLET-LE-DUC, the eminent architect, has been elected to preside over the Commission officially appointed to superintend the public works of Paris for the ensuing year. His connexion with the ecclesiastical authorities of the

French capital, under whom he held a similarly responsible post, is said to have been severed in consequence of his adhesion to the Protestant faith, and his liberal views in regard to politics.

A CURIOUS sale took place on the 12th at Messrs. Puttick and Simpson's of a series of the auction catalogues of Messrs. Southgate and Co. from 1825 to 1868, with the prices and names of the purchasers. They consist of 231 volumes, and are valuable for reference on matters connected with literature and art. They appear to be in very bad condition, and were sold to Mr. Wilson, of King William Street, for the small sum of 27l.

THE *France* announces that the Prussian government has purchased for 100,000 thalers the large collection of medals of Count Prokesch, of Vienna, celebrated in the numismatic world for its richness, especially in the coins of ancient Greece.

THE sale of the first series of works of art eliminated from the Musée Carnavalet ended on the 15th, consisting of faience, jewellery, sculpture, metal work, &c., and realised 22,900 francs. The second portion, comprising furniture of the Louis XIV. and Louis XV. periods, will be sold this week.

THE January number of the *Picture Gallery* is devoted to Sir Joshua Reynolds, and contains permanent photographs from four of his most celebrated works. We are told that this cheap and well-got-up publication is so much appreciated by the artisan classes in the North of England, that there is quite a rush for it on the day that it arrives in one or two of the principal manufacturing towns. The publishers, Messrs. Sampson Low and Co., propose this year to give short biographies of all our best English artists, illustrated by photographs from their most important works. Such an undertaking merits recognition, for it popularises art without degrading it.

THE *Gazette des Beaux-Arts* contains more interesting matter this month than it has done for some time, though it is still somewhat deficient in original information. As a first article, we have a new translation of fifteen of Michelangelo's sonnets by M. Saint-Cyr de Rayssac, who enters also upon the subject of the great artist's relations with Vittoria Colonna, writing as if there were no possible doubt as to the sonnets having been addressed to her, or of the poet's overwhelming passion for this celebrated beauty, whereas authorities differ considerably on both these points. No doubt the publication of the Buonarroti correspondence will throw some light on this vexed question. It may be presumed that some of the 1,400 letters addressed to Michelangelo are from the beautiful and noble Marchesa. A photograph from the master's drawing of her in the Uffizi illustrates the article.

"Murillo and his Pupils," by Paul Lefort, forms the subject of the second article. It does not contain any new facts relating to Murillo, and his pupils are not as yet mentioned; but they will come, no doubt, in a future number, for the article is to be continued. Any information regarding them will be welcome, for very little is known as to them or their works. The *Death of St. Clara*, belonging to Lord Dudley, previously mentioned in the note on the Salamanca collection, and the *Louvre Cuisins des Anges* are given in wood engraving. A history and description of the ancient château of Anet, once the residence of the superb Diana of Poitiers, which has lately been restored with great artistic skill by M. F. Moreau; a continuation of A. Jacquemart's review of the Union Centrale, dealing with the Oriental costumes; the Exhibition at Lille, also a continuation; an interesting and valuable account of the ivory carvings of François Duquesnoy or François Flamand, a Flemish artist who worked in Italy at the beginning of the seventeenth century; reviews of Lacroix's *Dix-huitième Siècle* and Des-

jardin's *Drappeaux français* fill up the number, which contains, moreover, a vigorous etching, by Waltner, of Rubens's magnificent portrait of the Baron van Vick, acquired at the sale of the King of Holland by the Louvre.

THE STAGE.

THE NEW PLAY AT THE VAUDEVILLE.

Success, like Property, has its duties as well as its rights, and from a new comedy at the Vaudeville great things may be expected. For nearly five years the theatre has been open with only the shortest of vacations, and during all that time few of us have known what it is to spend a dull evening there. I don't know whether the managers are very keen themselves, or whether it is that they are uncommonly well advised; but this at least is certain, that they have hardly taken a step which the better part of the public has had any cause to regret. Some people like their burlesques; others only forgive them in virtue of their comedies. Their comedies every one has liked. They have played the most brilliant comedy of the last, nay, perhaps of any century, with a completeness which in these days of "starring" and dispersion seemed a lost art. They have played half-a-dozen other old pieces nearly as well. They have produced some good things, and nothing very bad. They have had the singular good fortune, or singular insight—for I don't know which it is—to gather about them actors and actresses sure of a future. Irving himself won his first fame at their theatre, and it would take some time to count the minor "hits" made now by Mr. Farren, now by Miss Fawcitt, now by Miss Roselle, now by Mr. Righton—not to speak of the growing power of Mr. James and Mr. Thorne, neither of whom is ill-advised in gradually leaving burlesque for genuine comedy. So that there is established at the Vaudeville a tradition of success. One goes to the place expecting a good thing. This time, with *Our Boys*, one does not come away quite as well satisfied as heretofore.

But, since *Our Boys* is Mr. Byron's, it is of course amusing. It is even more—it is vigorous and fresh; but it is terribly incomplete. And here, that the reader may judge for himself, we will put down what we remember of the story.

Mr. Perkyn Middlewick was a buttermilk in Lambeth, with a good head, a good heart, and no education. Being now wealthy, he has abandoned business, but the shop is still upon him—for "a buttermilk," says Mr. Byron, "can never retire." Not being himself of this opinion, Mr. Middlewick has bought a country house, and it is there that the action of the play begins, when his son is momentarily expected to return from the grand tour. He is not alone in his house, for as it is on the way between the station and Champneys Hall, Sir Geoffry Champneys has made it (for the convenience of Mr. Byron) the place where he will welcome the return of his son Talbot, who comes back from his travels with his friend the buttermilk's son. A foreign *table-d'hôte* makes us equals for dinner-time, and dinner-time, in the case of Talbot and Charles, has been unusually prolonged. With Sir Geoffry there lives his sister, and there stay just now two pleasant guests—young women—and the whole party has come down to the retired buttermilk's to await the traveller's return. "Our boys" come back. Talbot Champneys saw nothing particular abroad, and has nothing worth saying to say, and the audience imagines that it is his father's fondness that sees in this future member for the county a striking likeness to Pitt. Charles is a finer fellow: pained a little at the buttermilk's too obvious lack of learning, but proud, after all, of his energy, his success, his affection. The two young women make their appearance. The boys have met them abroad, and have said sentimental things to them in the lamp-lit gardens of Hombourg or Baden.

The sentimental things have been remembered. Love has begun.

But then love—following its usual course—has begun in the wrong way. Violet Melrose is an heiress, and the baronet had mentally appropriated her for his son. Unhappily it is the son of the butterman who has wooed her successfully under the influence of those lamp-lit gardens and the quiet night at Hombourg; and the sprightly cousin—clever and poor—who would have done very well for the younger Middlewick, has made her mark on the honest heart and dull head of the baronet's heir. Not that things have gone very far between them as yet: Charles Middlewick and Violet are more deeply committed. But the butterman is grieved that his son should ally himself with a woman whose alliance must separate him from his father—he has observed already her sudden involuntary disgust at the rough gesture, bad manner, and bad English—and the baronet is enraged that his son, who should take a wife from his father's hands as he takes his politics or his estate, should be making love to a witty sort of girl, who instead of being an heiress is only an heiress's cousin.

Open war has not broken out when the second act begins. People are still civil, if cold; and the butterman and his son have been asked to dinner with the party at the older house. Here the crisis arises, for the baronet overhears his son make a proposal to Mary, which is none the less serious because it is comic too. Sir Geoffrey does not restrain his anger: he taunts and threatens to no purpose, and the curtain falls on the spectacle of two disinherited sons—Talbot vowing that he will earn his living along with his friend Charles Middlewick, who will defy his father's prohibition to marry the heiress, but will not marry her so long as the father's anger would leave him quite dependent on her wealth. "Our boys" bid quick good-bye to the fathers who have disinherited them, and to the girls of whom they have yet to prove themselves worthy. The boys leave Champneys Hall, and go out into the world together—by the parliamentary train.

Going out into the world, to earn a living in it, on the strength of a little amateur's ability shown in literature, and the shallow experiences of the grand tour, ends in the third act just where we may expect it to end—in the "third floor back" of a very poor lodging-house, where the weekly rent-day is an occasion of only too keen excitement to a landlady who knows that her lodgers are poor. In this room Talbot Champneys is entrusted by a bookseller with the compiling of an article on Mesopotamia for a new Gazetteer, while Charles Middlewick having submitted to a publisher those poems of youth inspired by the starlight and society of Hombourg, receives a letter informing him that poetry is a drug in the market. Ill and disheartened, the young men leave their room on some errand in the town. It is the Cattle Show week, and their fathers, yearning to forgive them, have seized the occasion to visit their rooms. Sir Geoffrey is chiefly struck, when, under the guidance of the maid of all work, he penetrates to their deserted apartments, with the poverty and wretchedness of the lodging; but the butterman, who began life humbly himself, makes himself quite at home in the dilapidated arm-chair, and is chiefly dismayed by the quality of the provisions—the breakfast eggs never knew an English dairy, and the butter is from Dorsetshire. For flesh and blood this is too much—a room with peeling wall-paper for Sir Geoffrey's son; a breakfast with second rate food for the son of a wealthy tradesman: these are calamities to be set right at any cost. The boys must be forgiven. The young women appear upon the scene, and there is a brief misunderstanding, caused by the visit of a lady who turns out to be Talbot's aunt. She had come with the best intentions in the world, and when her identity is established, there is nothing more to discuss; for, by this time, the fathers are weary of opposing the marriages they

did not plan; and as the sympathy of play-goers is on the side of youth and its illusions, everyone is contented when the curtain falls.

Such a slight story could never hold the attention of an audience during a couple of hours, if it were relieved by no display of character and enlivened by no sallies of wit. Mr. Byron is always able to command laughter easily: throughout the whole performance of his piece there is always someone laughing: now it is at a pun, now at an impertinence, now at a queer conjunction of words without meaning, now at a happy smartness, now at fun of a higher level, when the old smartness rises and kindles into brilliancy, to show us how well Mr. Byron might do if he chose. The piece is full of the dialogue of rattling farce; here and again broken in upon by the dialogue of pure comedy—stray contributions towards a literature that might live. The best lines in the piece, and the best delivered too, are those spoken between Miss Roselle and Mr. Thorne, when Talbot Champneys is proposing to the witty and penniless heroine. Mr. Thorne's half unconscious manner is known to be excellent, and it contrasts admirably with the not less excellent manner of Miss Roselle, who nurses, so to say, each humorous phrase, with evident intention to make the very most of it. Many actresses fall as the dialogue rises; but the sharper the repartee, the more pointed the talk, the better gets the acting of Miss Roselle, from whose various gifts for the playing of comedy the stage has much to hope.

If the best scene be this of the proposal made by Talbot Champneys to Mary Melrose, the best character is that of the retired tradesman, and this character—vulgar on the outside only and very sterling and sympathetic within—Mr. James plays with a force and truth which surprises no one who saw him in the last comedy of Mr. Boucicault's played at the Vaudeville. The self-satisfaction of new wealth; the pride, half-good, half-bad; the delight in a son who has gentler manners than his own; the obstinacy, which in another man we might call determination; the final victory of a tender heart, guided though it be by chiefly animal instincts—all these things are marked observantly, by Mr. Byron, to begin with, and then, very excellently, by Mr. James. Mr. Thorne, as I have indicated above, has many excellent moments, but this time his impersonation is denied the virtue of consistency; at least it is difficult to conceive that the lazy and unobservant tourist of the first act should develop into the shrewd hero of the third. No other leading character has much individuality. Sir Geoffrey Champneys is a man you have met before, but Mr. Farren represents him so that it would not be a misfortune if you met him again. Mr. Charles Warner is once more the manly lover of *Two Roses*: now with no opportunity for special distinction. The young woman with money is played by Miss Kate Bishop; Miss Larkin makes nothing very new out of the part of Sir Geoffrey's sister. The one new thing—the thing we didn't know before—is that the Vaudeville has one more good actress in Miss Cicely Richards, whose parts hitherto have been insignificant, and whose part in *Our Boys* is chiefly remarkable by what she makes it. Not but that any experienced actor, listening to the reading of the piece, would have noticed that upon the character of this lodging-house maid of all work—fit companion for Bob Sawyer's servant, whom Dickens painted for us on his platform, inimitably by one dull stare—Mr. Byron has bestowed observation and care. The part from the first undoubtedly was capable of stage effect; but many persons, acting it, would have made it purely conventional. Miss Richards, on the other hand, has given us a type, never exaggerated, never merely farcical: but a new true thing on the stage. The addition to one's list of living people, not lay figures, on the stage, is not indeed of supreme value; but such as it is, we will give it welcome.

FREDERICK WEDMORE.

La Perichôle is the piece with which Miss Dolaro will open the Royalty Theatre, this day week, we believe.

THE *Lady of Lyons* was found so attractive on two mornings at the Gaiety, that Mr. Hollingshead was emboldened to take the Opera Comique for a little while; and there Mr. and Mrs. Kendal, as Claude Melnotte and Pauline, are repeating the performances which made the Gaiety so attractive. Mr. Ryder has wisely been engaged to strengthen the cast, in a part for which he is specially suited, and Mrs. Buckingham White also appears, so that the piece is well acted all round, and excellently as far as Mrs. Kendal is concerned in it.

MRS. CHIPPENDALE'S illness has caused the postponement at the Court Theatre of a long and repeatedly-announced comedietta—*Maggie's Situation*.

Two revivals, promising a certain amount of interest, are announced at the Haymarket, for Saturday next, the 30th, by which time it is to be hoped that the now hardly tolerable farce of Lord Dundreary may be permanently laid upon the shelf. The revival of *Home*—the only successful piece which the late Mr. Robertson wrote for a theatre other than the Prince of Wales's—is not held to be enough to compensate for the withdrawal of Dundreary, so an exceedingly effective comedy, *The Serious Family*, will be revived on the same night. The change may not be an absolutely satisfactory one, but at all events it will be a change for the better.

THE *Beggar's Opera* now precedes *Madame Angot* at the Holborn Amphitheatre, and the Philharmonic continues to represent the most popular production of Lecocq.

A LONG article from the *Kölnische Zeitung*, to which the *Times* gave publicity on Monday, gives us an opportunity of seeing what a German critic thinks of the Hamlet of Mr. Irving. The German critic does not think anything very well worth reporting, though it is satisfactory to know that his opinion is at least on the right side. Having followed the great English actor over the track of his performance, the German critic ends where others have ended, with unstinted praise of the fencing scene. Isn't all this a little superfluous, when you have discussed a performance confessedly unique in our day. Mr. Irving fences well—be it so—but the ecstasies are a little misplaced. Well as he fences, your fencing master will fence still better; but your fencing master cannot act Hamlet, and that is what Mr. Irving can do, and what you go to see.

THE death of Grenier, the French comedian, is announced. He was only forty-two years old. He first played the part of the blatant agitator in M. Sardou's *Rabagas*—played in London, it will be remembered, by the elder Berton, who died not long afterwards.

MDLLE. PRIOLEAU, a young actress known on the stage as Mdle. Juliette, of the Gymnase Theatre, died a few days since, of typhoid fever.

A NEW piece was to be given at the Gymnase on Tuesday; the chief parts being played by Mdle. Blanche Pierson and Mdle. Tallandiera. The author is M. Louis Denayrouze, whose one-act piece at the Français, *La Belle Paule*, owed everything to the art of Mdle. Sarah Bernhardt.

In the *Temps*, Sarcey is reduced to speak of deceased actors and old pieces, about neither of which does he find it easy to be either brilliant or profound. His tribute to Grenier is, however, sympathetic. Grenier's first great part, says M. Sarcey, was in Lambert Thiboust's comedy, *L'Homme n'est pas parfait*; his best part that of Rabagas, in which the French critic has thus written of him: "Sardou, en le choisissant, avait eu le coup d'œil juste. Le visage et les allures de Grenier convenaient assez au héros que l'auteur s'était proposé de peindre. Il avait le comique

froid, gros et violent; c'étaient justement l'affaire. Il n'y avait qu'à lui recommander de presser un peu les mouvements, d'être bruyant et tumultueux. . . . Peu à peu il s'établit confortablement dans ce personnage, qui a été sa dernière et sa meilleure création." And most men know who it was that Sardou desired to paint in Rabagas.

A FRENCH journalist gives an amusing account of the scene at the author's "reading" of a play in the different Paris theatres. At the Odéon, there are three ways of hearing a play read. There is the way in which they hear Georges Sand, always with murmurs of joy and exclamations of enthusiastic admiration, inspired not only by present merit, but by memories of *Le Marquis de Villemer*. There is the way in which an everyday prose author is listened to, with calm encouragement as he reads: only at the end somebody suggests that the play would be good if the first act were altered, and somebody else that it would do if the end were changed, and somebody else that it might succeed if the middle act were wholly omitted. The third way is the way in which a young poet of modern Parnassus is received. This time the actors are no longer artists and critics, but so many fathers and mothers and brothers who press round the young man with affectionate praise. He goes away convinced that Victor Hugo's reign is over. At the Palais Royal, the wittiest writer has never been able to make the players smile. They are all determined to show that every piece owes everything to their acting, and that without their funniness it would be dull stuff. At the Variétés, the leading actor, Dupuis, sits near the door at every reading, and if the piece is good he congratulates the author when it is finished; but if it is bad, he glides away just before it closes, and his absence is rightly interpreted by his brethren to mean that the piece must be condemned. At the Gymnase, things, if not simpler, are more methodically regulated. Every member of the company keeps his eye on M. Derval, who keeps his eye on M. Montigny—the most critical of all the managers in Paris. If M. Montigny smiles, M. Derval smiles, and seeing M. Derval smile, everyone smiles. But if M. Montigny sheds a tear, M. Derval sheds a tear, and seeing M. Derval shedding a tear, everyone weeps copiously. Thus at the Gymnase, the verdict is sure to be unanimous. Happily, it is generally just.

MUSIC.

At last Saturday's concert at the Crystal Palace, a composition by Rubinstein was brought forward for the first time in this country. This was the overture to his opera *Dimitri Donaskoi*. Though new here, the overture is by no means a recent work of its composer, having been written, on the authority of the programme, in the year 1849. Probably no more unequal composer than Rubinstein exists. In his larger works especially it is always uncertain whether or not he will be successful. The present overture is in all respects one of the best and most interesting pieces from his pen which has yet been produced here. Those who had heard his *Don Quixote*, his piano quintet, or his Fantasia for two pianos, must have been agreeably surprised at the flow of melody, the perfect clearness of form, and the absence of diffuseness which distinguish the overture to *Dimitri Donaskoi*. Another special feature of Saturday's concert was the very fine performance by Mr. Oscar Beringer of Schumann's charming piano concerto. Mr. Beringer, who has on several previous occasions been heard at these concerts, is a pupil of the late Carl Tausig. His playing last week was characterised not merely by faultless technique, but by much taste, and the absence of the slightest tinge of that exaggeration which some people seem to consider inseparable from what is known as the "higher development." At the close of the work he was warmly and de-

servedly applauded. The symphony was Beethoven's No. 7, and the opening overture Mendelssohn's *Wedding of Camacho*, familiar to the frequenters of the Crystal Palace by previous performances. A special word of praise should be given to the vocalists, Miss Sophie Löwe and Mr. Edward Lloyd, for their tasteful selections. There were neither the hackneyed Italian songs nor the trashy ballads by which the programmes of these otherwise excellent concerts are sometimes disfigured. Miss Löwe sang a scena from Spohr's *Jessonda*, and songs by Rubinstein, Schubert, and Brahms; and Mr. Lloyd was heard in "Oh, 'tis a glorious sight," from *Oberon*, and two songs by Schubert. To-day Herr Wilhelmj is to make his first appearance at the Palace since 1866.

LAST Monday's being the 500th of the Monday Popular Concerts, it was a happy idea of Mr. Chappell's to repeat the exact programme of the first concert, which took place on February 14, 1859. It is very seldom that a musical institution can announce a 500th concert; it is even seldomer that in such a case three of the performers shall be the same on both occasions. Yet such was the case on Monday night. Sir Julius Benedict, Herr Louis Ries and Signor Piatti, who took part in the performance, have been associated with the Monday Popular Concerts ever since their commencement. The programme was entirely selected from the works of Mendelssohn, and it is a curious thing that while the opening piece, the Quintet in B flat, had been performed seventeen times previously, the following instrumental piece, the Sonata in F minor for piano and violin, had, until last Monday, never been repeated since the night on which the concerts commenced. The remaining pieces in the programme are so well known that a mere record of them will suffice. They were the variations for pianoforte and violoncello in D, and the stringed quartet in the same key, Op. 44, No. 1. M^{me}. Norman-Néruda was the leader, the violas being played by Messrs. Straus and Zerbini; while the pianist was Miss Agnes Zimmermann, whose merits are so universally acknowledged that it is needless to say a word about them.

THE last number of the *Revue et Gazette Musicale*, in reporting the recent performance of the *Messiah* in Paris, under M. Lamoureux, speaks in the highest terms of the voice and singing of M^{me}. Patey, who was specially engaged for the concert. It must have seemed strange to that lady to sing the familiar music with a French text—to find, for instance, the air "He was depised" set as "Comblé d'outrages."

MDME. ESSIPPOFF is at present at Paris, and was announced last Sunday to play Chopin's concerto in E minor at M. Pasdeloup's popular concert.

M. SAINT-SAËNS, the talented French composer, has just completed an opera, the libretto by M. Louis Gallet, entitled *Etienne Marcel*.

THE last number of the *Neue Zeitschrift für Musik* furnishes a notice from the pen of the able critic Herr A. Maczewski of Götz's new opera *Der Widerspänstigen Zähmung* (*The Taming of the Shrew*), produced last October at Mannheim. The critic speaks of it on the whole in highly favourable terms.

A GRAND musical festival is to take place at Cincinnati (U.S.) on May 11, 12, 13, and 14 under the direction of Theodore Thomas. Among the works already announced are Brahms's "Triumphlied," Beethoven's Symphony in A, Liszt's music to *Prometheus*, Mendelssohn's *Elijah*, Bach's "Magnificat," Beethoven's Choral Symphony, Schubert's Symphony in C, and scenes from *Lohengrin*.

At the Royal Albert Hall Concerts *Israel in Egypt* will be performed on Tuesday the 26th inst. The solo parts will be sung by M^{lle}. Johanna Levier, Miss Katharine Poyntz, Miss Antoinette Sterling, Signor Fabini, and Mr. Sims Reeves,

"The Lord is a man of war" being sung by the male voices of the Royal Albert Hall Choral Society—an alteration of the composer's intentions which it is difficult to justify. The band, which has been considerably strengthened by the engagement of many of the best instrumentalists, will number over 100 performers. A very interesting feature at this concert will be the appearance of M. Guilmant (the celebrated organist of La Trinité, Paris), who is to play Bach's Toccata and Fugue in D minor before the oratorio, and between the parts "Improvisation sur des Motifs de Handel." The oratorio will be conducted as usual by Mr. Barnby.

FROM Baden is announced the death, at the age of eighty-seven years, of Johann Peter Pixis, the once famous pianist. For many years he had retired from the exercise of his professional duties.

A NEW opera, *Lenore*, by Dr. Otto Bach, director of the Mozarteum at Salzburg, has been produced at Coburg with great success. The libretto is founded on Bürger's well-known ballad.

POSTSCRIPT.

It is reported from Brussels that M. Jean Baptiste Julien d'Omalus d'Hallo, one of the most distinguished men of science in Belgium, died on Friday, the 15th instant. Born at Liège, on February 16, 1783, he had nearly reached the age of ninety-two years. Although an active politician, M. d'Omalus was an enthusiastic geologist; and many of his scientific works, such as the *Précis Élémentaire de Géologie* and the *Abrégé de Géologie*, acquired an extensive reputation. The Royal Society's Catalogue gives a list of upwards of forty original papers, chiefly on geology and mineralogy, which proceeded from his pen between the years 1807 and 1863. Nor should his ethnological labours be forgotten; not only was he author of a valuable work entitled *Des Races Humaines, ou Éléments d'Ethnographie*, but it will be remembered that he presided over the International Congress of Prehistoric Archaeology held at Brussels in 1872. M. d'Omalus was the oldest member of the Belgian Senate; and among his scientific honours we may remark that he was a member of the Belgian Royal Academy, a corresponding member of the French Academy of Sciences, a member of the Geological Society of France, and a foreign member of the Geological Society of London, having been elected so far back as 1829.

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ROYAL GEOGRAPHICAL SOCIETY.

THE CAMERON EXPEDITION FUND.

1 SAVILE ROW, LONDON, W., January 4, 1875.

LIEUTENANT VERNEY L. CAMERON, R.N., Leader of the Livingstone East Coast Aid Expedition, under the direction of the Royal Geographical Society, has, since the attainment of the primary object of his journey, surveyed the unexplored portion of Lake Tanganyika, and he reports that he has discovered the outlet of that great reservoir. He is now attempting to reach the Atlantic coast by following the course of Dr. Livingstone's Lualaba, which he believes to be the Congo; a perilous, arduous, and most expensive enterprise. It has been determined by the Council of the Royal Geographical Society to appeal to the Fellows and the Public for Subscriptions to meet the considerable expense of so great an undertaking.

Subscriptions will be received for the "CAMERON EXPEDITION FUND" by Messrs. RANSOM, BOUVERIE & Co., 1 Pall Mall East; Messrs. COCKS, BIDDULPH & Co., 43 Charing Cross; and at the Rooms of the Royal Geographical Society, 1 Savile Row, W.

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SATURDAY, JANUARY 30, 1875.

No. 143, New Series.

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LITERATURE.

Recollections and Suggestions, 1813—1873.

By John Earl Russell. (London: Longmans & Co., 1875.)

(First Notice.)

It is not the habit of English public men to contribute much to the history of their times. To do this requires a literary taste and aptitude in which many of our most distinguished politicians have been singularly deficient, and something of a philosophic mind which is always rare in that condition of existence. Even where skill and inclination are not wanting, there is yet a serious obstacle to any such performance in the customary reticence which our rulers observe, in curious contrast to the conversational readiness, and even garrulity, of many remarkable continental statesmen; and which they regard as their best defence against the intrusive curiosity of society and the press, and the general publicity of English life. The intellectual character and political career of Lord Russell are, in many points, exceptional, and tend to obviate these difficulties. He was a writer from his earlier youth, and though he cannot be said to have any stable place in English literature, it is something to have tried his abilities as a dramatist, essayist, and historian. Born in the purple of political life, he came into the House of Commons before his majority, by an illegal immunity which was not uncommon in those days of privilege, and of which he would have found precedents in the elections of the last Lord Fitzwilliam and the late Dr. Lushington. From that now distant date—July, 1813—to his final retirement to the Upper House, Lord Russell has never been subjected to those temptations to secrecy and evasion, those difficulties of misunderstanding and being misunderstood, those almost necessary devices of subterfuge or exaggeration, which beset the hard and narrow path of public ambition in such a country as ours, and which seem to nice and delicate minds to taint the ethics of political freedom. He is the last man not to feel the supreme advantage he has enjoyed in having been called to Parliament as to a natural position, instead of having struggled into it as a difficult profession; and if these peculiar facilities have sometimes made him practically careless of the feelings and susceptibilities of others less fortunate, they have not prevented him from exhibiting in these pages a fine appreciation of the labours and conquests even of those from whom he has materially differed in principles and in action, and have given to his judgments an air of

personal familiarity with great events that elevates even insignificant circumstances to the dignity of history.

For, in truth, in this career of an individual statesman, the two great principles of political action as exhibited in the parliamentary annals of the last fifty years are fairly brought face to face. To hold a belief in what is best for the country without reference to the opinions or feelings of the majority; to maintain these principles in evil as in good report; to watch and encourage the accessions of slow conviction and imperfect intelligence; to wait on opportunity, and to put by disappointments—this, with a short gleam of occasional success, was the usual attitude of the Whig party from the French Revolution till the Reform administration of Lord Grey; and it was in this atmosphere that Lord Russell grew to political maturity. On the other side was a party enjoying all the emoluments and dignities of office, or, to look higher, all the means of public usefulness and the exercise of national beneficence. This position was occupied and maintained by a discreet deference to the general feelings and opinions of the ruling classes of the country, and to the Crown on any questions on which the Sovereign held decided personal predilections. As long as these men believed their views to be the right ones, there may have been as much sincerity on the one side as on the other, and the only difference, so far as a representative Government was concerned, lay in the preponderance of the Conservative sentiment, and the fear of innovation. But there came an important change of relations, and one new to the parliamentary practice of the country, when, (either by external circumstances or by the gradual and, perhaps, unconscious infiltration of Liberal opinions), the application of principles that had hitherto been matters of theory assumed the character of political necessity, and the question was plainly mooted whether the change was to be made by the accession to the government of the country of those who had been the life-long representatives of those opinions, or the retention of it by old opponents prepared to acknowledge their errors, and ready to rectify them by their own tergiversation.

The student of mankind can find no more apt illustration of the working of these two methods of politics in their bearing upon the character of individual men, than the conduct of Sir Robert Peel in reference to Catholic Emancipation and Free Trade, and that of Lord John Russell in reference to Parliamentary Reform. There is no room here for any dissertation on that spirit of compromise and surrender which so distinctly animates the British Constitution; but there can be no doubt which picture is the more agreeable to contemplate. The little interest taken in the posthumous apologies of Sir Robert Peel is only thus to be accounted for, and there is also this advantage on the side of Lord Russell, that the cause of Reform implicated with itself not only the advances of civil and religious liberty, which it is the privilege of our generation to have completed, but also the very financial changes on which other reputations rest. The repeal of the Test and Corporation Acts and

Catholic Emancipation were the heralds of Parliamentary Reform, and Free Trade was its inevitable consequence.

The earlier portion of this volume is occupied by the reprint of the sketch of this movement prefixed to Lord Russell's Speeches; and it is just that this should be so, for it is not only the story of the British Constitution, but of his own fame. In 1819 he obtained an enquiry into the condition of the borough of Grampound, and after having convicted it of bribery, proposed that its franchises should be transferred to the growing town of Leeds—laying down, as he says, in this single proposition the whole principle at issue between the Government and the Reformers. This he carried in the House of Commons, but the seats were transferred to the county of York by the House of Lords. He found scanty encouragement among his own friends to proceed further in this direction, Mr. Tierney not allowing it to be made a party question, and old Lord George Cavendish saying it was never touched without doing them injury. This did not prevent him from presenting to the House in 1822 a complete scheme that provoked the magnificent tirade of Mr. Canning, prognosticating at once his future success and its disastrous effects upon the constitution of his country. It was thus but natural that when, eight years afterwards, the Whigs succeeded to power, Lord John Russell formed part of the committee to prepare a measure of Parliamentary reform; but it is surprising and contrary to our present usage, that with his advantages of station and his well-won Parliamentary repute, he should not have held office in the Cabinet. The fact that vote by ballot was proposed by Lord Durham, and formed part of the scheme presented to Lord Grey, is not altogether new; Sir James Graham having mentioned it in the House of Commons, with the addition that secret suffrage would have formed part of the measure then brought before Parliament, but for the resolute opposition of one member of the Committee, who he left the House to infer was himself, but who is now generally believed to have been Lord Duncannon. It would have been no breach of confidence if Lord Russell could have told us the true circumstances of this important omission. It now seems certain that if Sir Robert Peel had treated the bill as a chimerical revolution, the first reading would have been lost, and the whole question indefinitely delayed, or subjected to considerable modification. But a nine days' debate roused the country and secured the ultimate success. Lord Russell tells us that he now regrets his want of candour in not stating to the House his share in the preparation of the measure, but assuredly he has lost nothing by that momentary abnegation, and the great reform stands in English history not as the work of Lord Durham or Lord Grey, but absolutely his own. The self-confidence so characteristic of the man as to have been made the subject of much humorous comment, was fostered by his especial training, and exhibits itself in the very readiness with which he confesses his own errors of judgment. He can afford to be wrong, and when the most calamitous consequences have followed on his mistakes,

he is not the less justified in criticising severely the failure of others to remedy his own shortcomings. Thus the distinct admission that he ought to have acted on the opinion of Sir Robert Collier and arrested the *Alabama* does not prevent him from finding serious fault with the American representative for not believing in the good intentions of the British Government. Those who remember the sagacity and heroism with which Mr. Adams conducted himself in the face of an antagonist society and insulting opinion, will hardly endorse this sentiment. Indeed, if Lord Russell had come at once to the consciousness of his error, and done all he could to repair it, by insisting on the exclusion of the pirate from every port in our colonies and dependencies, it is probable that the misfortune would have been reduced within very moderate dimensions; and when, at a much later period, he makes it a matter of accusation against Lord Granville that he did not communicate with him before the mission of Lord de Grey, and implies that his statement of the case would have modified the demand, and mitigated the indignation of the United States, the question naturally suggests itself whether Lord Granville might not have thought it a breach of delicacy and official confidence to propose to him to incriminate himself when he had so long assumed a defensive attitude. It is the least of our regrets that that four days' indecision has cost the country a million a day, and it would be satisfactory to know that even this long delayed statement may be not without its use in healing the great division between kindred nations. However Lord Russell attempts to take away from the grace of his candid acknowledgment by exaggerated lamentations over British concessions, he may be sure that posterity will regard them as condonations of misjudgments and perverseness far graver than his own.

The good temper and general moderation of these pages do not extend to the record of the party divisions that broke up the Government to which Lord Russell succeeded on the death of Lord Palmerston. We all remember the humorous application of a passage in Jewish history by Mr. Bright, and there is no great harm in the extension of the metaphor which gives the name of "bandits" to the refugees of the Cave of Adullam. But it is beyond a joke when Lord Russell, after the reservation that "there were, no doubt, some honest men in that company," goes on to say that

"he had never known in his long political life a party so utterly destitute of consistent principle or patriotic end—indifferent to the state of the suffrage or the disfranchisement of the boroughs, provided their own selfish objects were attained."

Now, of this section the present Duke of Westminster, Lord Lansdowne, and Lord Elcho were prominent members, and Mr. Lowe the chief orator. They may have shown a great absence of political prevision in preferring the disruption of their party to an inevitable extension of the suffrage; and they may have contributed largely to the very event they most earnestly deprecated, the supercession of the middle class by the popular masses in the larger towns; but there is assuredly no ground for the imputation of

personal objects when it is notorious that they refused to take part in a combination by which two at least of the persons named would have obtained seats in the Cabinet, with a fair distribution of subordinate offices among their friends.

But the acerbity which has dictated the remarks on the close of Lord Russell's administration does not end here: the same spirit animates much of the remainder of the volume. This portion, indeed, altogether loses the importance of the earlier recollections and suggestions, and declines from the range of political memoir to that of newspaper criticism. For here Lord Russell is no longer the actor in history, and though it may satisfy curiosity to know that he thinks Mr. Gladstone might have composed his Administration more judiciously—that Mr. Cardwell would have been a better Chancellor of the Exchequer than Mr. Lowe, and that Mr. Bruce made an unpopular Home Minister when he would have been a good Minister of Education—yet these are no more than opinions; easy and by no means indisputable judgments after the event. There are men who think that Mr. Forster has achieved what would have been impossible for Mr. Bruce, and that the Licensing Acts of the late Government bear a strong analogy to the new Poor Law, by which the Whigs of an earlier time incurred so much contemporary odium, and earned so much national gratitude.

In still more reckless language, after doing justice to Mr. Gladstone's financial skill and courage, he deliberately commits to paper what might have been admissible (and very much in Lord John's manner) as the conclusion of a party speech, viz., that "he regrets to have found himself wrong in having believed that Mr. Gladstone was no less attached than himself to the national honour, that he was as proud of the achievements of our nation by sea and land, that he had no ill-will to the extension of our colonies, and that his measures would not tend to reduce the great and glorious empire of which he was put in charge to a manufactory of cotton cloths and a market for cheap goods, with an army and navy reduced by petty savings to a standard of weakness and inefficiency."

It is certainly unbecoming that any one politician of high station should make such an indictment as this against another in an off-hand manner. It says too much and too little—whether true or false it demands abundant proof and confirmation, and has really no value as a simple assertion. As an illustration of the necessity of some investigation before this summary decision, it may be mentioned that while Lord Russell's estimate of Mr. Gladstone's feelings towards our Colonial Empire is supported by common rumour, and some confirmatory expressions may possibly be found in his speeches, as a matter of fact the only serious surrender of territorial power in our time, that of the Protectorate of the Ionian Islands, was the unexpected act, not of Mr. Gladstone, but of Lord Russell himself, and that it is to the Cabinet of Mr. Gladstone that we owe the acquisition of the possessions in West Africa that provoked the Ashantee war, and the project accomplished by the present Government of the annexation of the Fiji Islands. Again, with regard to the niggardliness of the

late military administration, the high-handed measure of the Abolition of Purchase, *per fas et nefas*, was hardly an indication of a willingness to stop short of a supposed improvement and efficiency from pecuniary motives, and it is surprising that its opponents did not make more use of that flagrant contradiction to the professions of national economy.

In another notice of this work, Lord Russell's suggestions for the legislation of the future in Ireland, and on the subject of national education, may well deserve consideration and criticism; but his religious lucubrations are not likely to elucidate either the past or the future of controversy. His Ecclesiastical Titles Bill was nearly as great a political blunder in its time as Mr. Gladstone's pamphlet is to-day; and, indeed, he is now convinced that a resolution of the House of Commons declaratory of the Queen's supremacy in the matter of episcopal designations would have produced all the effect he desired without the impotent affront to the Catholic community. His observations on the Ritualist disturbance in the Church of England are an expansion of the sentiment of the famous Durham letter, of which two good stories have been told—the one, that Lord Clarendon laughed at Sir William Somerville for not seeing that it was a hoax; and the other, that when it was read in the Cabinet, Lord Palmerston remarked that nothing could be better written, but that he trusted it had been marked "confidential;" and shared the general consternation of his colleagues when informed that it had been sent to the *Times*.

HOUGHTON.

PLACARDS OF THE FRENCH WAR AND THE COMMUNE.

Les Murailles Politiques Françaises. In Three Volumes. (Paris: Le Chevalier, Editeur, 1875.)

M. LE CHEVALIER has put forth an interesting collection of the political notices and placards which covered the walls of French towns between September 4, 1870, and May 28, 1871. The mural literature of Alsace-Lorraine from the declaration of war between France and Prussia to the day when the German troops evacuated Nancy is also given, and forms the first volume of the series, the second being chiefly devoted to the siege of Paris, and the third to the reign of the Commune. Each poster is reproduced in facsimile, even to its colour; and the work presents a complete and picturesque history of France during the Terrible Year. Its pages open with the proclamations of Napoleon III.: they close with a brief general order of Marshal MacMahon, announcing that the last positions of the Communist insurgents have been taken, that the strife is ended, and that "order, work and security" are renewed.

It would be easy to over-estimate the historical value of official proclamations, but they furnish incontestable evidence as to the facts which those who issued them desired that people should believe, and as to the spirit by which they desired that people should be guided. Thus the government of Tours stands self-condemned by its appea

country after the fall of Metz. Then, for the time had assuredly come for giving party cries, and allowing no watchword but France. Of quite a different tenour the language of M. Gambetta and his legues. "So long," they protest, "as we shall remain an inch of the sacred beneath our feet we will firmly grasp the banner of the French Revolution;" a encouraging declaration to M. de Kérat-Breton levies. This document was published on October 30. Two days later the old walls of the Empire left in Paris must have been as they read the decree for a *plé-* signed by Jules Favre, who in previous May had so eloquently denounced that method of taking the popular lion. A terrorist circular was even dictated which ran thus: "Notice to voters. YES signifies, We maintain the Government of National Defence. NO signifies, We overthrow the Government." Towards of 60,000 voters did wish to throw the Government, and said so. These irreconcilables contribute largely to the pages of M. le Chevalier's compilation. Every few days a flaming handbill announced a new plan for saving Paris and regenerating France, presumably by a patriotic artisan of Belleville or Montmartre. With the same object the "Club de la Solidarité" held its meetings. Among the conditions of membership in this select society were freedom from all religious obligations, and a subscription of five pence a month. Its prospectus may be suggested one of the most amusing ones in *Rabagas*. To an equally emancipated school of thought probably belonged Thobois, architect, once the colleague of Renan in the scientific mission of the desert to Phœnicia. He has the honour to inform the public that he has discovered the secret of aerial navigation, and that on the sum of 300,000 francs and the Place du Troussel being placed at his disposition, he will in the space of one month deliver both France and Germany. The promise held out to both countries may sound mysterious, but Thobois is a philanthropist, and heads his proposal with the legend "Universal Republic," which may account for the friendliness therein displayed toward the Germans. Three days later appeared the unlucky address of General Ducrot to the Second Army in Paris, and his boast being in print is added down to posterity:—

"Before you, before the whole nation, I take a solemn oath: I will not re-enter Paris, except dead or victorious; you may see me fall, you will never see me flinch. When I am fallen, pause not, but avenge me!"

General Ducrot's gasconade, it is fair to say, is better known than his bravery, which is conspicuous on all occasions.

There are advanced Republicans who are the pacific principles of the Society of Friends. At the beginning at the siege they pressed, in a bright yellow placard, their conviction that if the Prussians were earnestly argued with, they would see the wickedness of attacking Paris. Christ, they declared, had said "Seek, and ye shall find; knock, and it shall be opened unto you." These maxims (they feared) were not always true: one knocked at the door of a prince or of an aristocratic mansion without an equipage,

or without a high recommendation, the porter would answer "You enter not." But the maxim was true when one demanded what was absolutely just—and so forth. Close to this production is a kind of pastoral epistle from Mr. Congreve, who, with that absolute imperviousness to the humorous which characterises Positivists and Scotchmen, apostrophises Paris as a Holy City. He laments the apathy of England. Her Queen is in the mountains of Scotland, far from care and trouble; her first minister is visiting exhibitions or at Clumber; her minister for foreign affairs is in *villeggiatura* at Walmer; her first lord of the Admiralty in Belgium. Her nobles and her gentlefolk are at their annual destruction of game. On October 3, Dr. Robinet, High Priest of the Comtists for the whole Western Republic, solemnly anathematised Germany. "The malediction of humanity" is invoked upon her devoted head, and the destinies are hidden to accomplish themselves. Strange to say, this document is dated, after a carnal fashion, October 3, 1870. It commits two unpardonable historical solecisms, speaking of the Dukes of Brandenburg and of the Holy *Germanic* Empire. Deficiency in the sense of humour is not confined to Positivists and Scotchmen. Thus the proclamation of a district mayor runs:—"French Republic. Liberty, Equality, Fraternity. Kidneys will be sold at 1 fr. 50 the $\frac{1}{2}$ kilogramme."

Curiously enough, an act of clemency on the part of a Prussian officer enabled the editor of these volumes to bring home to the Prussians the charge (which they denied) of having purposely fired the town of Saint Cloud. On January 28, the German troops did, as it appears, receive orders to burn the houses of Saint Cloud. While the work of destruction was proceeding, a major on the Staff was posted near the church, and from thence surveyed the execution of his orders. The house where dwelt a woman whose name is, for obvious reasons, withheld, was about to share the common fate, when its proprietor rushed towards the major, threw herself at his knees and entreated him to spare her home, reminding him at the same time of little services she had rendered the Prussians during the occupation. Picking up a half-burnt brand, the officer scrawled over the shutters in German, "This house is to be spared till further orders. January 28. Jacobi, Major at Head-Quarters." A facsimile of the shutter and its inscription is given in M. le Chevalier's book. It will be observed that the Prussians determined to reduce St. Cloud to ashes on the very day that Favre and Bismarck were signing the convention for the armistice.

The volume devoted to memorials of the Commune is a little disappointing. Well-authenticated anecdotes of that tragic farce made one expect too much. But there are still some instructive facts to be gleaned from the *Murailles de Paris*. Thus, three days after the insurrection had commenced, one lights upon traces of Prussian coquetting with the Commune. Major-General von Schlotheim writes, on March 21, "to the actual Commander of the Forces in Paris," to say that he has received orders to maintain a friendly neutrality so long as the

terms of peace are not called in question. Boursier, delegate for Foreign Affairs, replies on the morrow that the "Central Committee," as the insurgents at first termed their government, had no idea of impugning the validity of the preliminaries of peace ratified by the National Assembly. For the publication of untruthful military bulletins the Commune can scarcely be blamed. It merely followed the immemorial usage of war. On April 30 Rossel was named delegate for the War Department. On May 9 he was so ill-advised as to announce without reserve that "the three-coloured flag floated over Fort Issy." The very next day appeared a decree appointing Delescluze delegate in his room, and ordering a court-martial to try Rossel. No dry enumeration of dates could speak more eloquently. To do Rossel justice, he displayed extraordinary vigour during his brief tenure of power. A colonel of Engineers, distinguished for professional skill, he must have been conscious that he was leading a forlorn hope. He had hardly been installed in office before he directed the formation of barricades, which, as he knew, could only prolong a strife the issue of which was already certain. The utter want of discipline among the National Guards is indicated by a general order of Rossel's, dated May 9. He finds it necessary to tell the men under his command that they are on no account to cease firing while in action, even at the sight of a flag of truce. Such a direction implies, of course, that common soldiers had taken upon themselves to recognise flags of truce without waiting for their officer's commands. Again, he forbids them, under pain of death, to continue firing after the word to cease has been given, or to advance after they have received orders to halt.

M. Thiers has often been reproached with inconsistency—as, indeed, have been most statesmen worthy of the name, the course of history constantly revealing new necessities to the careful observer of events. But the Communists did prove when they covered the walls of Paris with extracts from old speeches of M. Thiers, that he had in former days spoken with singular rashness and want of foresight. It was on January 31, 1848, that he exclaimed from the Tribune—

"You know, gentlemen, what is passing at Palermo: you have all thrilled with horror at learning that, during forty-eight hours, a great city has been bombarded. By whom? By a foreign enemy exercising the rights of war? No; by its own Government. And why? Because that unfortunate city demanded its rights."

A "Friend of Order" recalled to the Parisians other words of the President in the year 1840, which, with the important addition of a negative throughout, would have been prophetic. He declared himself astonished (in the Chamber of Deputies) at persons imagining that fortified works of any kind could be a menace to liberty. Those who expressed such opinions regarded matters from an unreal—from an impossible point of view. It was a calumny on any government that might arise to suppose that it could one day seek to maintain itself by bombarding the capital:—

"What!" he concluded; "after having pierced with its shells the dome of the Invalides or of the

Panthéon—after having flooded with its streams of fire the dwelling-place of your families—do you think that government would dare to present itself before you to demand the confirmation of its powers? Why, it would be a hundred times more impossible after the victory than before it.”

E. C. GRENVILLE MURRAY.

The Amazon and Madeira Rivers. By Franz Keller. (London: Chapman & Hall, 1874.)

THIS handsome volume, a translation of the *Vom Amazonas und Madeira*, published in Germany during the same year, furnishes an important addition to our knowledge of an interesting and little known part of the South American continent. The author, Mr. Franz Keller, an engineer in the service of the Brazilian Government, was commissioned in 1867 to make a survey of the long series of rapids and cataracts which impede the navigation of the Madeira river, and which are supposed to be the only obstacles to an extensive trade ready to spring up between the interior provinces of Brazil and Bolivia, on the one hand, and the Atlantic sea-ports and Europe on the other. It was part of his mission also to ascertain the practicability of a railway along the banks of the stream, to connect the navigable portion of its upper waters with that of its lower course below the last rapid. Mr. Keller left Rio de Janeiro, on this important errand, accompanied by his father, in November, 1867, and returned to that city in January, 1869; not too long an interval, be it observed *en passant*, in which to accomplish some 7,000 miles of travel, and execute engineering surveys over a length of 230 miles of river (the length of the section obstructed by rapids), with so small a staff as four persons, all told. In May, 1869, his official report, consisting of sixty-one large octavo pages, was presented to the Minister of the Interior in Rio. The principal engineering details of this report, or such as are calculated to interest general readers, are added to the popular account of the journey in the work before us, and will be welcome to all who value solid information in books of travel.

The grandeur of the idea which led to the mission of Mr. Keller becomes evident when we examine the position of the Madeira on a map of South America, and duly weigh the facts which he gives in the appendix to his work. The upper waters of this vast tributary of the Amazons are seen to consist of a number of affluents, each, according to our European ideas, a great river, spreading like a fan over the fertile plains of Bolivia, and partly over the adjoining Brazilian province of Matto Grosso. It is stated that these streams are navigable, and continue so nearly to the north-eastern frontier of Bolivia; at that point the main stream of the Madeira has acquired the dimensions of a first-class river, having an average width of more than a mile down to its junction with the Amazons. For the last 560 miles of its course the river is again navigable, and by large steamers; in fact it may be said to be here open to the maritime commerce of the world, inasmuch as ocean-going vessels now pass its mouth (800 miles from the Atlantic) on their way

to the city of Manaus, 200 miles above it on the main Amazons. Unfortunately for the welfare of the populations of Bolivia and the Brazilian interior provinces, the navigable upper streams are severed from the great water highway lower down by the series of rapids and falls of the middle course of the river; could some means be devised of removing or avoiding the obstruction, a bright prospect would be opened to stagnant communities, in which, it is fair to say, the rest of the civilised world would participate. Bolivia is rich in mines, forest-productions and pastures, and contains a population of two and three-quarter millions of souls, mostly settled on the plains of the interior, and separated from the Pacific by the ranges of the Andes and a broad zone of sandy desert; the mining country of Matto Grosso is equally isolated from the Atlantic marts of Brazil. To construct a cheap railway past the unfortunate obstructions, would be to bring these regions into direct water communication with the Atlantic. It was an idea worthy of patriotic statesmen, even if they have not sufficiently weighed the great difficulties of the undertaking, arising from ignorance of the physical and economic obstacles to be overcome, and the total absence of civilised population within a radius of six or seven hundred miles from the proposed works.

To do Mr. Keller justice, he is not enthusiastic concerning the immediate results of his survey, and does not mention the fact that the railway has been undertaken. The introduction to his work gives a very fair general account of the Empire of Brazil and an impartial view of its resources and prospects. In his narrative there is no attempt to under-estimate the magnitude of the difficulties which lie in the way of the development of communications by way of the Madeira. The total length of river course obstructed by rapids he found, as already stated, to be 230 miles; within this distance he observed no fewer than seventeen falls of greater or less slope, varying from vertical cataracts of thirty-six feet drop, to rapids sufficiently obstructive to require consideration. At three of the falls it was necessary in ascending to haul the canoes by land past the obstacle, and at nearly all the remainder they had to be unloaded and towed by Indians; the cargoes being carried along the banks. Yet the total slope of the river from the first falls to the last is very slight—only 228 feet, or an average of one foot per mile. All his observations of the altitude of places above the sea confirm the curious results arrived at by many previous explorers, as to the smallness of the difference between the level of the Atlantic and that of the great river in the centre of the South American continent. At Serpa, 700 miles from the mouth, his measurements give the surface at low water as only fifty-nine feet above the mean level of the sea; and at the commencement of the falls of the Madeira, 1,360 miles from the mouth of the Amazons, the altitude was only 200 feet. The great distance above the mouth of the river (500 miles) at which the tides are felt, is another confirmation of the near approach to the sea-level of this wonderful river, the lower part of which, for a thousand miles, must be considered for

all practical purposes as an arm of the sea, and its shores as maritime districts.

Mr. Keller has not, we think, adopted the most attractive arrangement of the matter of his book; giving the narrative briefly in two chapters, and all his remarks on the country, its productions and people, in classified order under separate chapters. The usual method would certainly have been better, namely, that of interspersing the general observations throughout the narrative. His style, however, is pleasant; he describes well and imparts a great amount of interesting and solid information under the various heads he has chosen. Thus we have a chapter on “Canoe and Camp Life;” another on “Hunting and Fishing;” a third on the “Vegetation of the Amazons Valley;” a fourth on the “Wild Indian Tribes,” and so on. The country in the neighbourhood of the falls of the Madeira is still in the possession of aboriginal tribes, the principal of whom, the Caripunas, sometimes attack passing traders. Keller’s party fell in with bands of these picturesque savages, and some of the most interesting parts of his book relate to his intercourse with them. Except a few small canoes which pass annually up and down the river, bringing down produce from the Bolivian settlements to exchange for European goods at the towns on the Amazons, the Madeira is visited only by parties of india-rubber collectors, who meet with great success in the boundless virgin forests of its banks, where the tree yielding this costly sap exists in great abundance. In one of his chapters Mr. Keller gives an exhaustive and amusing account of the mode of collecting and preparing the rubber.

An important feature of the volume is the engravings, sixty-eight in number, with which it is adorned. These are far superior in design and execution to those usually met with in books of travel. The author informs us that he not only sketched the scenes from nature, but copied his drawings on the wood-blocks himself. The result shows that he is an artist of no mean attainments; but we do not think he has succeeded so well in the Indian figures and groups as in the landscapes, and especially in the details of tropical vegetation. Rarely have these been presented in the illustrations of books of this class with such fidelity and beauty as in the sketch of Caripuna Indians with Tapir at p. 89. Many of the engravings being of large quarto size, a correspondingly large format for the volume has been required; but it would be a matter for regret if this circumstance should stand in the way of a wide circulation for so meritorious a book of travels.

It is with reluctance that we allude, in conclusion, to certain shortcomings in the translation. Surely it is necessary in a book for English readers to reduce all measurements of temperature, size and distance to English scales. All these, however, are left untranslated. The temperatures are Centigrade and Réaumur, and the distances in metres; but a serious confusion is caused when miles are mentioned, as they are styled “geographical miles,” although it is evident that German miles are meant, which makes a vast difference, especially when areas are in question. Without special attention, a most

erroneous idea would be conveyed by the table of areas in square miles of the Brazilian provinces, at pp. 2 and 6, where after having just stated that the empire was nearly as large as Europe, the author gives its area as "144,500 geographical square miles;" an unintelligible statement to those who remember that Europe contains nearly two millions of square miles. In a work dealing largely with the result of surveys, greater attention should have been paid to all the numerical data. We notice also numerous misprints, in most cases of proper names; such as *Puro Preto* for *Ouro Preto*, *Bertholetis excelsae* for *Bertholletia excelsa*, and many others. In one place (p. 57), the difficulties are alluded to of passes over the Bolivian Andes "at least 1,500 feet (!) above the sea-level." A good map of the part of the Madeira explored, with a sketch-map on a small scale of South America, would have been useful additions to the work. The original German edition, we notice, has a map of this kind. H. W. BATES.

History of the United States, from the Discovery of the American Continent. By George Bancroft. Vol. X. (Boston: Little, Brown & Co.; London: Sampson Low & Co., 1874.)

THIS tenth volume of Mr. Bancroft's *History of the United States* forms also the fourth of his *American Revolution*; and judging from the statement prefixed to the ninth volume, that "one volume more will complete the American Revolution," as well as from the decisive monosyllable "End" which closes the present one, it is intended to be the last. The contents spread over the four years 1778-1782, closing with the signature by the American Commissioners of the provisional articles of peace, November 30, 1782. It is to be presumed, therefore, that in the judgment of the veteran historian the American Revolution terminated with this act, although it left the British troops in the occupation of two chief American cities for a twelvemonth longer, and although to many the revolutionary era would seem not to have closed till the "rope of sand" of the Confederation gave place in 1787 to the firm bonds of the Union.

A large portion of the volume, and probably nearly all of novelty that it contains, consists of diplomatic matter, for which, as the preface shows, the archives of France, Prussia, Austria, Russia, and Holland, as well as of Great Britain, have been ransacked, besides unpublished papers of the American Peace Commissioners, and of two of the English ones. Mr. Bancroft claims also to have been able "to trace the division between the North and the South, arising from slavery, further back than had as yet been done;" and this is in a measure correct, although Professor Von Holst's work, *Verfassung und Demokratie der Vereinigten Staaten von Amerika*, reviewed some months back in these pages, which might perhaps have deserved Mr. Bancroft's notice, contains many of the facts from which he derives this conclusion.

The four years over which this volume extends offer but little interest, so far as the war in America itself is concerned, as com-

pared with the earlier ones. From the moment that France, followed soon by Spain, enters into the struggle, instead of becoming fiercer on the American continent, it only slackens. So far as yet were the Americans from that self-reliance which years of independence have since developed in them, that as soon as they won allies for themselves, they were disposed to cast the whole burthen of the war upon the latter, and could only be whipped up by the most earnest appeals, the most strenuous exertions, to make any efforts themselves, either in men or money. Not a battle was fought by the Northern army under Washington after that of Monmouth (June 28, 1778)—a mere blow struck at a retreating foe, which only delayed his progress by a day—until the siege of Yorktown. From the time of the battle of Monmouth till the news of the signature of the preliminary articles of peace, a period of more than three and a half years, it is almost incredible to think that the British forces were left virtually unmolested in New York, simply because the American people could not be brought to supply a trusted commander-in-chief with sufficient means, even with French assistance, for driving or starving them out. The campaign in the south, interesting as it is, was only the result of British invasion, and Charleston, like New York, was only at last voluntarily surrendered by England at the peace. For stubborn perseverance under defeat, bull-dog tenacity in pursuit, constancy under all hindrances, Greene is almost another Washington, and, like another Washington, he is equally starved of support by his country. Imagine the position of the commander of an army, to whom his finance minister has to write, "You must continue your exertions with or without men or provisions, clothing or pay!" No nation ever struck the first blows for independence with more fervid enthusiasm than the Americans; none ever more sluggishly the last. When Clinton, after that surrender of Yorktown which virtually stopped the war, was willing to be responsible for the conquest of America if he could only have 10,000 additional men, he was probably wrong, for he had Washington still in front of him. But Washington himself knew that it was "high time for a peace," and when at this day one considers carefully and dispassionately the position of the belligerents at the end of 1782, it is clear that England was the least exhausted of any, and that had she not been engaged in a cause which her own people felt to be an iniquitous one, a few more blows, such as she was alone capable of dealing, might have secured, though only for a time, her material triumph, and thus delayed by perhaps a decade or two the final loss of the American colonies. Thank God that it was not so! Sharply as we may feel to this day the pang of that rending in twain of our great English race, England's victory, on the ground which she had taken up, would have been the knell of freedom throughout the world; her defeat rang in the renewal of its life, and peals yet in every successive conquest which it has since achieved. The struggle with America gave to ourselves the publicity of Parliamentary debates; Pitt's, the first great motion for Parliamentary Re-

form, was brought forward in the interval between the cessation of actual hostilities and a formal peace. For the continent of Europe the American revolution was the forerunner of that far more terrible struggle in France, which, as its results unroll, seems to have given more of freedom to almost every civilised country than to that in which it took place, although, if we except hapless Poland, there is not one whose share it has not increased. And if, through the shock of conflict which it involved, that struggle retarded for a while our own constitutional development, this has since proceeded for us on the same lines which were virtually opened out through American independence, those of "peace, economy, reform." To Spanish America, lastly, the American revolution gave in due time both independence and the forms in which it is clothed, while it has throughout the world introduced freedom into the relations between colonies and the mother-country, either through that almost absolute self-government which England freely concedes to her own, or through colonial representation in the Parliament of the mother-country, as in the case of France and Portugal.

Mr. Bancroft may well be congratulated on having brought to a close the history of a period so momentous in its results. His work, though it will not place him in the front rank of historians, even among those of his own country, is likely to remain a standard one, and by its fulness and what may be called its workmanlike character deserves to do so. It is moreover observable, that in quality it has improved as it has gone on; that through the mellowing either of age or official experience it has, besides acquiring more comprehensiveness of scope, gained also in moderation of tone. Perfect impartiality as between his own countrymen and foreigners is not indeed to be expected from the author. Those negotiations for the exchange of prisoners, which occupy so large a place in Washington's correspondence during this period, and throughout which the object of the Americans appears to have been either to keep as long as possible a large number of trained English soldiers in their hands, as against their own raw levies, whose terms of engagement were mostly long since expired, or, if compelled to give them up, to entrap England into some political concession, find no place in the pages of the present volume. There is an evident slurring over of the discreditable haste of the American Commissioners in signing a peace behind the backs of their French allies, although admitted ere this by his own countrymen, as will be seen by reference to Jared Sparks's *Life and Correspondence of Franklin*. Cases like those of the execution of Hayne and Huddy have two sides to them, one of which is barely indicated. In some instances, indeed, perhaps a slur is cast where none is intended; but probably few people, reading of Burke's acceptance of office under the second Rockingham ministry, that "He was more than content with the rich office of paymaster for himself, and lucrative places for his kin," would imagine that one of the first uses he made of place was, in bringing forward again his plan of economic reform, largely to cut

away the emoluments of his own office. English readers, one trusts, are mostly aware of this, but one doubts whether American readers are, and for their benefit it would have been surely better, if not more candid, to have qualified such a sentence by a note. Mr. Bancroft's English hero, it must be added, is Lord Shelburne, Burke's conduct towards whom is one of the uglier passages of his career; but just on that account a true historian should have been scrupulous in giving the latter his due in a matter wherein he deserves all praise.

Mr. Bancroft's style, never unfortunately pleasant, is in this volume strongly tinged with what may be called Continentalism. "Complot" is an ugly Gallicism which one may have met with in previous volumes, but in the present one it is odiously prominent, giving, for instance, a title to a whole chapter, "The *Complot* of Sir Henry Clinton and Arnold." No less unpleasant in the same direction is "she *repugns* every exertion." On the other hand, in the use of the term "regent" in place of "ruler"—"He united in himself the qualities of a great *regent*,"—Mr. Bancroft has slid into a Teutonicism as unmistakeable as it is useless. Indeed, that there should not be a stronger Teutonic flavour in Mr. Bancroft's style is rather matter for surprise, when one considers the large space he has allotted to Germany in the present volume. Whether, indeed, many readers will be disposed to accept his character of Frederic II. as of one who "lived with and for the people," may be a question; as also, whether his description of Duke Charles Augustus of Saxe-Weimar as "warm-hearted," is exactly carried out by the statement in the same sentence that at the age of nineteen, while he refused leave to open recruiting offices for the English service, he "consented to the delivery of vagabonds and convicts." "Cold-blooded 'cuteness'" would, perhaps, be rather the term which a reader would be inclined to apply to such a transaction who is less of a Philo-Teuton than the United States Minister at the Court of the German Emperor. J. M. LUDLOW.

Contes Populaires recueillis en Agenais.
Par M. Jean-François Bladé. Traduction Française et Texte Agenais, suivis de Notes Comparatives par M. Reinhold Köhler. (Paris: Librairie Joseph Baer, 1874.)

A COLLECTION of popular tales annotated by Dr. Reinhold Köhler is always a welcome boon to students of folk-lore. So copious are his stores of learning, drawn from the popular literatures of all nations, that he is able to render precious even a commonplace text by the richness of his attendant commentary. The collection now before us is interesting in itself, both to the philologist and to the comparer of folk-tales; but its value in the eyes of scholars will be greatly enhanced by the fact of its being attended by fifteen pages of "notes comparatives," into which Dr. Köhler has compressed such a mass of information as only he or Professor Felix Liebrecht could supply.

M. Bladé published in 1867 a collection of "*Contes et Proverbes Populaires recueillis*

en Armagnac," and he has now done the same good service for the stories he has found in the Agenais, a district which formerly extended along both banks of the Garonne, coinciding with the ancient bishopric of Agen. But in 1317 the creation of the diocese of Condom reduced the feudal and ecclesiastical Agenais to the portion situated on the right bank of the river. By visiting the much frequented fairs in this district he was enabled to make acquaintance with some thirty possessors of popular lore, but he has chiefly drawn upon the stores supplied "by three persons, gifted in the most eminent degree with such respect for tradition and fidelity to old memories as are becoming more and more rare." Each story is given exactly as it was written down, but the Agen text is accompanied by a translation for the benefit of ordinary Frenchmen. The stories comprise eight "*Contes*," which M. Bladé defines as tales which both the teller and the hearer acknowledge to be fictions of a marvellous nature—five "*Récits*," or anecdotes which, if not true, are at least truthlike, and are usually of a humorous cast—and five "*Superstitions*," which are generally accepted as true by the narrator and his audience. For the last division, "*legends*" would perhaps have been a better designation.

The story of "*Peau d'Ane*" is a version of the widely spread tale of the heroine whose betrothed or husband deserts her, but is eventually won back. The opening is that of "*Beauty and the Beast*," but instead of an inferior animal, a king of France demands a maiden's hand as a recompense for not eating her father, and strangely enough two out of three girls refuse the proffered diadem. "*Les Deux Jumeaux*" are heroic twins, one of whom saves an exposed maiden from a "seven-headed beast," and marries her. She warns him against a certain house, but he attempts to enter it. Being induced to pass a hair of his head through the cat's-hole in the door, he is swallowed up by the earth. His brother coming to seek him, substitutes a hair from his steed's mane for one of his own, so he escapes from the earthquake which swallows up the house, and afterwards he storms the fatal house and releases his engulfed brother. "*Les Deux Filles*" is one of the usual stepmother stories, in which the pretty stepdaughter is deserted by her father in a wood, but finds in it a castle, the proprietress of which receives her hospitably. As on taking leave she chooses the worst of the presents offered her, she is rewarded by many good things, including three stars which descend from heaven to rest upon her brow and chin, and is married to the son of the King of England. But her half-sister, "ugly as sin," who visits the castle, behaves greedily, and therefore is utterly disgraced, and forced to become the wife of a drunkard who beats her twenty times a day. The opening of "*La Gardeuse de Dindons*" is one of those variants of the King Lear story in which a monarch who is very fond of salt is told by his youngest daughter that she loves him as much as he loves salt, whereupon he disinherits her. But that episode has been forgotten by the Agen narrator, in which the mistaken parent is brought by a saltless dish to a sense of his daughter's real affection for him. The second

part of the story is that of "*Cinderella*." Most remarkable among the other *Contes* are two Vampire stories entitled "*La Goulue*" and "*La Jambe d'Or*." In the former a girl of eighteen cares for neither dances nor sweet-hearts, but is always longing for raw meat. One night her fond parents, being unable to procure any at the butcher's, dig up a corpse, cut off its left leg, and present it to their hungering child. She eats up every morsel of its flesh, then cracks its bone and sucks the marrow. All night long a voice is heard around the house, crying "Give me back my leg." The next day the girl, being at home alone, finds suspended from the crook in the kitchen a corpse, wanting its left leg. It orders her to heat water and wash its right leg. She does so. Then it tells her to wash its left leg. She replies that it has none, whereupon it carries her off to its desecrated grave and there eats her. The other story is of a similar nature. A lovely lady, one of whose legs is of gold, is buried by her sorrowing lord. But at night her footman digs her up, and carries off her precious limb. Next morning the grave-digger reports that the buried lady is screaming for her golden leg. The husband visits her grave, explains to her that she has been buried with both legs on, and promises to have masses said for the repose of her soul. But the screams go on. Her waiting-maid pays a similar visit with no better result. Lastly the footman goes, though much against his will. And when he says, "What do you want, madam?" the lady cries, "I want you," and bursting from the earth, she seizes that footman, drags him into her grave, and there eats him up. Of this horrible tale, which seems entirely out of keeping in the West of Europe, in which the dead seldom evince such morbid appetites, Dr. Köhler gives four variants. In the first, from Oldenburg, a servant-maid steals the leg of her buried mistress; in the second, from Schleswig-Holstein, a mother steals her son's golden leg; in the third, one of Colshorn's *Märchen*, a grave-digger steals a little girl's golden leg. The fourth is the English tale contributed by Mr. Baring Gould to Henderson's *Notes on the Folk-lore of the Northern Counties*, in which a husband purloins his dead wife's golden arm. To these we may add a Russian variant, from Tver, the eighteenth of Chudinsky's *Russkiya Narodnuiya Skazki* (Moscow, 1864). In it an orphan girl, after the death of an aunt, one of whose legs was of gold, is reduced to utter distress. So she goes one dark and rainy night to the churchyard, and opens her aunt's grave, intending to carry off the golden limb. In the grave there is no trace of her aunt, except the leg of gold. This she seizes and sets off home. But on the way back she sees her dead aunt drawing near, hears her voice asking after her golden leg, and falls senseless to the ground. Next morning the passers-by find her lying there dead. But the golden leg has disappeared.

The "*Récits*" contribute little that is new, except the information that Henri IV. is represented by Agen legends as a gigantic being, strong as a bull. But among the "*Superstitions*" there are two which are curious. "*L'Homme aux Dents Rouges*" belongs to the cycle of stories relating to a journey to the other world, but Dr. Köhler

not aware of any other tale which answers in its entirety. A girl refuses to marry a wooer with red teeth overcomes her reluctance to wed. As her husband disappears every morning, to return at night, induces her brothers to follow him. The first brother fails, but the younger succeeds in discovering how he spends his time. Among other things, he serves a mass in a church, on the altar of which burn tapers, shorter than the rest, and against the walls of which birds keep flying. Eventually he explains to his inquisitive brother-in-law that the birds which beat against the windows were the souls of unchristened children, and that the short taper was the soul of that brother-in-law's life, soon to be extinguished. The other story, "*Le Jeune homme Châtié*!" is that of a false lover who pays his unfortunate love. She dies, and the avenger preys upon her betrayer's heart. He goes with a fellow pilgrim to Rome, confesses his sin to the Pope. And the Pope summons his companion, and tells him that on the return journey a strange demon will fasten upon the penitent, who must bear it with him, and at night will come along with it to his chamber. Into that chamber no one is to enter, whatever may happen. All this comes to pass. As the demon toils along, a beast, which afar off seems small, and close at hand appears big, is on to the penitent's back, and holds him there by its claws. The penitent bears with him to his room. And at night a terrible uproar is heard within his chamber, but no man dares to enter therein until the next morning. Then the room is found to be empty, nor is anything ever heard afterwards either of the man or of the demon.

W. R. S. RALSTON.

Life of Thomas Fuller, D.D., with Notices of his Books, his Kinsmen, and his Friends. By John Eglington Bailey. London: B. M. Pickering. Manchester: J. J. Day, 1874.)

THIS is one of those rare books that seem to grow still rarer year by year in these manufacturing days, and which, though rife with faults were multiplied fifty-fold, ought to be received with thankfulness by all who care for the great names of English literature. In ink and pen, not paste-pot and scissors, have been the implements used on it; and as usual, perhaps inevitable with such type and book, the thing has been overdone in one direction and underdone—as will appear—in the other, and it be altogether too bulky and tedious, the research is so self-evident, the integrity of pains (in the old sense) so marked, the mastery of the entire outward facts so thorough, and the enthusiasm so recently Elia-like, that it were worse than grateful even very much to qualify one's goodness and gratitude over such a new work of such a man and wit (again in the old use) as this of Thomas Fuller. Sure we are that the present is just such a book as Charles Lamb would have said "grace" for, and that with much more gusto than for any acceptable dinner, his own "roast pig" not excepted. There have been various inadequate sketches of the life of Fuller, but the best, to wit, Russell's *Memorials*—on which,

en passant, Mr. Bailey could have afforded to withhold Charles Knight's very silly criticism and spared a kindly word rather—is thin and empty beside this huge octavo. Perchance, indeed, its very size and massiveness may frighten away readers, if not buyers. But for our part not one page almost of all the 826 would we wish away,—i.e., everything here brought together deserved preservation *once*. As we shall indicate hereafter, Mr. Bailey may be induced to compact and give another form to his superabundant materials; but for his noble book just as it lies before us in its pleasant discursiveness, piquant asides, chatty quotations, affluent genealogical and biographical and sub-biographical compilations we have little but thanks and praise, seeing that substantially it is a capital piece of honest and genuine work. The special merit of this new Life is the compiler's open-eyed reading of Fuller's own books, and his unfailing utilisation of the very slightest personal detail hidden therein. The special defect is, that if the hero of it chances in any manner of way to be associable with any Smith, Brown, Robinson, or Jones, forthwith there is tacked on a memoir not merely of Smith, Brown, Robinson, or Jones, but of his twentieth half-cousin—which, sooth to say, so comes between the reader and Fuller as to be somewhat provoking. And yet so genial and matterful is Mr. Bailey, that he contrives somehow to interest one in the veriest Smith, Brown, Robinson or Jones of them all; so that for *once*, as already said, the most epexegetical note is welcome, especially as the new and old information, while irrelevant, is often in itself extremely acceptable. A glance at chapter i. will serve as a specimen of the method, or no method, of the entire book. Starting with the Latin "*nomen et omen*," first Fuller and next Thomas are made the text of a constantly digressing dissertation, with quaint bits from Heylin (Carlyle's "*lying Peter*"), and from Fuller himself, and the most out-of-the-way sources early and more recent. As a rule, each quotation and reference is given at first-hand, as shown by the carefully filled-in places and editions. Interwoven with all the lore on the name and surname—*per se* a noticeable contribution to the history of English names—are illustrations and inter-illustrations of every imaginable thing—e.g., Sir John and Lady Fullerton are lugged in, and thereupon comes their punning epitaph and the profound remark, "This is quite in character with the quaintness of the reign of King James" (p. 5)! Again, "*Epoche*" is incidentally quoted, and lo! there is a note on *epoche*, *epochee*, *époche* as a trisyllable correspondent with—*épitome*!! Once more: in the text we are duly informed that "to none of the branches of the family here mentioned, nor yet to the less extensive houses settled in *Surrey, Kent, &c.*, have we been able to refer with certainty Fuller's paternal descent" (pp. 16, 17); and thereupon one would have expected those family-lines to be left unexplored. But so far from this, Mr. Bailey multiplies note upon note, excursus upon excursus, on these same extraneous Fullers! For one, we are furnished with a full memoir of Thomas Fuller, M.D., biographic and biblio-

graphic, and actually a facsimile of Vertue's portrait of him; and yet this Dr. Thomas Fuller had no more to do with our Dr. Thomas Fuller than any of the diverse Fullers enumerated, Mr. Bailey's one plea for introducing him being somebody's having confounded him with the Fuller. By the way, it may be here remarked that the facsimile portrait of Thomas Fuller, M.D., reminds us of others (two vivid steel plates) of Bishop Davenant, with, of course, a memoir of him, because the venerable bishop was our Fuller's uncle and patron. And so in chapter after chapter, the proverbial needle is again and again buried in the up-piled masses of hay—hay, excellent no doubt, but in the road when it is the needle (and thread, too) one is in vain search of.

Enough has been submitted to indicate that Mr. Bailey, among his qualifications, does not possess that of discrimination—or, to put it in another way, that, having accumulated materials in innumerable note-books, he is content to tumble them all out, and so to be a mere "hewer of wood and drawer of water" for some dexterous book-maker, when he shows capacity to be an artist. We put the matter thus strongly with a *souçon* of reluctance, for some may misconstrue it into depreciation; but our wish is to stimulate the Compiler into a Biographer, and the day-labourer into a master-builder. Thus, nothing could be more entertaining, as we have seen, than Fuller's own references to his own name with which chapter i. is filled and running over; but how utterly out of place are they! First of all as anticipating facts and characteristics lying far off in after years, and next as missing the opportunity given in them of illustrating onward the fecundity and pleasantness of his wit as compared with the malicious heaviness of his opponents in their vulgar playing on name and life. Here indeed lies the fundamental mistake of the book as a Life. There is not so much as an attempt to analyse the elements of Fuller's very remarkable and almost (in England) unique genius. There are many good things picked out from his books and many good things said about them and him, but his large and magnificent personality is lost in the surplussage of relatively petty details. Indeed, the treatment of Lord Fitz-Hardinge's truly great and self-authenticating portrait of Fuller, in reproducing it in a very poor and commonplace lithograph, instead of steel from some cunning hand, is ominous. Mr. Bailey, with all his quenchless industry and admirable persistence of search and research, and alertness of vision (without other men's spectacles), fails to dominate his chapters with the man himself, e.g. fails to distinguish critically Fuller's manly and unvociferous loyalty to the Throne from the greedy royalism of too many of his churchly contemporaries, and fails to bring out the many-sidedness of his ample nature as exemplified in his relations—so kindly, so full of wise charity, so magnanimous—to the men of his age, and his catholicity of heart toward every true man. Similarly, in the quasi-analyses of his many books, we have scraps out of them and note upon note about them, but all higgledy-piggledy, and in no wise contributory from chapter to chapter

to that elucidation of his intellectual growth and final estimate of the specialties of the man and the writer, that are demanded in a Life.* That Mr. Bailey has ability to present Fuller as we would have him presented is not doubtful to us; but he must be less loquacious and less captive to his note-books, and willing to suppress very small pedantries and spites of a pseudo-scholarship. Let him be self-restrained and self-forgotten, and he has it in him to write a Life that shall get into men's hearts. We are thus earnest in counselling Mr. Bailey to give us more of Fuller himself, and less about and about and about him, because at the close of his Preface he announces an "abridged Memoir" to be "appended" (why not prefixed?) to an edition of his "collected Sermons in two volumes now in preparation" by him.

In Thomas Fuller he has a subject whereof he might make a Life that would take its place beside Walton's *Lives* earlier and Southey's *Nelson* later. It must be added that the indexes are exceedingly well done. We cannot say much for the illustrations. They are washed-looking, and in some of the monumental ones weak and characterless. The printing is good; but the paper is very inferior and badly discoloured. With every abatement because of excess and digressiveness, Mr. Bailey has won his spurs in this book. He has recalled to this generation a lustrous and most loveable memory. He has spared no toil, no expense of diligence. He has opened out many new veins of biographic and literary enquiry. He deserves, and we trust will receive, encouragement to pursue his studies in this line. How long is Cambridge to leave the wrong undressed of no collective edition of Fuller's works? Non-conformist though he be, the University will not readily find a second so thoroughly furnished for the undertaking as Mr. Bailey, and certainly none more informed with that enthusiasm which is demanded for such a task.

ALEXANDER B. GROSART.

NEW NOVELS.

The Story of Three Sisters. By Cecil Maxwell. (Smith, Elder & Co., 1875.)

Monk's Norton. By the Author of "Mary Powell." (R. Bentley & Son, 1875.)

Baiting the Trap. By Jean Middlemas. (Chapman & Hall, 1875.)

Rupert Redmond. By W. S. Southwell. (S. Tinsley, 1875.)

Her Good Name. By J. Fortrey Bouverie. (S. Tinsley, 1875.)

Innocent as a Baby. (R. Bentley & Son, 1875.)

THE charming *Story of Three Sisters* owes so much of its attraction to a pure and graceful style, that it is scarcely possible to do it justice without long quotations. The plot is something like the expansion into a novelle of the idea expressed in Miss Rossetti's sonnet, "A Trio." Here are three sisters, as beautiful as the Graces, or the three of

Ronsard's pretty poem, living their lives in a quiet country house, at the beginning of this century. They each have their lovers, of course, and the sweetest, Pamela, is, like Sappho's apple, which the pluckers "forget not,—nay—but get not;" or again, like the wild hyacinth flower, "which the passing feet of the shepherds for ever tear and wound." The author has had the pretty idea of prefixing the first of Mr. Rossetti's couplets on this theme to the first volume, and the second stanza to the volume which tells of the passion of Pamela. It is not possible to say that the story is very firmly grasped, or that the perplexities of Pamela's lovers are not shared by the reader. But the characters, especially Mr. Quicke, the old lawyer and lover of art, George Lynton, the beautiful young noble, and Pamela herself, are drawn with tender care and feeling. There is a kind of dimness, or rather a faintness of colour, about the pictures, which seems rather the result of their distance in time, and of the fading passage of years than of indistinctness in handling. If it may be allowed to illustrate the pleasure given by one art by an example drawn from another, we should say that to read *The Story of Three Sisters* is like seeing a long array of Mr. Frederick Walker's drawings. It is rare to find so nearly perfect and satisfactory a story as that of *Three Sisters*, which is one to linger over, and return to with a sort of *nostalgie*.

"There is reason in all things," said Beasy; "and Honora will be at least a quarter of an hour too soon."

"Oh Beassie!" cried Honora, bursting out laughing.

"You really will. It now wants five minutes to the half-hour."

"By your watch, which is always behind time."

"The hall clock always gains."

"But what does it signify?" persisted Honora, gaily.

"My time is no object."

There are five hundred and fifty-six pages of this twaddle in *Monk's Norton*. Our time is an object, whatever Honora's may have been; and if we persist, it is not gaily. The question which will agitate some circles about *Monk's Norton*, we cannot solve. We are not sure whether it is a Sunday story. But as the rich worldly father dies of a fit while a dance is going on at his house, we think it may pass muster, even among patrons of the *Rock*.

There are so many things to be said against the practice of reading large batches of novels, that there can be no harm in dwelling for a moment on the one advantage of this form of labour. The study of contemporary fiction, like the study of everything else in an incompletely developed universe, is useful to the amateur of evolution, and of culture. One is tempted to think that the human race is making great advances on its early state, and it is salutary to be set face to face with surviving follies, and crimes that are not nearly exploded—with spiritualism, Thibetan polyandry, Lancashire ruffianism, and the mind of the common English novelist. For example, there is real discipline for the proud spirit in such a book as *Baiting the Trap*. Here is an author who introduces an old Jew miser

and dealer in *bric-à-brac*, with his lovely daughter, just as if that group still had a fresh and lively interest. Here is a specimen of the old gentleman's style of talk:—

"Holy Abraham! to think that the child of your departed pious mother should live to disgrace the birth-right which should have been for her a proud inheritance, and to stain and soil it by unlawful love gambols with Gentile dogs."

This is not a very nice way of addressing an only child, and the Jew was going on to be even more shocking and improper, "but the curse that his lips would fain have formed died away with a rattle in his throat." The fair Miriam was noted, even among her Semitic kin, for her opulent grandiosity of style. It is thus that she paints Deceit: "A young and beautiful maiden with dark hair and rich colouring, graceful in form, round in limb, velvety, soft, and downy; and for a flower type I would take a Moorish cucumber, which from its slender thread-like stems hangs its luscious-looking blood-red head." Beside Miriam, we have a velvety, soft, downy, and feline widow and intriguer; a mysterious baronet—the Gentile dog whose love gambols have been referred to; a frisky *ingénue*, some strong-minded females, and the editor of a paper which advocated the higher education of women. How they all married it were long to tell, but the *ingénue* wedded a noble lord who swore fluently in several languages. *Baiting the Trap* is a dismal novel to review, and an impossible one to read.

There are two Irish novels on our list this week, which have this point in common, that the characters are never allowed to become blue-moulded for want of a beating. Mr. Rupert Redmond, the young English hero of the fiction that bears his name, goes to live with Irish cousins in the village of Bally-crannagh. His life is a course of fighting and love-making with the sons and one of the daughters of the tenant farmers. There is a good deal of easy humour in the description of the rival clans of Devenney and M'Clatchey; in the story of the building of the village "Academy," which was completed in one day, and in the broils and bargainings of the village fairs. The author is less at home in England, and with English grammar he has only a very distant acquaintance. But his story leads the reader on, and is so unaffected that it is impossible not to feel in a state of charity with the writer. The adventures in America, where good Irishmen go while they are alive, as good Americans go to Paris when they die, are less lively than those of Charles O'Malley and Con Cregan; but Wee Micky, though not so lively, is a much more chivalrous squire than Micky Free.

Her Good Name is a tale of a very different calibre. There can be no harm in assuming that the author is a lady; no man ever drew girls so natural, and, in the case of the Miss Marauders, so nasty. The misfortune is that she has been anxious to know too much, and to depict—what Thackeray said he was not permitted to try—a man. She has been present at whatever mysteries of the male sex correspond to those of the Bona Dea; she knows how copper captains talk to barmaids, and is proficient in the slang of billiard

* Cf. the assimilateness of Fuller's reading with the mere quotation of Burton's *Anatomy*, and what a measure of difference is furnished in this alone between the men! Again: see the power of Fuller's influence across the centuries, e.g. Wordsworth owns finely that he drew his imperishable "Ecclesiastical Sonnets" from his *Church History*; and so others of mark.

rooms. This gives an air of fastness to the book which is not in the least essential to it. The girls, with one exception, are good girls, and the worst of them is not altogether unmaidenly. We should conjecture that the part of the tale which was written with the greatest pleasure is that concerned with the heroine's childhood. Her troubles begin when she leaves the home of her ruined family for the society of some rich cousins. Here she finds a lover in Philip Archer, and a bitter enemy in Kate Harborton, a dependant of the house, who has fallen in love with Mr. Archer without being asked. Kate is a very bad girl indeed: she lies, writes anonymous letters, bets, steals, and throws the blame of the theft on Elizabeth, who thus loses her lover and her good name. Archer is a weak creature, who is involved in a breach of promise of marriage case with a miller's daughter, all through the story, and who does not deserve Florence, the most amiable character in the tale. There is a web of horsey intrigue and steeple-chase talk woven all about the main thread of the plot, and we are introduced to very bad male society, where horse-whippings come off in a string, like the man-slayings in the *Njala*. Archer threatens to whip Coleman; Coleman beat Patsy; Wall beat Coleman, and so on. What puzzles us is to find any good reason for putting up a light boy of sixteen in a steeplechase where the weights averaged about eleven stone. Nor do we see how Wall, whom a loss of 45*l.* was to ruin, could bet in hundreds with strange bookmakers, without making any deposit. These improbabilities were necessary to the plot of a story which, though full of cleverness and observation, and though written in a good and quiet style, is too painful as a whole, and very disagreeable in many scenes. That the author can do infinitely better we have very little doubt. She seems to be defending a thesis that women can write about men as not without knowledge, and thus gives a false twist to her considerable natural genius.

The author of *Innocent as a Baby* requests us, on his title-page, to keep our temper with him. Now it is so very hard to do this, that we must flee from before a temptation which might prove too strong for the meekness of men. He burlesques the style of Thackeray, which is an unpardonable offence. The pleasure given by that great master has not yet been spoiled, as the pleasure of Dickens's writings has been, by imitators. *Innocent as a Baby* is imbecile as a novel, neither plot, if plot it can be called, nor automata (*characters* is not the word), have the feeblest interest, and the fluent moralisings are mere impertinences. A. LANG.

NOTES AND NEWS.

WE understand that the writer of the obituary notice of Canon Kingsley, which closes the February number of *Macmillan's Magazine*, is Sir Arthur Helps.

WE are to have this year, from Messrs. Macmillan, a History of Eton College, by Mr. H. E. Maxwell Lyte, which aims at greater completeness in an historical sense than any former book on the subject. It is expected that, beside its character as a full account of the development of an ancient educational foundation, the abundance

of new detail about the customs and rules of the place, of biographical traits and new anecdote, will prove curious and interesting to all readers. The illustrations, which will be rather numerous, are under the superintendence of Mr. Philip H. Delamotte.

THE translation of the *Aeneid* on which Mr. William Morris is engaged, is, we understand, line for line, and in rhymed fourteen-syllable metre.

A LIFE of Lord Shelburne, the minister of George III., by his great grandson, Lord Edmond Fitzmaurice, will fill up in some ways a missing chapter in English history. Papers that have turned up lately in the possession of the family throw new light on the negotiations with America that took place in Shelburne's ministry. Mr. Bancroft acknowledges his obligations to these papers in his new volume; but it did not come in his plan to use them exhaustively, as they will be used in these volumes. The first volume, taking in 1737-1763, will be published very shortly. The others may be expected before very long. Messrs. Macmillan are the publishers.

DR. LUDWIG GEIGER announces an edition of his father's scattered articles and unpublished essays. It will be completed in five volumes, the last of which will contain a minute biography of the late Dr. Abraham Geiger.

THE third volume of the *Calendar of Treasury Papers*, edited by Mr. Joseph Redington, which has been issued this week, embraces the period between the accession of Queen Anne (March 8, 1702) and the end of the year 1707. Sidney, Lord Godolphin, who played an important part in the reigns of four successive sovereigns, was Lord High Treasurer at this time, and most of the papers abstracted in this volume bear evidence of his industry and administrative capacity. As a curious instance of the attention paid by him to small items of expenditure may be mentioned a query, put at the back of a warrant for a new silver trumpet for the Duke of Marlborough's trumpeter, as to what had become of the old one. Among letters of biographical interest is one from Henry Compton, Bishop of London, to Godolphin, respecting the circumstances of Narcissus, Archbishop of Armagh. The latter "poor gentleman" is described as an excellent scholar and worthy good man, but little versed in the affairs of this world; his charitable and generous temper having left him so bare that he could think of nothing but retiring and setting up a private school for his livelihood. Two notices occur of Daniel De Foe, or Foote, as the name is sometimes written—once in a list of persons prosecuted for *The Shortest Way with the Dissenters*, and again in an order for payment, out of the secret service money, of 50*l.* to one who "did not care to appear himself" for apprehending him. That the beginning of Anne's reign did not augur much for a due encouragement of art by her advisers, is shown us by the circumstances connected with a memorial of a London merchant, one Robert Balle. With this person, it seems, a contract had been entered into, on behalf of the late King, for a supply from Italy, for 600*l.*, of seven marble statues and one marble head (among them being "Autumn, with two Satyrs at his Feet," valued at 120*l.*, and "A double statue of Pan and Orpheus," at 40*l.*). At the back of Balle's petition for payment, on King William's death, it is minuted "He may have the statues again." Great difficulties, too, were experienced by Signor Verrio, who was employed in decorating Hampton Court Palace, in getting any portion paid of the sums due to him; but this was the experience of all public servants in those days. Much other curious and instructive matter is to be gleaned from this Calendar, apart from its importance as a contribution to the general history of the kingdom.

IN the second volume of Mr. Lewes's *Problems of Life and Mind*, to appear in a few days, beside discussions of the Principles of Certitude and the logical processes by which we pass from

the Known to the Unknown, and the experiential solutions of the problems of Matter and Force, Force and Cause, and the Absolute, there is, we understand, an attempt to show that Motion is a mode of Feeling in direct opposition to the materialist conception that Feeling is a mode of Motion.

MESSRS. MACMILLAN will publish shortly a shilling primer of *Household Management and Cookery*, by Mr. Tegetmeier. Mr. Tegetmeier's former books on this subject have been designed for the use of teachers, and have, we believe, been used extensively in normal schools. This primer is for more general use, and aims at fitness even for the rawest learners.

THE number for January 15 of *Im Neuen Reich* contains three hitherto unprinted letters of Goethe which refer to Byron's intended dedication to him of his *Sardanapalus*. These letters were addressed by Goethe to his friend the Chief Librarian and Professor von Benecke, of Göttingen, who seems to have been selected, from his well-known acquaintance with English literature and his official position in the Hanoverian University city, to be the medium of communication between the British and the German poets. It would appear that Byron, having been specially gratified by Goethe's eulogistic notice of *Manfred*, was anxious to pay him a compliment by dedicating *Sardanapalus* to him; and when he forwarded the manuscript from Ravenna to his publisher, Mr. John Murray, in 1821, he sent with it the draft of the form of dedication which he wished to be submitted to Goethe for his approval before it was printed. It was as follows:—"To the illustrious Goethe a stranger presumes to offer the homage of a literary vassal to his liege lord—the first of existing writers—who has created the literature of his own country and illustrated that of Europe. The unworthy production which the author ventures to inscribe to him is entitled *Sardanapalus*." By some accident, which cannot now be explained, this proposed dedication did not come into Goethe's hands till a year after the publication of the drama, when, as these hitherto-unpublished letters show, it was forwarded to him by Professor Benecke, to whom the poet returned it on November 14, 1822, with a request that it might be sent to Mr. Murray for insertion in any subsequent edition of *Sardanapalus*. Strangely enough, this document, to which Goethe attached such importance that he caused a lithograph to be taken of it before he parted with it, was not forwarded by Professor Benecke, among whose papers it was found after his death, in the same envelope in which it had arrived by post from Weimar.

The Unseen Universe, or Physical Speculations on Immortality, is the title of a volume which Messrs. Macmillan will publish in the course of two or three months. It is said to be by two eminent physicists, and to address the two worlds of Theology and Science from a somewhat different platform from any other work of recent times.

WE hear from Bonn that Dr. Aufrecht, now Professor of Sanskrit at Edinburgh, has accepted a professorship there, and will begin to lecture at Easter.

MESSRS. RIVINGTONS announce *An English History for the Use of Public Schools*, by the Rev. J. Franck Bright. As far as can be gathered from the prospectus, it would seem to be intended to take an intermediate place between Miss Thompson's History and Mr. Green's, suitable to young people of a more advanced age than the former, and more directly drawn up with a view to school use than the latter. It is the work of five years, having been entrusted to the author by a considerable number of public-school masters. Mr. Bright has had much practical experience in tuition, which will doubtless give a special value to his book even in days when we are by no means in so deplorable a state as regards school histories as we were five years ago.

PROFESSOR W. D. WHITNEY has been giving a series of five lectures "On the Growth of Language," at the Peabody Institute at Baltimore. This is one of the foundations, for literary purposes, of the well-known philanthropist, Mr. Peabody. It keeps courses of lectures going all the winter, gives concerts of classical music, has a library of 50,000 volumes, is getting together a gallery of art, &c.

A WEALTHY Quaker of Baltimore has left nearly \$2,000,000 to be divided between a hospital and a university for that city. The latter is in course of organisation.

A MILLIONAIRE of New York, Mr. Benjamin Douglass, some time ago made up his mind that the young men of the United States ought to have a chance of studying Greek and Latin Christian authors in handy text-books as well as "the sensual frivolities of heathen poets." He accordingly gave to Lafayette College an endowment for the study of the early Greek and Latin Christian writers, and agreed to pay for a series of text-books for the class he had set on foot. He placed the general editing of the series in the hands of Professor F. A. March, LL.D., Professor of Comparative Philology in Lafayette College, and a volume of Latin hymns, and one of selections from Eusebius, have been already issued. They have been well received, and will be followed by other volumes of selections from Tertullian, Athenagoras, Augustine, Cyprian, Lactantius, Justin Martyr, Chrysostom, and others.

THE first volume of the new edition—the ninth—of the *Encyclopædia Britannica* appears this day. Among the new articles, some of the most important are—on "Acclimatisation," by A. R. Wallace; "Adulteration," by Dr. Letheby; "Actinozoa" and "Amphibia," by Professor Huxley; "The Alps," by John Ball; "Africa," by J. Keith Johnston; "Afghanistan," by Colonel Yule; "Aesthetics," by J. Sully; "American Literature," by Professor Nichol; "Alchemy," by Jules Andrieu; "Archæology," by A. S. Murray, &c.: and other articles which deserve mention are, "Analogy" and "Analysis," by Professor Croom Robertson; "Abraham" and "Adam" by Dr. L. Davidson; and "Acts of the Apostles," by Dr. Donaldson. Special attention has been paid to weak points in previous editions, such as Biblical History and Criticism, Mental Science, and Literary History; but in all departments so much new matter has been introduced that only about a fourth of the book is, even in substance, the same as the last edition.

THE great German Biographical Dictionary (*Deutsche Biographie*), undertaken by the Historical Commission of the Royal Bavarian Academy, under the auspices of L. von Ranke and J. von Döllinger, is announced as ready for publication. The editors are Baron von Liliencron and Professor Wegele, supported by about 400 contributors. The dictionary is intended for Germany, but it will include Austria, German Switzerland, the Baltic provinces of Russia, and the Netherlands, to the year 1648. It will consist of twenty volumes of about fifty sheets each, two volumes to be published every year.

THE first number has recently appeared of a new Russian periodical, printed in London, for the purpose of disseminating Socialist ideas. For some time past a journal named *Vpered*, or "Forwards," has acted as the organ of the "Russian Emigration." It has now changed its form. The books issuing from its press will continue to appear, as before, at varying intervals, but its "second and third sections" will in future take the form of a fortnightly newspaper, devoted to questions relating to "Russian life, and labour-movements in various lands." The greater part of the first number is occupied by articles upon the recent disturbances in the Russian universities.

M. WOLF communicates to the Société des Sciences Naturelles of Neuchâtel his belief that

he has established that Burgi, a Swiss, born 1552, not only discovered the isochronism of the pendulum, at least at the same time as Galileo, but that he was the first to construct, about 1580, a seconds clock regulated by a pendulum. Huyghens independently, eighty years after Burgi, gave the theory of the pendulum, and made the great discovery of the application of the pendulum as a regulator of clocks.

THE *Monitore di Bologna* states that not many days since there were discovered in the archives of Reggio thirty original letters by Guicciardini, addressed to Count Alessandro Malaguzzi. It is to be hoped they will be published by the Cavaliere P. Viani, who some years since found sixty other letters of Guicciardini, and that both discoveries will form part of a most interesting work, now about to be published by Viani, on the government of Reggio by Guicciardini. It is well known that the illustrious historian governed both Modena and Reggio in the name of Pope Leo X., and consequently this publication, enriched by the above documents, will be of the greatest use to the students of Italian history.

THE Italian papers state that Professor Florentino has discovered, in a library at Rome, a manuscript work on the Reformation, of about 200 pages, by the philosopher Campanella.

SIGNOR P. FERRATO has, as we learn from the *Nuova Antologia* for January, edited a hitherto unpublished piece by Antonio Pucci (Padova, 1874), which celebrates the taking of Padua in 1337 by M. Piero de' Rossi, then commander of the Florentine forces. Signor Ceresole adds to the rich store of knowledge which we already owe to the reports of the Venetian ambassadors, by editing a volume called *Del Governo e Stato dei Signori Svizzeri* (Venezia: Antonelli, 1874). This is a report on the condition and government of Switzerland in 1608 by Giovanni Battista Padavino, Secretary to the Council of Ten in Venice. He gives an account of the customs, the industries, and laws of the chief towns, and much valuable information about the civil legislation and military organisation of the country.

SIGNOR ANDREA TESSIER has published three interesting letters from the unpublished diaries of Marin Sanuto, under the title *Documenti tratte degli inediti Diarii de Marin Sanudo* (Venezia: Cecchini, 1874). These letters, published as part of the celebration of an illustrious marriage, have been chosen as being descriptions of three great festivities in the sixteenth century. The first describes a tournament held at Valladolid in 1518 in the presence of Charles V.; the second, the festivities at the French Court at Amboise on the occasion of the baptism of the son of Francis I.; and the fifth gives an account of the Carnival at Rome in 1519.

ACCORDING to the *Continental Herald*, the German Emperor has just presented to the Public Library of Geneva a splendidly bound copy of the works of Frederick the Great, in thirty-three volumes. The edition is that published by the Prussian Government, which is not on sale to the public.

THE reception of M. Alexandre Dumas at the French Academy is fixed for February 11. M. d'Haussonville will reply. M. Caro will probably be received by M. Camille Rousset in the course of the month of March, after which the election will take place to the chair vacant by the death of Jules Janin.

THE copyright of Michelet's works was put up to auction in Paris a few days since. The price fixed by the owners was 196,000 francs; but, there being no bid to a higher amount, in conformity with a special authorisation, bids were made diminishing in amount 10,000 francs a bid, till in the end Messrs. Michel Lévy Frères became the purchasers for the sum of 56,500 francs. To this must be added the judicial and auctioneers' expenses, and the cost of the volumes to be purchased, raising

the actual sum realised to about 100,000 francs. It should be mentioned also that the copyright of *l'Histoire de France*, *l'Histoire de la Révolution française*, *Nos Fils*, and *La Montagne*, had been previously disposed of for fifteen years for 215,000 francs.

Polybiblion states that a society has just been started at Oporto for the publication on a large scale of ancient and modern Portuguese works. Its first issue is a splendid new edition of Camoens, illustrated by Gustave Doré.

LAST month was sold at Paris the collection of drawings, books and autographs of the late Julien Boilly, the artist and learned amateur. His copies from the Italian, Flemish, and French schools sold at a fair price, 170 after Murillo, his favourite master, for 4,100 fr. The autographs were extensive and well chosen, but it was remarkable that all sovereign and political characters were excluded from M. Boilly's collection. Some of them sold at the following prices:—A signature of Bacon, 106 fr.; the same of Benserade, 50 fr.; autograph letter of Bossuet, 105 fr.; Byron, 70 fr.; Calvin, 91 fr.; Fénelon, 80 fr.; Franklin, letter to Marat, 80 fr.; Galileo, 460 fr.; Mdme. de la Fayette, 55 fr.; Montesquieu, 200 fr.; Sir I. Newton, 500 fr.; Jean Racine, letter to Père Bouhours, 575 fr.; Saint-Gelais, 21 fr.; Mdme. de Sévigné, 305 fr.; Vaucanson, 82 fr.; Vauvenargues, 351 fr.; Voiture, 50 fr. Among the artists, may be mentioned Bernini, 60 fr.; Dumoustier, 85 fr.; Géricault, 265 fr.; Palladio, 105 fr.; Germain Pilon, 200 fr.; Beethoven, 124 fr.; Mozart, 430 fr.; Rameau, 70 fr.; Schubert, 61 fr. Among the travellers, Cook, 27 fr.; Lapérouse, 20 fr.; Livingstone, 45 fr. The sale of autographs realised 18,000 fr. The books were very well sold. A copy of the five books on Surgery of Ambroise Paré (Paris: Wechel, 1572), purchased by Boilly at a book-stall for 2 fr., sold for 88 fr. The whole, 48,000 fr.

A VALUABLE paper on the history of the Mediaeval Jews of York is contributed by Mr. Robert Davies to Parts 11 and 12 of the *Yorkshire Archaeological and Topographical Journal*, which have just been issued. Other articles are: "On a Window representing the Life and Miracles of William of York," by Mr. James Fowler; and "The Monasteries of S. Hein and S. Hild," by Rev. D. H. Haigh.

WE have received Alzog's *Manual of Universal Church History*, trans. Pabisch and Byrne, Vol. I. (Cincinnati: Clarke; London: Lockwood); Gladstone's *Vatican Decrees*, trans. Oger (Bruxelles: Lebegue; London: Hachette); Cook's *Tourist's Handbook to Northern Italy* (Hodder & Stoughton); *An Elementary Treatise on the Integral Calculus*, by B. Williamson (Longmans); *The Upper Ten Thousand*, compiled by A. B. Thom (Routledge); *Music*, by H. O. Banister, Third Edition, revised (Cambridge: Deighton, Bell & Co.); *Gesammelte Werke von Adolf Stahr*, Bde. 11, 12, 13, 14, 15, "Ein Jahr in Italien," 4te Auflage (Berlin: Guttentag; London: Williams & Norgate).

NOTES OF TRAVEL.

OUR announcement that Captain Seymour would be second in command of the Arctic Expedition was premature; and we now understand that the appointment has not yet been made. Commander Markham is appointed to the Expedition, but it is not decided whether he will be second in command, or second in Captain Nares's ship. This causeless delay is most injurious to the interests of the Expedition. The lieutenants have been well selected from the pick of the navy. Lieutenants Aldrich and Giffard have served with Captain Nares, Lieutenants Beaumont, May, and Parr with Commander Markham. Lieutenant Rawson did very distinguished service in the naval brigade of the Kumaši expedition, and Lieu-

nts Fulford and Archer are known as promising officers.

It is most important that really good men of great ability and experience in the field should be selected to accompany the Arctic Expedition as scientific staff. The most essential qualification is, beyond dispute, a thorough knowledge of geology, especially in its bearings on ice action and other Arctic phenomena. The work of collecting, both as regards fauna and flora, could not be entrusted to one good naturalist; but the investigations connected with geology require the divided attention of one man of experience in the work. It is rumoured that this indispensable consideration has been overlooked in the recommendation made by the Royal Society, but appointments are not yet officially approved, and we trust that a matter on which the success of the Expedition depends will not be overlooked by the Admiralty.

A MANUAL for the use of the Arctic Expedition in course of preparation by a committee of the Royal Geographical Society. It was considered very important that the officers should be furnished with the exact state of present knowledge respecting Greenland and the surrounding seas, and what can be obtained from published works. For instance, there are many most valuable papers buried in the transactions of societies, and much information, scattered broadcast, which requires to be sought out and brought together. Admiral Collinson will, we believe, at last give the results of his careful and valuable observations during his Arctic voyage, the utilisation of which has been so long delayed, to the great regret of all who know the attainments and conscientious care always bestowed on his work that distinguished officer. Papers by Rink, Nisinger, and Wrangell will be reprinted; well as those on the physics of Arctic ice, and on the formation of fiords by Dr. Robert Brown, carefully revised; and Dr. Brown will also prepare abstracts from the valuable papers in Danish, by Dr. Rink; Mr. Markham's papers on the origin and migrations of the Greenland Eskimos; Dr. Simpson's on the Tuski; and lists of places in Greenland, with native names and meanings, vocabularies, and similar useful materials, will also be included in the Manual.

At the suggestion of the Council of the Geographical Society, a Manual having reference to geology, and to the fauna and flora, will also be undertaken under the superintendence of the Arctic Committee of the Royal Society, which is being edited by Mr. Rupert Jones, with the active assistance of Dr. Robert Brown, who has made a special study of these subjects, as regards Greenland, for many years, and has several times undertaken voyages to that country for scientific purposes.

An account of the most important geographical discovery yet achieved by any of the explorers despatched beyond the frontier of India by Major Montgomerie, will appear in the forthcoming annual report of the superintendent of the Great Indian Peninsula Railway. The journey was made in 1872, by a young man, a semi-Tibetan, who had received careful previous training. He reached the Tibetan town of Shigatze, crossed the Brahmaputra, and ascended one of its northern affluents to its source, thus ascertaining the exact position of the watershed of the Brahmaputra valley, which he crossed at an elevation of 7,000 feet above the sea. He thus reached the great lake Tengri-nor, and achieved a geographical discovery of the very first importance, for that lofty sheet of water, receiving the drainage of a vast region, has never before been visited by any explorer in any way connected with Europeans. It has long been placed vaguely on our maps, solely on the authority of the Chinese cartographers of the last century. The bold explorer was robbed by a band of thieves near the

banks of the lake, but he succeeded in reaching Lhasa, and returned safely to the head-quarters of the Great Trigonometrical Survey. His observations have since been worked out, and the results are very satisfactory. We believe that the next attempt will be to traverse the country from Lhasa, by way of the Kokonor, to Sinning in China.

LIEUTENANT CONDER has made a special survey and plan on an enlarged scale of Tell Jezer and the adjacent country, where M. Clermont-Ganneau discovered the inscriptions of the boundary of Gezer. It appears that the inscriptions are 480 feet apart in a line pointing some twelve or thirteen degrees out of the direct north-west line. They do not lie in any road or highway, which is probably the reason of their preservation. On the north and west of the Tell it is hopeless to expect to find anything, because the soil is all alluvial and ploughed over every year. No other inscription has been found in the south. The impossibility of finding a point in the Tell from which to measure distances makes it at present hopeless to use this discovery as a means of clearing up the difficulties connected with Levitical boundaries. There are in all four inscriptions, lying nearly in a line. The first two, found by M. Ganneau, have the well-known Greek and Hebrew characters; the third consists of four Arabic characters; the fourth, found by Dr. Chaplin, contains two letters only, which may be Hebrew. Lieutenant Conder's report on the whole subject is accompanied by photographs taken by Lieutenant Kitchener.

A MONUMENT has been at last erected to Captain Cook, on the spot where he was killed in Kealekua Bay (Sandwich Islands). The *Honolulu Gazette* of Nov. 25 gives the details of its inauguration. The monument consists of an elevated obelisk, with square base, in all twenty-seven feet high. It is placed at the water's edge, about two paces from the block of lava upon which the great captain was standing when he received his mortal wound. On the basement is inscribed:—"In memory of the great circumnavigator, Captain James Cook, R.N., who discovered these islands the 18th January, 1778, and was killed near this spot the 14th February, 1779. This monument was erected in November, in the year of grace 1874, by some of his fellow-countrymen."

DR. PETERMANN announces in his *Mittheilungen* that Captain Prshewalski's zoological collections, made during his journey in Kansu, Mongolia, and the Ordos country, have been bought by the Emperor of Russia for 10,000 roubles, and presented by him to the Museum of the Academy of Sciences. The collection is considered by competent judges to be a most valuable one, and it comprises some rare specimens of yaks (*Bos grunniens*), mountain sheep (*Ovis Poli*), wild asses and musk oxen, beside a varied assortment of birds and insects, the fishes being but few in number.

THE German papers announce that the expedition to Equatorial Africa, under the command of Captain von Homeyer, has left Lisbon for its destination on the Loanda coast. The Portuguese Ministry, as well as the King and his father, the ex-King Ferdinand of Portugal, have shown the greatest readiness in promoting the scientific efficiency of the intended expedition by every means in their power; and Captain von Homeyer has been officially informed that orders have been transmitted from head-quarters to the Governor-General of Angola to afford all possible protection and assistance to the German explorers, while he has received a formal exemption for himself and his companions and attendants from all duties and taxes in Loanda.

MR. H. H. ARMSTRAD, sculptor, has been elected an Associate of the Royal Academy.

THE LATE CANON KINGSLEY.

CANON KINGSLEY, who died last Saturday, was not an old man; he was only born in 1819, and yet he seems already to belong to ancient history; all his most characteristic activity was of a kind to fall more or less into the shade after the crisis which was determined by the almost simultaneous publication of *Essays and Reviews*, the *Origin of Species*, and Mr. Mill's essay *On Liberty*. "Muscular Christianity" was really a way of saying that for people who want a cheerful bracing creed it is a good thing to be Optimists, and that the most cheerful and credible form of Optimism was an anthropomorphic theism guaranteed by Christianity as understood by the late Mr. Maurice, and of course such future as it had was destroyed by the events which have made it increasingly difficult to follow the wholesome propensity of men to find an opinion true as soon as it is shown to be edifying. Perhaps the extent to which "Muscular Christianity" is to be regretted may be measured by the fact that the two works in which the theory receives the most complete and artistic expression are *Perseus and Andromeda*, and the *Water Babies*. The first, much the most musical and readable poem ever written in English hexameters, sets forth the value of anthropomorphism as an advance on Nature worship; the second is a very fresh and graceful attempt to turn science into a fairy tale and read ethical lessons into it. The best of the later novels is probably *Westward Ho!* though something might be said in favour of *Hypatia*, a very telling pamphlet in spite of its anachronisms. But Canon Kingsley will be remembered longest by *Yeast* and *Alton Locke*, the works of his "Sturm und Drang" period as "the Chartist Parson," before he had found a solution for everything. They are too bizarre to be permanently popular, but bizarre as they are, they are unmistakably powerful, and probably did much in their day to loosen the crust of callous prejudice into which the self-complacency of the comfortable classes always tends to harden. If everyone had worked as hard as Canon Kingsley to remedy the grievances which once excited him, it could not be said that he was premature in ceasing to be a revolutionist. As it was, the way that he accepted the shallow enthusiasm at the time of the Crimean War as a proof of national soundness and unity, did more credit to his generosity than his judgment. Perhaps it was a still higher proof of his generosity, as well as of his indomitable energy, that his ceasing to be in any sense a leader made no difference to his activity: beside a really beautiful study on the Hermits, published in 1867, and a pleasant boys' book based on Hereward's Saga in 1866, he wrote several volumes of Carlylese lectures on History, and several volumes of travel and popular science full of vivid pictures and wholesome counsel, to say nothing of sermons and earlier works like *Lectures on the School of Alexandria*, and *Loose Thoughts for Loose Thinkers*, a Platonic Dialogue on the thesis that Christianity is important if true; and the *Saint's Tragedy*, a touching misrepresentation of the story of St. Elisabeth of Hungary.

G. A. SIMCOX.

EXTRACTS FROM A JOURNAL KEPT AT BATH.

"1809.—The Misses Lee, the authors of *Canterbury Tales*, &c., resided at Belvedere House, Bath, where they had a school for young ladies; in it they were succeeded by the Misses Whitaker, who had been their pupils. One of the Whitakers married Mr. Broadhurst, the minister of Trim Street Chapel. Another sister married Mr. Holland, of Knutsford. Mr. Holland is father to Mr. Henry Holland, a young man of extraordinary talent, author of the *Agricultural Survey of Cheshire*, and who is now about to go to Edinburgh to complete his studies as a physician [the late Sir Henry Holland]. The Misses Lee now reside in the

neighbourhood of Piercefield. Their father is thought to have been a player; they have a brother in Yorkshire. Harriet and Sophia are living—Ann, the youngest, destroyed herself by hanging at their house in Hatfield Place, to which they retired on leaving Belvedere House.

"1814. Oct. 11.—Drank tea to-day with Mrs. Grose, a Scotchwoman—first married to Lieut.-Col. Patterson, whose portrait she has, a fine-looking military man. He published a volume of travels in the interior of the Southern part of Africa. He was at New South Wales at nearly the first settling of the colony, if not at the very first; this lady was with him. She shared with him all the misery to which the first settlers were exposed, and was afterwards with him when he was appointed to form the settlement upon Norfolk Island. She describes it as a small island, 1,000 miles from Sydney, so small that it is possible to sit in the centre and see the ocean all round. The scheme was given up, principally owing to the want of harbours and anchorage for vessels. She was afterwards with Col. Patterson when he was employed by government to form a settlement on the north side of Van Diemen's Land in Bass's Straits. Of all these settlements she has drawings and many other documents relating to them, and conveys her information in a pleasing, correct and lively manner.

"Col. Patterson died on his passage home. She married for her second husband General Grose, who had been Governor of New South Wales. This General Grose was son to the noted Captain Grose. The family came from Hanover with George I. General Grose died very suddenly soon after their marriage. Mrs. Grose is about fifty-five, and lives in respectable style in Edward Street. Our party consisted of Mr. Wright, Mr. John Godfrey Wright and Mrs. Pierson, who is a niece to the Mr. Murray who married the widow of Sir Butler Cavendish Wentworth of North Elmsall, Bart.

"Oct. 16.—Dined to-day at Mr. George Jones', a Monmouthshire gentleman, but who has lived for some time partly at Bath and partly at Arncliffe, a sweet place between Bath and Bristol. The party consisted of his own family and three or four visitors, inmates; Mr. Geebold, Mr. and Mrs. Wilkins, of the Grammar School; Major and Mrs. Hippley and Major Davis. The latter was gouty, and being in pain was not so much disposed to chat as usual, but was communicative and entertaining. It is on his account that the day comes to be mentioned here. He and Bishop Horsley married two sisters. When Horsley was made a bishop, he wished his brother-in-law to take orders. He declined, he said, for two reasons, which he plainly told the Bishop: one was the Athanasian Creed; the other the declaration that he was called of God, when it was plain to himself that he was called only by convenience. He heard one of Dr. Parr's sermons before the Lords, along with Dr. Priestley. He asked H. how he liked it, who said the beginning was good, but the conclusion d—d bad. Dr. P. said it was all good, but he thought politics were rather out of their proper place. Said Dr. P. did him the honour to invite him to Hackney to hear his farewell sermon. Lord Thurlow and Horsley first met at Lord Weymouth's. Did not believe Lord Thurlow ever read either Priestley's Tracts or Horsley's, but Dr. Wilson, his chaplain, did. Said Horsley was fitter to be a cornet of dragoons than a bishop.

"When he was a student at Woolwich, the King was present at a trial of a newly invented piece of ordnance, whose powers were dreadful. It was made by General Desaguliers. The King praised the ingenuity of the invention, but declared that so murderous an instrument should never be first used by his subjects. This Major Davis heard the King say, and in consequence of it the piece was thrown aside. He reminded his Majesty of it about six years ago, who recollected it perfectly well.

"Major Davis, then only Captain Davis, was confidentially employed by our Government in Paris, and indeed in France, to transmit intelligence concerning the French fortresses, army, &c., about the years 1788, 1789, 1790. When the Bastille was besieged, he was the person who commanded the ordnance. He saw De Launay brought out dead. The reason he was chosen for this purpose was, that no Frenchman was equal to it.

"He travelled with Mirabeau from the Hague to Berlin. He described M. as a man from whom a vast deal was to be gained. Mentioned one saying of Mirabeau's, 'Our Red Book is properly so called, for the outside blushes for the contents.'

"Who is this Princess of Salms, whom the Duke of Cumberland is to marry? is a question every one has been asking, and no one is able to answer. Major Davis gave us the history. She was of our Queen's family, and intended consort for a prince of Prussia. She came to Berlin, but that prince died before consummation. The Duke of Cumberland wished to have her. She was young and beautiful. The King his father wished the matter to be delayed. It was then it appeared that she was pregnant by a Major of Dragoons, a married man. When the King heard of it, he made the man Prince of Salms, a small town of his dominions; insisted upon his marrying the lady. The ceremony was immediately performed, and as soon as it was over he was seized by a file of musketeers who told him he was their prisoner, and that he must go to Spandau to confinement; where he ended his days, if he be dead. A divorce immediately followed the marriage on the ground of his previous engagement.

"I have since been told that it is proper to take the relations of Major Davis *cum grano salis*.

"1815. Jan. 10.—Dined *tête-à-tête* with Mr. John Gilbert Cooper. This gentleman is about sixty years of age, a handsome, gentlemanly old man. He is son to John Gilbert Cooper, author of the *Life of Socrates*, &c. He told me his father was a professed unbeliever, and even an atheist or very near it; that he was himself educated without any principles of religion, and continued till about two years ago to be without any regard to affairs of this kind. . . .

"Mr. Cooper has lived much abroad. He spent several years in France, living sometimes at St. Germain, and sometimes at Amiens. Thurgarton Priory, his Nottinghamshire seat, is in the hands of a tenant. His fortune has been injured by the extravagance of his son or sons, of whom he has two or three. He has lately had an addition to it by the bequest of a Mr. Gardiner, who has enjoind him to take that name in addition to his own. The family were originally Gilberts of Locko, and took the name of Cooper when they succeeded to Thurgarton. Mr. Cooper came to live at Bath about 1811, when he took a house in Park Street, where he had a daughter Josepha Cooper living with him. In 1813 she married Mr. Daniel Lysons, rector of Rodmarton.

"He related a curious anecdote of Bishop Watson. When Mr. Cooper was a gentleman commoner of Trinity College, Cambridge, there was a contested election in the University. As he was going up to vote at the Senate House, Watson was with him. Watson said to him, 'You see what may be done here. I came from a school in the North in blue stockings, to be a servitor—servitors, Sir, in those days used to wait behind your backs: and I am now Divinity Professor (with other offices), and by G—, they shall make me a Bishop.'"

[The epigram on the Bishop's success in procuring a public-house to be put down which was near his own, the sign of which was Bishop Blaize, is well known—

"Two of a trade can ne'er agree,
No maxim e'er was juster;
They've put down Bishop Blaize, d'ye see?
And set up Bishop Bluster."]

"Sunday, Feb. 5.—Dr. Hayward is the son of

a clergyman who had a living in Lancashire. He was many years a practising surgeon of eminence at Hackney. He gave up practice about fifteen years ago; had a diploma and resided for a short time at Taunton. Has been about ten years living at Bath. Is about seventy-six, and has now quite lost his sight. He is a man of great extent and accuracy of information, of a lively cheerful disposition. One of his sons was the Mr. Thomas Hayward who was a midshipman on board the *Bounty*, and the first person put by the mutineers into the launch. He came home with Lieut. Bligh. In 1790 he was appointed third lieutenant of the *Pandora*, sent to seize the mutineers. The *Pandora* was wrecked on her return on the north of New Holland, but the bulk of the crew after nineteen days of great suffering arrived in their boats at Timor. In December, 1796, he was appointed commander of the *Swift*, and in July, 1797, captain of the *Resistance* of forty-four guns, and in a few days to the *Trident* of sixty guns, but was lost before he joined either ship in the *Swift*. . . . Dr. Hayward's family consists of two unmarried daughters at home, Mary and Charlotte. He has many other children—one son in the Commissariat department, another in a public office at Portsmouth; one daughter is married to a surgeon at Hackney, another is the widow of Mr. Stoequeler, formerly a broker in London.

"Mr. William Henry Douce is generally of the doctor's party. He was formerly an attorney in London, and is brother to Francis Douce, F.S.A., late of the British Museum. He retired from his profession to Bath about the year 1800. He has a wife, one son and one daughter. The son is placed in the clothing business along with Mr. Nash at Tiverton. Mr. Douce has a turn for collecting books, prints, and rarities. He is about sixty, an agreeable, worthy man.

"1815. Aug. 31.—Mr. Broadhurst told me that he had lately been visiting Mr. Bowles, the sonneteer, who has a living near Calne. While there he met Mr. Coleridge, who was staying with a Mr. Morgan, of Calne. Coleridge's family are, it seems, almost wholly supported by Southey. He is himself much given to talking and to drinking. For the former some excuse may be made, for he has much to say. He talks incessantly. He has no visible means of livelihood.

"Met the same day Dr. Crawford at Mrs. Percival's. He says that Sheridan is now living, or rather drinking, in London; that Whitbread told his lady about seven o'clock on his last morning that he had passed a most uncomfortable night. She advised him to try what walking about would do for him. He got up and almost immediately cut his throat. If he had not risen earlier than was usual, the catastrophe might have been prevented.

"1816.—The whole world talks of Lord Byron; all blame him and say he has lost the only chance still afforded him of reforming his character, and being respectable and happy. Doubtless much falsehood is abroad, and among it may be the report that in a drunken fit he so far forgot himself as to strike his lady. Less problematical is it that Mrs. — the actress has succeeded to the possession of his Lordship's affections.

"1818. April 18.—Sir William Cockburn, Bart., who married the cousin and co-heiress of Sir Clement Brydges and Sir Charles Jacob, has just given me the following account of his wife's uncle, Dr. Jacob, the author of the *Peerage*—that he was brought up in terms of the closest intimacy with his relative the third Duke of Chandos (to whose father he dedicates the *Peerage*). He had a family living at Batcombe in Somersetshire, was a prebendary in the Cathedral of Rochester, and Chaplain to the King. His present Majesty promised the Duke of Chandos a bishopric for him, but after the death of his wife Dr. Jacob's conduct became dissipated and irregular, which induced the Duke to withdraw his patronage, and to decline

a mitre for his relative when the King offered to fulfil his engagement. There were rumours that Batcombe was sequestered, and the Duke determined to enquire upon the spot. Dr. Jacob was high, and refused to give the Duke any satisfactory accounts. This produced the breach; but the Duke attended Dr. Jacob's funeral, and took his three children to Chandos House, with the intention of providing for them. The eldest was a little insane; the younger had an office in the household worth one way and the other about 1,300*l.* a year, which was all his support. The sister married General Dun, and had no issue.

"1818. May 7.—Dr. Stuart Cumming, a Scotchman who has been about twenty-three years in the medical department of the army, told me that he knows for certain that the author of *Waverley* and the other romances of the same hand is Greenfield, who succeeded Dr. Blair as lecturer on rhetoric and the *belles lettres* in the University of Edinburgh. This man was guilty of a crime which makes his name odious, and escaped prosecution by flight. He has since lived in close retirement in Northumberland. His family have taken the name of Rutherford, their mother's maiden name, and Dr. Cumming tells me that he knows that 3,000*l.* was settled by the father very lately upon each of his daughters out of the profits of those works. His correspondence with the printers was through Walter Scott.

"He also told me that Wardlaw of Glasgow was originally a draper in a town in Scotland where Dr. Cumming has property; and that Dr. Chalmers was at one time an itinerant lecturer in natural philosophy and a professed unbeliever.

"1818. May 8.—Spent great part of the day with the Rev. John Skinner, rector of Camerton. Mr. Skinner, like his great namesake, has applied himself much to etymology. He is now engaged in very extensive researches after the Roman remains in his parish. The Fosse way passes through it; and in the fields on each side Roman coins have been often turned up. He has had several men at work in these fields for some time past, who have laid bare the foundations of ten or twelve Roman houses, and have discovered a great many fibulae, coins, &c. Of the latter forty or fifty a day. Yesterday they found ninety, not in hoards, but dispersed. A hoard of six-and-twenty silver coins was found. Mr. Skinner keeps an exact account of each day's discovery, with drawings of the more interesting subjects. Many specimens of Roman pottery are found. The coins are in perfect series, from Drusus and Augustus to the last of the Emperors who possessed an authority in Britain; and coins which from their rude workmanship Mr. S. conceives to have been struck by the Britons in imitation of the Roman pieces.

"It is remarkable that the foundation of one of the houses extends under the Fosse."

J. J. CARTWRIGHT.

SELECTED BOOKS.

General Literature and Art.

- BOULLEVAUX, C. E. L'Annam et le Cambodge. Paris: Palmé.
FOUQUÈRE, L. Boes de. Documents nouveaux relatifs à André Chénier, &c. Paris: Charpentier. 3 fr. 50 c.
MAGELLAN, First Voyage round the World by. Translated from the Accounts of Pigafetta, &c. Edited by Lord Stanley of Alderley. Hakluyt Society.
RAWLINS, Sir H. England and Russia in the East. Murray.
REIDGRAVE, R. and S. A Century of Painters of the English School. Smith, Elder & Co. 2*ss.*
SAINT-BEVUE, C. A. Premiers Lundia. T. 2. Paris: Michel Lévy. 3 fr. 50 c.
SCHLEMMANN, H. Troy and its Remains: a Narrative of Discoveries and Researches made on the Site of Ilium and in the Trojan Plain. Ed. P. Smith. Murray.

Theology.

- HANDBUCH des biblischen Alterthums. [In parts.] Herausgeber, E. Riehm. Bielefeld: Velhagen und Klasing.
KATZ, A. Das vorerilische Buch der Urgeschichte Israels. [Pentateuch criticism.] Strassburg: F. Schmidt.
VOLLMER, G. Paulus Römerbrief. Zürich: Schabelitz. Mark 480.

History.

- CAMPORI, G. Storia della repubblica di Firenze. Milano: Brigola.
DUVAL, L. Archives révolutionnaires du département de la Creuse (1789-1794). Guéret: imp. Betaille. 10 fr.

FOUQUET, H. Histoire civile, politique et commerciale de Rouen, depuis les temps les plus reculés jusqu'à nos jours. 1^{re} livr. Rouen: Métairie. 1 fr. 25 c.

LECOY DE LA MARCHE, A. Le Roi René, sa vie, son administration, ses travaux artistiques et littéraires. Paris: Firmin Didot.

LOHMEN, P. John Knox and the Church of England. A Monograph, founded upon several important papers of Knox, never before published. King. 12s.

MÉRICAULT, C. Souvenirs de l'hôtel de ville de Paris, 1848-1852. Paris: Plon.

MONOD, G. Jules Michelet. Paris: Sandoz et Fischbacher.

PATTISON, Mark. Isaac Casanbon, 1559-1614. Longmans. 18s.

RANKE, L. V. A History of England, principally in the seventeenth century. Clarendon Press.

TAILLANDIER, Saint-René. Dix ans de l'histoire d'Allemagne. Origines du nouvel empire, d'après la correspondance de Frédéric-Guillaume IV. et du Baron de Bunsen, 1847-1857. Paris: Didier. 7 fr. 50 c.

WALLON, H. Saint Louis et son siècle. Paris: Hachette. 15 fr.

ZUNZ, J. M. Ir Ha-Zedek. Geschichte der Krakauer Rabbinat von Anfang d. 16. Jahrhunderts bis auf die Gegenwart, als Beitrag zur Geschichte der Juden in Polen. Berlin: Benziun.

Physical Science.

BAILLON, H. Histoire des Plantes. T. 5. Paris: Hachette. 25 fr.

KINAHAN, G. H. Valleys and their relation to Fissures, Fractures, and Faults. Trübner.

REICHENBACH, H. G. Xenia orchidacea. Beiträge zur Kenntnis der Orchideen. 2. Bd. 10. Hft. Leipzig: Brockhaus. 2*ss.* Thl.

SPOFFORD, G. Beobachtungen der Sonnenflecken zu Anclam. Leipzig: Engelmann. 15 Thl.

Philology.

ARENS, H. L. Disquisitio etymologica Αἰῶν u. Villa. Berlin: Calvary. 1 M. 60 Pf.

HOLTZMANN, A. Altdeutsche Grammatik, umfassend die goth., altnord., altsächs., angelsächs. u. althochdeutsche Sprache. 1. Bd. 2. Abth. Leipzig: Brockhaus. 2 M.

ROHM, A. De Philolai Pythagorae fragmento περὶ ψυχῆς. Berlin: Calvary. 1 M. 20 Pf.

ROSSY, L. de. San tsai tou hoel. Les peuples de l'Indo-Chine et des pays voisins. Notices ethnographiques traduites du chinois. Paris: Maisonneuve. 2 fr. 50 c.

CORRESPONDENCE.

OUR OLDEST MANUSCRIPT, AND WHO MUTILATED IT.

Oxford: Jan. 25, 1875.

I must crave permission to make some remarks in explanation and reply to Mr. Renouf on the above. In explanation first. It is a misprint that makes me say, "Of this MS. alone, called ancient by Dionysius Exiguus." The latter clause has slipped out of place, and should have come earlier in the paragraph. What I wrote was, "That of the Prisca Versio, called ancient by Dionysius Exiguus," &c. My thanks are due to Mr. Renouf for enabling me to correct this; but then as "to the fact," which he supposes "has escaped my observation," in connexion with the date of the MS. itself, if he will be so good as to refer to my words a few lines on, he will see that I distinctly confine myself in this paper to the characteristics and contents of "*Vol. II.*" as I have called it—at any rate, that volume which alone contains the Prisca Versio. Mr. Renouf adds that I am "mistaken in talking of the Prisca Versio of the Sardinian canons." Let not Mr. Renouf be too sure of that. It is a moot question in spite of what Dionysius says—and what I have quoted him as saying, too—whether the Sardinian canons were published in Greek, or Latin, or both. The fact of their being included in the Prisca Versio rather indicates that, as they stand there, they were translated, like the rest in this volume, by its author from a Greek version. However, I am not aware that I have committed myself to anything beyond the fact that the author of this version, or at any rate the transcriber of this MS., reckons them at twenty, not twenty-one. I shall not pursue this point further now, but some day I trust to be able to convince Mr. Renouf that their genuineness in any form must be abandoned.

Next, as to Dr. Maassen. I have possessed his latest work for more than a year; and after writing my paper, carefully went through all he says about this MS. to see whether his account of it varied from my own. And the result was that I left my own unaltered. I am quite aware of the copies of the *Bibliotheca Juris Canonici* possessed by the Bodleian Library, and of the one

to which he refers in particular. But this copy contains more than Dr. Maassen gives it credit for containing, and thereby disposes of his conclusion.

Mr. Renouf says: "There is not a particle of reason for doubting the strict accuracy of Baluze's narrative." But then, in the next breath, he propounds a *theory of his own* to invalidate the very reasons which I had assigned for doubting it—"a mistake of Baluze, who confounds the MS. now in the Bodleian with another MS. of C. Justel." . . . And then: "I cannot help it if Pietro Ballerini was also misled by Baluze." Will Mr. Renouf be so good as to tell me where this other MS. of C. Justel is to be found. I have been looking them up with some care, and can find no other of his MSS. mentioned anywhere to which De Marca can be supposed to refer in either of the passages I have quoted from him, but this. Besides, this is not the *only* MS. which the Ballerini deliberately charge him with having misrepresented to their knowledge. Father Jones in the *Month* contends that the description, characterised by me as false, relates not to this MS., but to the collection. But how can this consist with the fact that De Marca doubted of the existence of such a collection till he had seen, and then only knew of in, this MS.? In conclusion, Mr. Renouf says: "The great question between the Justels and De Marca referred entirely to the rightful position of the Sardinian decrees." I admit this is the account given of it by De Marca himself; but for this we want confirmation from other quarters, it being his own truthfulness that is impeached. It was his pen that traced what the editors of the *Bibliotheca* were required to say in their preface; and of this, the part relating to the missing leaves, "*vetustate perierunt*," was absolutely false on his own showing.

EDMUND S. FFOULKES.

THE HERMIT OF RED COATS GREEN.

Belfast.

In a recent number of *Notes and Queries* Mr. Mortimer Collins says:—

"It may be interesting to note that I was told by the late George Holder that Charles Dickens employed him to see this eccentric person and report on him, and that he never himself visited him."

As this is an old story which has been going about for years, and if true would not be very creditable to the veracity of Mr. Dickens, perhaps you will allow me to state in your columns that it is entirely untrue.

There is now before me a private letter from Charles Dickens, which I copy:—

"London: Twenty-seventh March, 1862.

"My dear Mr. Finlay.

"As you sent me your paper with that very cool account of myself in it, perhaps you want to know whether or no it is true. There is not a syllable of truth in it. I have never seen the person in question but once in my life, and then I was accompanied by Lord Orford, Mr. Arthur Helps, the Clerk of the Privy Council, my eldest daughter, and my sister-in-law; all of whom know perfectly well that nothing of the sort passed. It is a sheer invention of the wildest kind.

"Faithfully yours ever,

"CHARLES DICKENS."

That I may not be said to have made unauthorised use of a private letter, I copy, from another letter of the 31st of the same month, the following passage:—

"My dear Mr. Finlay,

"Make what use you like of my note. The custom of astonishingly audacious assertion that is gradually expanding in print cannot be too decisively 'put down.'

"Faithfully yours always,

"CHARLES DICKENS."

The "very cool account" of himself was a letter from "A County Down Lady," published in *The Northern Whig* on March 24, 1862, in which she gave an account of a visit to "Tom

Tiddler's Ground" and an interview with "Mr. Mopes," the leading character in Mr. Dickens's story. The lady gave a very graphic sketch of the "Hermit," and closed with these sentences:—

"Charles Dickens offended him terribly. He pretended he was a Highlander, and Mr. Lucas at once began to question him about the country, and then spoke to him in Gaelic, which he could not reply to. Mr. Lucas said to him, 'Sir, you are an impostor; you are no gentleman.'"

This Mr. Dickens declares to be "a sheer invention of the wildest kind" (letter of March 27, 1862); and he proceeds to state the names of those who were present when he had with the "Hermit" the now famous interview.

FRANK FINLAY.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 30,	3 p.m.	Physical: Dr. A. Schuster on "Electrical Theories;" Mr. C. Baker on "An Optical Bench."
	"	Royal Institution: Mr. J. T. Wood on "The Discovery of the Temple of Diana, &c., at Ephesus."
	"	Crystal Palace Concert (Beethoven's Mass in C).
	"	Saturday Popular Concert, St. James's Hall (Bulow).
MONDAY, Feb. 1,	2 p.m.	Royal Institution: General Monthly Meeting.
	4.30 p.m.	Musical Association: Mr. C. E. Stephens on "The Fallacies of Dr. Day's Theory of Harmony."
	5 p.m.	London Institution: Professor Ferrier on "Functions of the Brain," I.
	"	Entomological.
	8 p.m.	British Architects. Medical.
	"	Society of Arts: Cantor Lecture VI.
TUESDAY, Feb. 2,	"	Monday Popular Concert, St. James's Hall (Bulow, Norman-Néruda).
	3 p.m.	Royal Institution: Mr. E. Ray Lankester.
	8 p.m.	Civil Engineers: Professor Prestwich on "The Origin of the Chesil Bank."
	"	Society of Arts. Pathological.
	"	Royal Albert Hall: Orchestral Concert (Wilhelmj).
	8.30 p.m.	Zoological.
WEDNESDAY, Feb. 3,	"	Biblical Archaeology: the Rev. A. H. Sayce on "Human Sacrifice among the Babylonians;" Herr F. J. Lauth on "The Date of the Nativity."
	8 p.m.	Microscopical: Anniversary.
	"	Pharmaceutical. Obstetrical.
	"	Society of Arts.
THURSDAY, Feb. 4,	"	Mr. H. Holmes's Fifth Musical Evening, St. George's Hall.
	3 p.m.	Royal Institution: Professor Tyndall on "Subjects connected with Electricity."
	6.30 p.m.	Royal Society Club.
	7 p.m.	London Institution: Dr. Zeffi on "The Grotesque in Indian Art."
FRIDAY, Feb. 5,	8 p.m.	Linnean.
	8.30 p.m.	Royal. Antiquaries.
	4 p.m.	Archaeological Institute.
	7.30 p.m.	Geologists' Association.
	"	Sacred Harmonic Society, Exeter Hall (Mendelssohn's <i>Athalie</i> , &c.).
	8 p.m.	Royal Institution: Weekly Evening Meeting. 9 p.m. Mr. James Dewar on "The Physiological Action of Light."
	"	Philological: Professor J. B. Mayor on Rhythm. II.

SCIENCE.

RIBOT ON HEREDITY.

Heredity; a Psychological Study of its Phenomena, Laws, Causes, and Consequences.

From the French of Th. Ribot, Author of "Contemporary English Psychology." (London: Henry S. King & Co., 1875.)

It may be affirmed with much truth that if we wish to learn what pursuit ranks highest in public opinion, we shall find it in the career of those men to whom statues are

erected by public subscription. It happened that the writer of these lines not long since revisited Cambridge, where, as he walked admiringly among the many new improvements, his eyes fell upon a recently erected bronze statue. It was the only out-of-door statue in the whole town; it occupied a commanding position in the market-place, hard by the University Church, and only a few steps from being in full sight of the Senate House. He walked reverently up to it, pondering as he went as to the manner of the man whose memory it so proudly perpetuated, and lo! it was Mr. Jonas Webb of Babraham, the famous breeder of Southdown sheep. The erection of this statue by the agriculturists of a county in whose capital a great university happens to be located, is worthy of note. It expresses their genuine appreciation of the practical application of the laws of heredity to all descriptions of farm produce, and it may be accepted as an omen that the time is near when the study of those laws and of their logical consequences shall permeate the philosophy of the university. It must do so, because there is no branch of science which refers to bodily structure or to mental aptitudes, neither is there any theological doctrine in which the theory of heredity, either directly or as one of the principal agents in evolution, can hereafter be left out of consideration.

In the course of formation of every science there has always been an embryonic or pre-scientific period. Nothing then existed but detached pieces of evidence, of an unsatisfactory kind, laxly discussed and explained by wild hypotheses. But, at length, the methods of science succeeded in catching with a firm grip some of the loose materials, then more was seized, and so, with an ever-increasing rapidity of conquest, the whole of them became gathered together within the pale of law. Heredity has at the present time developed into a science; much is definitely established, and many questions seem to require for their solution little more than direct experiment or the simple but careful collection of statistical facts. There is consequently some need of a work that shall concisely and clearly set forth what is already known, and what are the undecided questions which most urgently call for solution and might at the same time be solved by any person, who chose to devote a fair amount of intelligent and steady work to the purpose.

M. Ribot's book does not do this; it is not a work on a level with the present knowledge, but it takes us back to the pre-scientific stage of heredity. It again brings to the light old anecdotes of questionable value, and again treats with seriousness, hypotheses that have become obsolete. Speaking generally, the work is that of a partially informed and very speculative writer, and by no means that of a man of science. It is written in a somewhat pretentious style, which has the effect of making the reader believe that some great discovery is about to be announced, and of fixing his attention until he reaches the end, when the deferred hope proves never to be realised. As examples of the kind of information which he freely accepts as evidence—among the illustrations of longevity, we are told

that "a collier in Scotland prolonged his hard and dreary existence over one hundred and thirty-three years." We next have, as an example of exceedingly acute sense, a story extracted from Prosper Lucas, who was much too credulous of wonderful stories, of "Hirsch Daenemarck, a Polish Jew, who about the year 1840 travelled over Europe, showing by decisive experiments that he could read in a closed book any page or line that might be desired;" and of his son, aged ten, who "possessed this same faculty in perhaps a more remarkable degree." Curiously enough, I happen to know something about this very case, which was mentioned to me two years ago as an avowed instance of extraordinary memory. The subject of hereditary memory was and is of interest to me, and I therefore wrote to a very eminent and learned Jew, to whom I was referred for information. His reply lies before me: I do not repeat the names in his letter, as I did not ask permission to do so. This is an extract from it: "The feat to which you allude was performed by a Jewish rabbi, whose name, I think, was Hirsch Norwegen, who was popularly called the 'Sihah-Pole'—i.e., the Talmud Pole ('Sihah' being composed of the initial letters of the Hebrew words meaning 'the six sections' of the Talmud), and who, travelling through the principal parts of Europe about the year 1848, astonished even such men as—in Berlin,—in Prague, and—in Padua. He was not only able to tell the words which a pin thrust through one leaf in any part of the Talmud would pass on the next, but on any number of subsequent leaves." In fact, he had learnt the enormous work (thirty-six volumes) more or less by heart, through the aid of a local as well as verbal memory of wonderful power, devoted to that end only. My correspondent gave me particulars of another instance of extraordinary memory of the same kind that existed in his own family. His father, "when he was seven years old, could say by heart the whole of the Pentateuch in Hebrew, verse by verse, together with the remarks of the principal commentators, Farihi, Ebn Ezra, and Rashbam; and throughout life—he died aged seventy-seven—his knowledge of the vast Talmudical and Rabbinical literature was such that he was constantly appealed to for pointing out the sources of obscure references or allusions; and, in fact, he never seemed to forget anything—whether places, persons, facts, or ideas—with which he had once become acquainted." I have reason to believe that a powerful memory, exact in all matters of detail, is a characteristic of the Jewish race. M. Ribot says there is a lack of evidence to prove the heredity of strong memory; on the contrary, I find it abundant. It existed, as we have just been informed, in the family of Hirsch Daenemarck, and it exists in the family of my correspondent. But to proceed with M. Ribot's book. He quotes Le Vaillant on the half-breed children of the Europeans and Hottentots, that the moral nature is always determined by the father. When the father is a Hottentot, "the child has always the good nature and gentle and kindly affection of the father;" but, in the converse case, they have "the germs of all vices and unruly passions." (!) Again,

quotes, apparently with perfect approval, opinion "that there is an invariable connexion between the heredity of physical resemblance and the heredity of moral resemblance." I can only say that I have been so struck by the number of cases in which the child who had the features of her parent had not the character, that I could hardly be surprised if they proved to be the more numerous; but I have never as yet gone statistically into this question. When he indulges in some absurd views about likeness descending through opposite sexes, and quotes approvingly a belief that the son is more like to his mother, and, through her, to his grandfather, than he is to his father.

The inaccuracy and feebleness of his deductions is, in many instances, very striking. There is one which is perfectly inexcusable in a writer on heredity; he is speaking of the transmission of acquired habits, and uses an often published anecdote to prove his case. He says:—

"Habit is defined to be an acquired disposition. We ask if any purely individual habits are transmitted? Instances of this are cited. Girou de lauzareingues observes that he had known a man who had the habit, when in bed, of lying on his back and crossing the right leg over the left. One of his daughters had the same habit from birth."

The only meaning to be attached to this is, that the man had no special instinct to cross his legs, that from some cause or other he did so, that he acquired the habit of doing so, and that he transmitted this acquired habit by inheritance to his daughter. But what possible right has anyone to infer from the story, as it is told, that the man's habit was not just as instinctive as that of his daughter? Everybody who knows anything of heredity is well aware that one of the most interesting questions at the present time concerns the possibility of transmitting acquired habits. There are some few, very few, well-known instances of it in animals, but hardly any in man, while there are a vast number of other instances in which acquired habits are most assuredly not transmitted in any recognisable degree. The question is of extreme interest in its bearing upon the rate and direction of evolution, and therefore every bit of evidence about it deserves the closest scrutiny; but M. Ribot passes complacently on, careless and unconscious.

It is necessary to draw serious attention to the large amount of unacknowledged plagiarism which characterises this book. M. Ribot has been immensely indebted for its general design, and for very many facts, to the well-known work of Dr. Prosper Lucas, *Hérédité Naturelle*, as the reader will sufficiently recognise by comparing the two tables of contents, but I myself am aggrieved yet more directly. I find the tables and genealogies that I had compiled, after very considerable research and sifting, and which I published in *Hereditary Genius*, appropriated without a word of acknowledgment. They are clipped and condensed, and a trifling number of names are varied, but that is all, and M. Ribot thinks fit to give this plagiarised version of the families of the principal poets, painters, musicians, men of science and of literature, statesmen, and commanders, ex-

actly as if they were the fruits of his own discrimination and research. Nay worse, he mentions in three separate cases out of the whole number of them, that the genealogy of those cases was given after me, thereby implying that I had nothing to do with the rest. It is the more vexatious because he shows himself incapable of making the most of the materials he has thus conveyed to his own use, as, for example, in his tables of maternal and paternal influence, where he quotes a few cases on either side merely as anecdotes, and does not attempt to work the subject quantitatively.

The book improves towards its close, because the topics with which that portion of it deals, are more in accordance with the bent of the author's mind. He develops with effect the views that have of late become familiar to English readers, of the large part played by unconscious cerebration in intellectual acts, and in one of his best passages he ascribes genius (as I myself have lately done, in ignorance that M. Ribot had anticipated me) to a large development of that portion of the mind. He says:—

"The highest creations of the imagination spring from the unconscious. Every great inventor, artist, man of science, artificer, feels within him an inspiration, an involuntary invasion, as it were, coming out of the depths of his being, but which is, as has been said, impersonal. All that comes under consciousness is results and not processes. The difference between talent and genius is the difference between the conscious and unconscious. Artists, prophets, martyrs, mystics, all those who in any degree have felt the *furor poeticus*, have ever acknowledged their subjection to a higher power than their own *ego*, and this power is the unconscious overlapping the submerged consciousness."

The word "talent" in the above is open to objection, because it is usually understood to mean an "instinctive gift," and instinctive motives are not necessarily "conscious." The phrase ought to run "between steady brain-work and genius." I may add, that a woman's intelligence appears to have a larger proportion of the unconscious element in it than the man's, for it is notorious that she frequently arrives at just conclusions, though the only reasons she is able to assign may be eminently illogical.

Much is said in the book about free will, but nothing worthy of note is advanced. There is also an eloquent passage about the decay of the Greek genius, which is ascribed to the effects of "nature," but unhappily, the author does not even profess to understand the meaning of that phrase. He says:—

"Clearly heredity has nothing to do with this decay; but then if it is transmitted to the next generation, and if, further, the same causes go on acting in the same direction, it is equally clear that heredity in turn becomes a cause of decay."

These "ifs" and the uncertain conclusion, and the general haze that overspreads the passage, are characteristic of the author's style of reasoning.

In conclusion, I would remark, that it is usually as profitless as it is an ungracious task to pick out the defects in a man's work. Both the critic who studies it for his own information, and the reader of his criticism want, or ought to want, nothing else than to learn all of sterling worth that it contains.

But in the present instance, no choice seemed open to me but to find fault, for I laid down M. Ribot's volume after honestly reading every line of it, with a weary sense of many wasted hours.

FRANCIS GALTON.

SCIENCE NOTES.

PHYSICS.

The Theory of Mouth Organ Pipes.—The process by which the air in an ordinary mouth organ pipe is set in motion is usually represented plausibly as follows:—The current of air which issues from a narrow slit comes in contact with a sharp edge on which it breaks, producing a hissing sound which is supposed to be made up of an unlimited number of notes each with an independent pitch of its own. The air-column of the pipe selects and strengthens that particular note of the confused sound with which it can vibrate synchronously, and renders it musical. According to another view of the matter, a portion of the air which issues from the slit and strikes against the lip of the pipe is urged into the pipe, there producing a compression which reacts on the air-current and deflects it. This phenomenon is repeated periodically, the length of the air column in the pipe determining the time of a vibration. M. Sneebeil, in *Pogg. Ann.* cliii. p. 301, describes experiments which induce him to regard the production of a note in a mouth organ pipe in a different light. He considers that the air-current which issues from the slit builds there a sort of air-reed, whose action in the excitement of vibrations in the mass of air in the pipe is analogous to that of the tongue of a metal reed in an ordinary reed pipe. If the slit be adjustable and be so placed that the stream of air falls entirely on the outside of the lip, the pipe gives no sound until by pressure from without the air-formed reed is bent inwards. A similar application of external pressure is required to deflect the air-reed when the slit is so arranged that the current of air passes entirely inside the lip. In a series of letters recently published in *Nature*, Mr. Herman Smith has expressed views which appear to be in close agreement with those of M. Sneebeil.

Frigorific Effects produced by Capillarity combined with Evaporation.—Professor Decharme (*Annales de Chim. et de Phys.*, sér. v. tom. iii. p. 236) states that when a roll of bibulous paper is placed vertically with its lower extremity dipping into bisulphide of carbon, the liquid rises by capillary attraction, and after a few minutes the upper portion of the paper is covered with a layer of a white semi-crystalline substance which gradually extends downwards to within two centimetres of the surface of the liquid. The formation of this solid substance arrests the further capillary ascent of the bisulphide. The deposit was found on examination to be ice, its formation being due to the condensation of the aqueous vapour in the atmosphere, brought about by the cold resulting from the evaporation of the bisulphide of carbon over an extended porous surface. The temperature of the air at the time was 20°C., but the phenomenon was equally striking at higher temperatures, and even when the bisulphide of carbon was in a state of ebullition. When the bibulous paper enveloped the bulb of a thermometer, the temperature fell from 20° to -16°. The author proposes to employ an arrangement of this kind as a hygroscope. Water in a thin test-tube may be readily solidified in this way, the test-tube being enveloped in a roll of blotting-paper the extremity of which is dipped for a moment in bisulphide of carbon; according to the size of the test-tube and the quantity of water in it (less than five centimetres in height) will the time required for the solidification vary from two minutes to half an hour. If the bisulphide contains substances in solution (e.g., sulphur, phosphorus, etc.), the same phenomenon takes place, with this exception, however, that the deposit

now contains a certain quantity of the matter dissolved. Effects similar, though not so striking, are produced when liquids with low boiling-points other than bisulphide of carbon, and when other porous solid bodies are employed.

The Freezing of Alcoholic Liquids and Wines.—The object of the experiments of M. Melsens (of which an abstract is given in the *Annales de Ch. et de Ph.* sér. v. tom. iii. p. 527) was to settle the question, about which different opinions have been expressed by observers, whether, when wine containing 10 or 12 per cent. of alcohol is frozen, the ice produced gives, on liquefaction, pure water or an alcoholic solution. According to the decisive statement of Boussingault, the ice gives, on being liquefied, an alcoholic liquid. M. Melsens, however, regards his experiments as having conclusively proved the contrary so far as the matter is of interest for practical or industrial purposes. The wine was placed in a freezing mixture, in which it became, as a whole, semi-solid. This mass consisted of a network of ice particles of pure water imprisoned in the liquid wine, like snow impregnated with coloured water. The solid particles were separated from the liquid wine by a centrifugal force turbine. In this way a large quantity of ice particles was obtained almost colourless, even when the wine operated on was red. The liquid obtained from the fusion of this ice was without taste, contained no appreciable quantity of alcohol, and only a small amount of organic matter soluble in water. The author is of opinion that the method of congelation may be efficaciously employed to improve poor wines by separating from them pure water.

Several points connected with the freezing of alcoholic solutions, incidentally noticed by M. Melsens, are very interesting, and some of them rather startling. We are somewhat startled, for instance, at learning that not only may brandy or rum be drunk (out of a wooden cup) at a temperature of thirty or thirty-five degrees below zero Centigrade without any disagreeable sensation of cold, but that even the mellowness of the beverage improves as its temperature is reduced. A paste of brandy or rum may be made at a temperature $-50^{\circ}\text{C}.$, and is no colder on the tongue than an ordinary ice. If the temperature be pushed as low as $-71^{\circ}\text{C}.$, the effect produced is similar to that of a spoonful of soup a little too hot.

Spectra of Metallic Solutions.—In the last published number of the *Annales de Ch. et de Ph.*, Messrs. Delachanal and Mermet describe a form of apparatus (spectro-electric tube or fulgurator) for the observation of the spectra of metallic solutions. It consists of a capillary tube traversed by a platinum wire, which moves in it with sufficient freedom to allow the liquid to flow through drop by drop. The capillary tube, surmounted by a reservoir containing the solution for examination, passes through the cork of a second larger tube placed immediately below it. Through the bottom of this latter passes the second platinum wire, the extremity of which is brought within a short distance of the extremity of the upper one, while the liquid drops between the two. The advantages claimed for this arrangement are that the spark has a fixed direction, and permits the prolonged observation of constant spectra; and secondly, that the electrodes are enclosed in a tube, and the spectroscope thus secured from chance of damage. Finally, by a special arrangement, the liquid employed is collected as it drops.

The Behaviour of Iron and Steel Bars in a Galvanic Circuit.—M. Hermann Herwig's experiments on the changes in the electric conductivity of iron and steel bars brought about by the passage of voltaic currents round and through them, and on the induction currents developed, described in *Pogg. Ann.* cliii. p. 115, are instructive and suggestive. The author first quotes and discusses the experiments of Villari (*Pogg. Ann.* cxxvi. p. 120, and cxxxvii. p. 569), who found that no change in the electric conductivity of iron

rods took place in consequence of the magnetising effect of the current in the surrounding helix. Villari also observed that when a rod of iron through which a strong current had been passed was connected in a circuit with a galvanometer, and smartly struck, the galvanometer gave evidence of an induction current in the circuit, and Wiedemann showed that a similar effect is produced when the wire is twisted instead of struck. To determine the influence on the conductivity of the bar of the transversal (magnetising) currents, M. Herwig employed a modified Kirchhoff-Wheatstone Bridge. A bar of iron 170 centimètres long and 1 centimètre thick, was balanced against a copper bar 350 centimètres long, so that no current passed through the galvanometer. When now the battery circuit was suddenly broken, a strong momentary current passed through the galvanometer, the deflection of the needle being in the direction which would have been produced by a sudden diminution of the resistance of the iron. When the battery circuit was closed again, an equal momentary current in the opposite direction was produced. These were induction currents (extra-currents). With iron bars of various thicknesses balanced against the same copper bar, it was found that the thicker the bar the stronger was the extra-current. The extra-currents in the case of steel bars were much more feeble than in the case of iron, as Villari also found in his experiments cited above, the amount of difference varying with the hardness of the steel experimented on. In general with iron and steel rods, a small continuous increase of electric resistance with the continued passage of the current—more pronounced with iron than with steel—was observed. If the bars were allowed a long rest after a current had been passed through them for some time, they returned to their original state. This increase of electric resistance was observed in a great variety of cases, care being taken to eliminate changes of resistance due to changes of temperature. The direction in which the current passes through the iron or steel bars is of importance in considering the change of resistance. The resistance is greater in the direction in which the current has been passed for a considerable time than in the opposite direction. If the above experiments be tried with copper or brass instead of iron or steel, no such phenomena as those described are exhibited.

THE news just received of the complete success of the English party for observing the Transit of Venus at Rodrigues is important, as southern stations are necessarily few, the islands being thinly scattered in a wide expanse of ocean. Both ingress and egress have been well observed at this island, which is more favourably situated than Mauritius or Bourbon; and Janssen's revolver apparatus for securing photographs at the instants of contact external and internal has worked well, nine plates, each containing sixty small photographs taken at intervals of a second, having been exposed at various phases of ingress and egress, besides fifty-eight ordinary plates. The success of the British enterprise is thus secured, independently of what has been done by other nations, even though the observations at Kerguelen Island should be lost. Ingress has been observed at the Sandwich Islands and at Rodrigues, and egress in Australia (which is practically equal to New Zealand, where the observations were unfortunately lost), and in Egypt, making two pairs of stations for comparison by Delisle's method; and, what is of very great importance, the eye observations have been supplemented by a large number of measures, near the times of contact, with Airy's double-image micrometer, the success of which has been perfect. As all nations have co-operated in the great work, it is satisfactory to find that this country has done its part well, and will be able to contribute to the general result sets of observations which are complete in themselves.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY (Saturday, January 16).

DR. J. H. GLADSTONE, F.R.S., President, in the Chair. Mr. W. H. Perkin, F.R.S., Mr. Lemann, and Mr. W. Bottomley, were elected Members of the Society. Dr. Gladstone read a paper on "The Electrolysis of Solutions of Metallic Chlorides," by himself and Mr. Tribe. The phenomena chiefly discussed were those which take place when a voltaic circuit is formed by means of platinum, a second metal, and a solution of the chloride of the second metal. With platinum, copper, and solution of cupric chloride, the result of the action was to cause a deposition of cuprous chloride upon both the platinum and the copper. With platinum, iron, and solution of ferric chloride, there was formation of ferrous chloride in contact with both metals. When mercury and solution of corrosive sublimate were used, there was similarly deposition of calomel on the mercury as well as on the platinum. With gold in place of platinum in conjunction with mercury and solution of corrosive sublimate, mercury was reduced to the metallic state in contact with the gold, and amalgam of gold was formed.—Professor Guthrie communicated the results of further experiments on crystalline hydrates formed at temperatures below $0^{\circ}\text{C}.$, a class of substances termed by him *Cryohydrates*. The experiments, of which those now communicated are a continuation, were briefly reported in the ACADEMY (see report of Physical Society's meeting on November 7, 1874). Among other results, Professor Guthrie finds that in freezing-mixtures, formed by mixing pounded ice with various soluble salts, the temperature of the mixture is, within very wide limits, independent of the proportions in which the ingredients are employed, or of the conditions under which they are mixed together. He also finds that, with very few exceptions (among about thirty salts examined), the temperature of a freezing mixture formed with a given salt is identical with the temperature of solidification of the corresponding cryohydrate; and that the lower the temperature at which a cryohydrate is formed, the smaller is the number of molecules of water contained in it in combination with one molecule of salt. Experiments on the freezing of mixtures of water and alcohol in various proportions (from 5 per cent. to 30 per cent. of alcohol by weight) showed that, for low percentages of alcohol, the depression of the temperature at which congelation begins below the freezing point of pure water is nearly proportional to the quantity of alcohol present. When dilute spirit is partially frozen, the crystals first deposited are almost pure ice, so that a concentration of spirit takes place in the portion remaining liquid; but with a mixture of four molecules of water with one molecule of alcohol (corresponding nearly to 59 per cent. water and 41 per cent. alcohol), the solidified portion and what remains liquid are identical in composition. When stronger spirit is cooled sufficiently to cause freezing to take place, the frozen part contains water and alcohol in the above proportions, and the liquid part is pure alcohol. In fact, Professor Guthrie's experiments seem to show that a definite compound is formed by water and alcohol in the proportion of four molecules of water to one molecule of alcohol, and that spirit containing more alcohol than this is a solution of this compound in absolute alcohol, while that containing less alcohol is a solution of the same substance in water. The freezing point of the hydrate of alcohol in question is $-34^{\circ}\text{C}.$ It was pointed out by Dr. Dupré, in the discussion which followed Professor Guthrie's paper, that four molecules of water to one of alcohol is the proportion in which the mixture of these substances is accompanied by the greatest evolution of heat.

ASIATIC SOCIETY (Monday, January 18).

THE Right Hon. Sir H. Bartle E. Frere, President, in the Chair. Mr. W. R. Cooper and Mr.

P. N. Narasimmiyengar, of Mysore, were elected members. Five distinguished foreign Oriental scholars, viz., Professor T. Benfey, of Göttingen, Professor R. Lepsius, of Berlin, M. E. Renan, of Paris, Professor W. Grigoryeff, of St. Petersburg, and Professor R. G. Bhandarkar, of Bombay, were elected honorary members. Mr. A. Grote presented two photographs of a beautiful Graeco-Bactrian head, belonging to General Sir W. Baker, and obtained by him from Lord Napier of Magdala (then Colonel Napier), who found it at Peshawur. The Secretary exhibited a number of impressions taken from Sanskrit inscriptions in Kotah, and recently brought home by Captain W. S. W. Muir, of the Rajpootana Agency. A brief examination showed that several of these documents were of considerable interest, supplying as they did some fresh dates and names, chiefly of Kings of Málavā. The Secretary expressed a hope that Captain Muir would supply the Society with photographs also of these inscriptions, and thereby enable them to publish them in their Journal. Professor J. Dowson read a paper on a Bactrian Pali inscription, brought home from Takht-i-Bahi by Dr. Leitner, and now in the Lahore Museum. The document consists of six lines of writing, of which the first two, containing the name of the king and the date, are alone intelligible. The king's name and title are "Maharajasa Gunu . . . pharasa" (genitive), which in *Trübner's Record* in 1871, both Professor Dowson and General Cunningham, independently from each other, referred to Gondophares. They disagreed, however, as to the date, Professor Dowson reading it as the twenty-sixth year of the king, on the seventh day of the month Vaisākha, while General Cunningham read it as the year Samvat 103 (A.D. 43), the fourth day of Vaisākha, in the twenty-sixth year of the king's reign. Professor Dowson has now taken the inscription up again, and adopts General Cunningham's interpretation of the word *samvatsara* as the Samvat era. His revised reading of the date is, "in the twenty-sixth year of the king, the year 100 of the Samvat, the third day of Vaisākha." If this is really the correct interpretation of the word *samvatsara*, the inscription would be of considerable importance, since it would show that era to have been in actual use at a much earlier period than most scholars are hitherto inclined to admit. The Report of Dr. G. Bühler on his recent examination, for the Bombay Government, of the libraries in Cambay, Limdi and Ahmedabad was then read. This brief memoir is of considerable interest to Sanskrit scholars, the examination of those collections having brought to light a number of very ancient Jaina palm-leaf manuscripts and several hitherto unknown highly important Sanskrit and Prakrit works.

NUMISMATIC SOCIETY (Thursday, January 21).

A MEETING of the Numismatic Society was held at the new rooms of the Society at 4 St. Martin's Place, Trafalgar Square, which contrast most favourably with the dingy apartments at Gate Street, and where accommodation for the library, &c., has been secured. Papers were read—(1) Written by M. J. P. Six, of Amsterdam, on a Coin of Lykkenis, King of Paonia, on which the king's name appears written thus, ΛΥΚΚΕΙΟ. M. Six further illustrated the coinage of the kings of Paonia, especially in the light of an inscription published in the *Éphéméris Archæologiké*, recording an alliance of Ketriporis of Thrace, Grabos of Illyria, and Lyppeios of Paonia, against Philip II. of Macedon. (2) By Mr. Henfrey, giving some particulars with regard to the Culloden medals.

ROYAL SOCIETY (Thursday, January 21).

THE following papers were read:—"On the Origin and Mechanism of Production of the Prismatic (or Columnar) Structure of Basalt," by R. Mallet; "On the Anatomy of the Connective Tissues," by Dr. Thim.

LINNEAN SOCIETY (Thursday, January 21).

DR. G. J. ALLMAN, President, in the Chair. Dr. Hollis read a paper on the Pathology of Oak-galls. He divided oak-galls, the species of which are very numerous, and made by a variety of insects, into two classes, the unilocular and the multilocular. To the former class belong the woody marbled oak-galls, the ligneous galls of Réaumur, and the currant-galls; to the latter the spongy "oak-apple" and the "oak-spangles" of the leaves. The author described the structure and mode of development of the different kinds, entering into some detail in the case of several instances. He expressed his belief that all the different kinds, with the exception of the "spangles," are formed during the growth of the leaf, the egg being laid in the bud. The pathological differs from the healthy development in the more rapid growth of the cells and the larger size they attain, combined with a smaller amount of differentiation. The origin of the different layers of tissue in the gall itself the author believed could be traced to the different layers of the leaf which produces it. The paper was illustrated by a splendid series of specimens from the Bethnal Green Museum, lent by Mr. A. Murray. In the discussion which followed some difference of opinion was expressed as to whether it was universal for a gall to be developed from a bud; and the President called attention to the remarkable simulation by certain galls of the fruit or other organ of the plant on which they are produced. This is a phenomenon which appears at present to admit of no explanation.

ROYAL INSTITUTION (Friday, January 22).

On the *Relations of English Wild Flowers to Insects*. By Sir John Lubbock, Bart., F.R.S., M.P., Vice-Chancellor of the University of London. The lecturer followed out in general the line adopted in his just published work on *British Flowers considered in Relation to Insects*. He commenced with a short history of the subject, referring in terms of warm praise especially to the labours of Sprengel, Darwin, and Müller. Sprengel pointed out the close relations which existed between flowers and insects, and the service rendered by the latter in transferring the pollen from the stamen to the pistil; but Darwin was the first to perceive that the importance of this consisted, not merely in the transference of the pollen from one organ to another, but from one plant to another. Everyone indeed knows how important flowers are to insects; everyone knows that bees, butterflies, &c., derive the main part of their nourishment from the honey or pollen of flowers, but comparatively few are aware, on the other hand, how much the flowers themselves are dependent on insects. Yet it is not too much to say that if flowers are very useful to insects, insects, on the other hand, are in many cases absolutely necessary to flowers: that if insects have been in some respects modified and adapted with a view to the acquirement of honey and pollen, flowers, on the other hand, owe their scent and colours, nay, their very existence, in their present form, to insects. Thus, the lines and bands by which so many flowers are ornamented have reference to the position of the honey; and it may be observed that these honey-guides are absent in night flowers, where they of course would not show, and would therefore be useless; as for instance, in *Lychnis viscaria*, or *Silene nutans*. Night flowers, moreover, are generally pale; for instance, *Lychnis viscaria* is white, while *Lychnis diurna*, which flowers by day, is red.

This transference of the pollen takes place in almost all species; but, while in most flowers it is effected by insects, in some cases it is simply caused by the wind. Wind-fertilised flowers, however, have no colour, no scent, and no honey. The self-fertilisation of flowers is provided against in three principal ways. Sometimes the stamens and pistil are situated in different flowers; some-

times they come to maturity at different times; sometimes they are so arranged that the pollen from the stamens could only reach the pistil with greater or less difficulty. In those plants in which the stamens and pistil are not mature simultaneously, the pistil in some cases ripens first, as in the *arietolochia* and arum; but in the great majority the stamens ripen before the pistil.

In illustration of the great influence which insects exercise over plants, the lecturer then called attention to those cases in which within a single genus we meet with species having large, and others with small flowers, as, for instance, in *epilobium* and *geranium*; and pointed out that the large flowers were those most dependent upon insects.

Of course these conclusions implied that insects were capable of distinguishing colours, and the lecturer then proceeded to mention some experiments which he had made, and which seemed to prove directly that this was the case. For instance, he placed some honey on a slip of glass, and put the glass on coloured paper. He then put some honey in this manner on a piece of blue paper, and when the bee had made several journeys, and thus become accustomed to the blue colour, he placed some honey in the same manner on orange paper. Then during one of the absences of the bee he transposed the two colours, leaving the honey itself in the same place as before. The bee returned as usual to the place where she had been accustomed to find the honey; but though it was still there she did not alight, but paused for a moment, and then dashed straight to the blue paper. No one, he said, who saw this bee at that moment could have had the slightest doubt of her power of distinguishing blue from orange. He mentioned one other experiment. Having accustomed a bee to come to honey on blue paper, he ranged other supplies of honey on paper of other colours, yellow, orange, red, green, black and white. Then he continually transposed the coloured paper, leaving the honey on the same spots, but the bee always flew to the blue paper wherever it might be.

Sir John then proceeded to describe a number of common flowers, and to show how beautifully they are adapted to secure and profit by the visits of insects, taking as illustrations the barberry, heath, deadnettle, salvia, sweet pea, daisy, cypripedium, &c.

He then passed on to those cases in which cross-fertilisation is secured by the relative position of the stamens and pistil; especially in the cases of primula and lythrum. He then referred very briefly to the modifications undergone by bees in order to adapt them to flowers, and after mentioning the well-known cases of the sleep of flowers, as being possibly connected with their relations to insects, and recording some observations on this part of the subject, he ended by saying that the observations commenced by Sprengel, and carried on recently by various botanists, but especially by Darwin and Müller, have shown that insects, and especially bees, have an importance in relation to flowers which had been previously unsuspected.

To them we owe the beauties of our gardens, the sweetness of our fields. To them flowers are indebted for their scent and colour, nay, their very existence in its present form. Not only have the brilliant colours, the sweet scent, and the honey of flowers been gradually developed by the unconscious agency of insects, but the very arrangement of the colours—the circular bands and radiating lines, the form, size, and position of the petals, the arrangement of the stamens and pistil—all have reference to the visits of insects, and are disposed in such a manner as to ensure the great object which these visits are destined to effect. For it is obvious that any blossom differing from the form and size best adapted to secure the due transference of the pollen would be less likely to be fertilised than others; while, on the other hand, those which were rich in honey, which

were the sweetest and the most conspicuous, would most attract the attention and secure the visits of insects; and thus, just as our gardeners, by selecting seed from the most beautiful varieties, have done so much to adorn our gardens, so have insects, by fertilising the largest and most brilliant flowers, unconsciously, but not less effectually, contributed to the beauty of our woods and fields.

FINE ART.

SIXTH WINTER EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY.

(Fourth Notice.)

WE come to-day to an order of subjects which occupied the ancient masters little, but which occupies the modern, and especially the modern English, more than any other—that is, subjects of history and imagination not religious. To tell a story, and tell it in a moving and expressive way, has always been one of the objects of painting, and sometimes its first object. With the painters who first gave life to their art in Italy at the end of the thirteenth century, to tell the unlearned the great stories of the Old and New Testaments, and of miracles nearer their own day, was the first object. And it was the glory of that school—but above all others the glory of Giotto its sovereign—to find out what was the right way of telling a story in painting. Giotto and the early Florentine school felt that what makes a story moving and expressive in painting is not the same thing as what makes it moving and expressive in reading or recital. They felt, and acted upon the feeling, that painting dictates its own laws of composition. They saw that the actors of a painted story must before all things be so disposed as to please the eye, while at the same time they make it clear what they are about; in other words, that the painted space has to be filled with figures and groups of figures which, while they severally and all together conduct the action in a clear and noble manner, at the same time form noble and agreeable arrangements of lines and masses in various relations of balance and rhythm. Thoughts and significations the most ingenious and profound, or the most simple, may equally well lie beneath a composition so conceived; but so conceived the composition must be, or else the result will not be a picture.

To feel this, I say, and act upon it, was the glory of the Florentine school. But for a long while it was only sacred stories that painting concerned itself to tell. The demand for profane stories dates from soon after the spread of ancient learning at the beginning of the fifteenth century. By the middle of that century, a merchant of the city must needs have his daughter's marriage-quest painted with scenes from Ovid or Virgil by Pesellino or Benozzo Gozzoli. Small mythologies in tempera or oil for marriage chests, large mythologies in fresco for palace galleries and ceilings, these are the staple commissions of art other than sacred. But even by the time Savonarola rose against such things, they bore a very small proportion to the sacred art produced in Florence. In Venice, in the next century, during that sudden and mighty and prolonged climax of Venetian art, the secular and mythological phases of painting did hold a somewhat larger proportion beside the sacred and devotional phases. With the splendour of the Venetian mythologies we are familiar. There are three slight examples here. Among these, No. 126, *The Triumph of Love*, holds the first place. It is not a case of story-telling; only a baby-Cupid on a toy-lion in a landscape. It was bought, I believe, for a small sum in a sale-room last year. No hand but the master's own could have put such a quality into the landscape; the part to the right, where the lion's tail comes against the distance, has a singular resemblance to

a passage in the *Bacchus and Ariadne* of the National Gallery. The child, too, with his rosy knees and elbows, is a consummate piece of the Venetian richness in slowness; and the toy-lion is turned into something quite splendid by the style of his design, and the magic touches which bespeak the master in his eyes and the fur of his legs. No. 117 is a small copy, though a very glowing and pleasing copy, after one of the two great mythologies of the Bridgewater Gallery. The sight of it renews one's grudge against that view of an inheritor's obligations which keeps the original from public view. No. 135 is a singularly pure and lovely little romance of Tintoret's, in silvery tones. And lastly among the Italians, a Ferrarese under Venetian influence shows us an example of foolish composition and splendid colour in the scene from Ariosto (162). The fantastical, or as I repeat foolish, landscape and composition is Ferrarese, and belongs to Dosso Dossi as a member of that school; the Venetian part of him is his colour; and scutcheon and pennon and armour and marble in this interesting piece are luckily as perfectly preserved and fresh as when they were painted.

To pick up secular story-painting again in the Exhibition, one needs to come down almost to our own time. The first great English painter indeed, Hogarth, launched upon art a new order of secular story-painting, the principles of which it is well worth pains to apprehend. But there is no room for enquiring into them here, even if his early little picture of *Falstaff and Shallow* (for his I believe it is), or his other picture of *Calais Gate*, were sufficient to give us the clue (28, 37). But we can merely pause at the *Calais Gate*, for its interest in the biography and psychology of this honest bull-dog spirit, and notice the strong direct painting of it as of all Hogarth's work, and what outrageous skinny caricatures these French sentries are. Another order of story-painting flourished in English art fifty years after Hogarth—the idyllic and domestic order which had its origin in the illustration of novels and tales, and which looked to Raphael and the antique, as Hogarth had by no means looked, for hints of grace and composition. This order is represented by a couple of charming little ovals by Stothard (24, 250) and by two or three scraps of Smirke. We cannot attend at length to it either.

But the present is the great century of activity and range in pictorial story-telling. English art has concentrated itself on nothing so much as on the painting of episodes from universal history and literature. Wilkie for one, an artist of the transition between the last century and this, introduced a new and very popular art way of treating history and literature in painting. This was neither the amiable way which succeeded so well, and had such a charm as far as it went, with Stothard and the idyllists, nor the ambitious way which led Fuseli and Barry beyond their strength. It was another, a more trivial and a less artistic way. Those who followed it made their chief points of two things, costume and the picturesque for one, facial expression of the momentary kind for another. Effectively to dress and point an historical anecdote, or a scene out of a novel or a play, became the most popular task of the painter, and has remained so to our own day. A vast amount of talent has been spent, or misspent, upon the task: for the desire of dressing and pointing an anecdote or a scene, coming as it did simultaneously with that disappearance of the sense of colour of which I spoke last week, is apt to lead to a habit of mind the reverse of the artistic, and to appeal to perceptions the reverse of refined. I hold it to be indisputably true, that in the vast bulk of paintings of history or imagination which our school has yielded within the last fifty years, the proper appeal of painting by noble and agreeable arrangements of lines and colours and masses has been forgotten, and that the story has been conducted and made clear, if at all, not through these, but

through schemes of costume and gesture and facial expression sinning by a gross want of beauty and dignity, by a shallow coarseness of emphasis in humour or pathos, and by the endeavour to insist on points of the kind which it is not the business of painting to insist on. A few years ago the Royal Academy gave us the opportunity of studying the work of one of its members who was in the first half of the century the foremost master of pictorial humour, I mean Leslie. This year they give us the opportunity of studying the work of another late member, who put into the art of illustrating history and literature, as that age conceived it, the most of learning, of invention, the strongest native powers of mind, and the most determined thoroughness. The name of Maclise is justly honoured. If hard things have to be said of his art, they strike not at a memory which many still love and mourn, but at the mistaken tendencies to which he gave expression. And it is not possible to look at his fifteen paintings here assembled, and covering the interval from 1832 to 1868, without feeling that these tendencies can never come to good in art. From first to last there is the evidence of a mind which by another channel might have conveyed meanings interesting and admirable. But from first to last these are pictures, as pictures, repulsive, and (there is no good mincing it) vulgar. The series begins with the *Bottom Disenchanted* (47), of 1832. Maclise had lately come upon the town, well recommended, having cultivated in his boyhood at Cork a vigorous knack of portrait drawing; being well read, and of fine presence and manners. He made a brilliant Academy student, and was immediately successful both in society and in his art. The disenchantment of Bottom is a fair subject both for ugliness—or rather for the grotesque, the one form of ugliness which art admits—and for a theatrical play and incidence of light. But this half-naked misshapen wretch, who yawns at you till you see his uvula far down his horrid throat, is merely revolting, not grotesque; and the lights that strike upon his body, and upon the sprites flying about him and the green of the thicket, are merely broken and cutting and unpleasant. Still worse is the illustration to *Lalla Rookh* of the next year. Lord Lytton's admiration for this picture in its day is on record. I think the present generation may fairly congratulate itself on an improvement of taste. This loathsome Mokanna with the lidless glassy eyes and lipless grinning teeth would scarcely be admired to-day; nor the shrill green of the veil, nor Zelica's foolish gesture, nor the absolute want of pictorial dignity and conduct. The next year, however, shows us something very much more promising. *The Installation of Captain Rock* is one of the best products of its unlucky time. There is indeed much ugliness, and not a little extravagance of action; but then the subject allows it; an oath of vengeance sworn among a crowd of shouting Irish allows plenty of vehemence and tumult; it is even allowable that the central figure with his upraised arm should be melodramatic. And among the tumult there are plenty of incidents that are very shrewdly observed and not overstrained at all. A boy lying in the right foreground while a sinister old villain teaches him pistol-practice; the rollicking yelling couple who flourish bottle and crutch and wooden leg as they dance, these are as good in their way as possible. And there are passages of real prettiness and tenderness in the head and shoulders of the girl lying down in the left foreground, and in the woman suckling her baby on the right. Again, there is some agreeable colour, particularly in the landscape we see through the abbey window. Maclise's manner is not yet formed, and there is much to hope from such exuberant vigour and invention. But the next picture belongs to 1840, and does show a formed manner. It is the Banquet Scene from *Macbeth*; and in it the artist has arrived at many things from which he never afterwards departs. First, there is that disagreeable uniform texture,

rd leathery smoothness; with a sort of jappaned e in the high lights; and with that, the total nce of pleasurable colour, livid flesh and inky low and chilly light. Next, there is the atrical exaggeration of expression. Having ery rare power of seizing character and ex- sions, Maclise uses this with no reserve or e, but piles on the palsied abjectness and : terror of Macbeth's countenance, the imperious dness of Lady Macbeth, to a pitch of insuffer- : excess. Again, the neglect of nature: Mac- : a powerful draughtsman, and to some extent : apable designer; he is never at a loss for orous and learned attitudes and combinations attitude; but they are poured forth from what knows, not studied from what he has had re him; and sometimes the learning is a little low, and the drawing, instead of being really : rful, only has the look of power. These are s which no abundance nor ingenuity of inven- : , no scholastic thoroughness of details and : ssories, can ever make up for. The lowest at of taste is perhaps reached in the *Sleeping uly* of 1841, with its odious sugar-candy : ce, its ingenious literary invention of persons : incidents, and the inexhaustible care with : ch the furniture of the princess's boudoir and : gar trinkets of the dressing table are made out. : e highest mark is touched in the *Carton exhibit- : his Printing Press* of 1851, and the *Marriage : Eva and Strongbow* of 1854. But when all : tice has been done both in one case and the : er to the power of inventing and combining, : learning and research, the thorough working : and exactness of all the parts, and to the : ible impression of an individuality which : es its colour to everything it touches—when all : tice has been done to these, there remains the : iness, the want of pleasurable colour and tex- : e, nay of pleasurable form and distribution : , for in the forms and their distribution : re is character and energy but no charm; there : ains the vulgarity, the want of taste or retic- : e, the importunate excess of crowding, of : emence, a staginess beyond that of the stage : lf; there remains the fatal way of driving : ne the literary points of the scene or anecdote : forgetting the artistic points. The distinction : Maclise is, that where so much contemporary : ck in the same order suggests nothing but dis- : eise, the matter for praise and regret also is to be : nd in his.

SIDNEY COLVIN.

JEAN-FRANÇOIS MILLET.

E news of the death of Jean-François Millet, : illustrious French painter of landscape and : ant life, reached London too late for our last : ek's issue. He died on the 20th inst., in his : se at Barbizon near Fontainebleau, and was : ied on the 23rd in the neighbouring church- : d of Chailly, which is the burial-place also of : odore Rousseau and several other painters who : l made their home on the skirts of the forest of : ntainebleau. There has been no more single- : nded artist in modern times, nor one whose : ius was more completely the expression of his : aracter. After a few years of studentship and : periment, he devoted himself consistently, : d in the teeth of neglect and poverty, to : nt the class of men and the occupations : th which his origins had made him familiar. : is in art the poet, and at his best a poet : mirably sincere and delicate and profound, of : icultural and pastoral life as they really are in : country. Ploughed fields on a grey autumn : y, the folding of sheep by sunset or moonrise, : ing and garnering, seed-time and harvest—the : th of these things, with its grave variety in : motony, its solemn earnestness and pathos and : ience, its tranquil harmonies, had never found a : nter before. And he was to a greater or less : tent the teacher of all those who in recent : rs have followed the same path—of Jules

Breton, Ch. Jacque, and the other *peintres de la campagne* in his own country; of Mason and partly of Walker in ours.

The painter was himself by birth a peasant, born sixty years ago at Gréville near Cherbourg. He attracted the notice of the authorities at that town, who sent him to study art in Paris under Delaroche, with a pension of 1,200 francs a year. In return for this stipend he had to supply a certain number of paintings annually to the Museum at Cherbourg; and a correspondent sends us a story how the authorities complaining from time to time that the pictures he sent were too small, he one day composed for them in indignation a subject of *Moses breaking the Table of the Law*, which still exists in the Museum. The influence of Paul Delaroche might have kept a weaker pupil in the remunerative path of history and costume painting. But Millet's vocation was too strong, and after a few undecided efforts in that vein he abandoned it, and gave himself up to the painting of country life. He married early, and retired to live in a cottage in the village of Barbizon. He first exhibited in 1844. For many years he had a hard struggle against neglect and poverty, and lived with his family literally the life of a peasant. The *Semew* was among the first of his successes. A series of pictures in the same vein—*L'Angelus*, *La Tondeuse de Moutons*, *La Récolte des Pommes de Terre*, two versions of *La Charrue Abandonnée*, the picture of a sheepfold by moonlight, the *Novembre*, and others—presently established him in high reputation among the lovers of serious and original art. "Je n'aime pas les tableaux qui partent comme un coup de pistolet," he used to say: "il faut regarder longtemps mes tableaux pour en sentir l'impression." Out of a great series of the *Seasons*, upon which he had been long engaged, we believe that only the *Spring* was finished. Several of his more important works have been of late years exhibited at the Society of French Artists in Bond Street; but he has never been fully appreciated by any large section of our public. On the other hand, he has found admirers and purchasers in America.

Fame and comparative ease made no change in Millet's habits of life. He lived in his cottage at Barbizon surrounded by his children and grand-children, and known by his neighbours as the *Patriarch*. The cottage is a long low building, with one window only upon the street, and the others looking upon a garden, through which the inmates used to pass directly into the field or forest. Millet was a tall man, and in latter years very stout, with a short beard and small piercing eyes. In his studio he wore sabots and a long woollen waistcoat. The studio was very scantily furnished: a few broken chairs, a few shabby easels, some slabs in plaster from the Parthenon frieze, some old wood-carvings, a number of canvases turned to the wall, "and," adds one of our correspondents, "a piece of dried-up thistle, which he held in his hand, making me admire the delicacy of the drawing, the quiet beauty of the colour; an oyster-shell; &c." Both the dislike of official circles and the enthusiasm of friends chose to see something revolutionary in his subjects and his manner of life, but this he would not have. "On veut faire de moi un drapeau rouge," he said, "parceque je peins des paysans; mais je ne veux pas qu'on me prenne pour un mot d'ordre. Je peins les paysans parceque je suis un d'eux, parceque je connais leur vie. Je veux peindre le travail dur, sans relâche, sans récréation, le travail qui donne des ampoules et des maux de reins." He would keep by him for many years one of the pictures which most interested him, and work on it from time to time until he had finished it to his satisfaction. It will remain a kindly and reverent recollection with many, how upon the introduction of some common friend they were received by the patriarch in his painting room in the forest village, and with what simple originality and weight he would talk while he showed them his

work. "Last September," writes one of the correspondents to whom we are indebted for several of the above particulars,

"returning from a Sunday-afternoon tramp in the Fontainebleau forest, the low sun lighting up the mossy tree-trunks and the leaf-carpeted path where the children were at play, I saw just inside the forest, beneath a venerable tree, a group of ladies and artists in their forest costume, and laughing children gathered round an old man in the centre. The group was such as to recall Brion's picture in the Luxembourg of a *Protestant Service in the Wood*. As I passed in, greeting and receiving greeting, and turned again in the distance to look back at the picturesque company of the artist and his family, I little thought I had looked for the last time on Millet."

The funeral was altered from Friday of last week to Saturday; so that many friends and admirers who went down from Paris on the former day were disappointed. The body was, however, followed to the grave by a group of artists living in the neighbourhood, and a crowd of the peasants who had been the models of Millet's art, as well as by a few journalists and picture-dealers from Paris, by the President of the *Comité de Protection artistique de la Forêt de Fontainebleau*, and by an official representative of M. de Chennevières, the Director of Fine Arts.

ART SALES.

THE sale of the Flemish tapestries from the Hôtel Van Susteren-Dubois took place on the 18th inst. They were purchased by the Belgian Government for the Museum of Armoury, at the moderate price of 23,000 francs (920*l.*), 100,000 francs (4,000*l.*) being the sum at which they were estimated. The princely house on the Place de Meir from which they are derived (now in the possession of M. Osterreith) was bought in 1649 by a Milanese merchant, Giacomo Antonio Carena, who decorated it in accordance with his fortune and artistic tastes. In the great room he placed these tapestries, made to his order at Brussels, together with paintings by Rubens and Jordaens.

These tapestries are five in number, and represent scenes in the life of Achilles—Thetis plunging her Son into the Styx, his Education by Chiron, his Wrath against Agamemnon, Chryseis restored to her Father (the finest of them all), and the Death of Achilles—the whole surmounted by a border of flowers, fruits, squirrels, parrots, &c., in which the Carena arms are introduced, as also the double B, separated by a kind of escutcheon (a modification of the two B's or fusils and flints of Philip the Good of Burgundy), which are assigned by archaeologists as marks of the manufactories of Brussels.

That these tapestries are Flemish admits of no doubt, and it is equally established that they are after the designs of Rubens, who, according to Smith, made eight sketches for tapestry from the Life of Achilles for Charles I., which were sold at the dispersion of his collection; two were bought in Italy by Mr. Vernon. According to D'Angerville, Rubens executed a series of the same subject for Philip IV. of Spain. There must have been duplicates, as in 1830, copies existed simultaneously in England and France. These sketches were engraved by Ertinger in 1679 at Antwerp, and by Baron in London. They are eight in number.

The five subjects in the tapestries have been slightly modified, and some shortened, probably to keep the "giusta misura" referred to by Carena, in his will, as having been prescribed to the tapestry maker. They were executed after the death of Rubens, probably about 1655, and have never until now been removed from the hôtel for which they were originally executed. It is satisfactory to find that the Belgian Government have secured these fine specimens of their national industry for their own museum.

THE sale took place, on the 18th, at the Hôtel Drouot, of the collection of paintings of the late

M. Edwin Cliff, of St. Quentin, one of the most wealthy manufacturers of the department, who has brought the lace industry to its present perfection at St. Quentin. The paintings were mostly of the Dutch and Flemish schools, and of undoubted authenticity. *A Fishwoman*, by Jordaens and Snyders, a most important work, sold for 4,300 fr.; Ruysdael, J., *Stream Running through a Wood*, 1,820 fr.; Bergen, Van, *Shepherds and their Flocks*, 920 fr.; Berghem, *Animals in a Landscape*, 1,600 fr.; Delen, Thierry, &c., *Interior of a Palace*, 725 fr.; Franquelin, *The Departure*, 1,000 fr.; Hue, J. B., *A Calm*, 1,800 fr., and *A Tempest*, 500 fr.; Molenaer, J., *Flemish Kermesse*, 2,850 fr.; Molyn, P., *A View in Holland*, 910 fr.; Pynaker, *Animals in a Landscape*, 1,360 fr.; Vernet, C. Joseph, *A Seaport*, 1,310 fr.; Waterloo, *A Landscape*, 840 fr.; another, 790 fr.; Watteau, L., called the Watteau of Lille, *Fête Champêtre*, 1,420 fr.; Wouvermans, P., *The Sleeping Horseman*, 1,520 fr., and *The Sportsman*, 3,900 fr.; Wynants, *Landscape with Figures*, 1,520 fr.; Wynbraek, *Dutch Interior*, 920 fr.; Zorg, *The Dutch Musician*, a fine specimen of the artist, 1,080 fr. Among the modern paintings, *Cows in Repose*, by Cooper, a very important composition, sold for 3,750 fr.; Courbet, *The Roebuck*, 5,800 fr.; Isabey, E., *A Superb Landscape*, 1,650 fr.; Laugée, *The Reapers*, 2,050 fr.; Manchot, *Mosque of Kaid Bey, at Cairo*, 1,020 fr. The sale produced 74,812 fr. (2,992l. 10s.).

THE second sale of the objects discarded from the Musée Carnavalet took place this week, and produced 24,000 fr. A sledge sold for 360 fr.; two screens, 410 fr. and 355 fr.; two Louis XVI. sofas, 1,505 fr.; a bronze clock, 1,600 fr.

On the 22nd there was offered for sale at Messrs. Christie's, a portrait of Shakspeare, supposed to be the original portrait by Burbage, or Taylor the Water poet. It was formerly in the collection of Lord Lumley, of Lumley Castle, Durham, and lately passed into the possession of Mr. G. Rippen, of North Shields, and exhibited by him at the Tercentary Exhibition at Stratford-on-Avon. The portrait was valued at 100 guineas, but the public did not view it in the same light as the vendors, and it was bought in for 30 guineas.

NOTES AND NEWS.

In October, 1870, the workmen engaged in digging prior to laying the foundations of the new parish church of Saint-André, near Bruges, came upon a tomb at a depth of 3 feet below the pavement level, the walls of which were painted in distemper with figures of our Lord on the cross between St. Mary and St. John, of the Madonna, and of two angels censuring, on a ground diapered with crosses and flowers. The armorial bearings proved this to be the tomb of Sir Roger de Straten, 1335. Shortly after, two more such tombs were found, one of about the same date, the other rather earlier.

Within the last few days another tomb has been discovered in a garden adjoining the church on the south, and occupying the site of the cloister of the old Benedictine Abbey. It measures inside 6 feet 10 inches in length, by 2 feet 2 in breadth, and 3 feet in height. The coffin, the greater part of which had crumbled into dust, had been raised off the ground and supported by two rows of bricks running across the tomb. The interior of the walls is covered with a thin coat of plaster, on which are paintings in distemper still in a good state of preservation. On the eastern wall is our Lord on the cross between the Blessed Virgin and St. John; at the opposite end, a figure of a saint, unfortunately mutilated by the workmen when opening the tomb. On each of the side-walls, diapered with cinquefoils, are three large trifoliated crosses and two figures of apostles with their emblems. As a matter of course, the work is rough, the time for both designing and exe-

cuting the work having been necessarily very brief; but the figures have a good deal of character and expression, and the draperies are really well arranged. An old inhabitant of the village informed our correspondent that, some thirty years ago, a number of similarly painted tombs had been discovered on the site of the old Chapter House, but had all been demolished without any description or drawing having been made of them. Careful tracings of those recently discovered have been made and placed in the Archaeological Museum at Bruges.

AN Exhibition of Prints by Wenceslaus Hollar is now open at the Burlington Fine Arts Club, to members and their friends. The gathering includes one hundred and thirty-six prints, or sets of prints, and yet is representative of merely a small portion—though that, the most important—of the life work of one of the most indefatigable artists that ever lived. The Exhibition is formed from the collections of Mr. S. Addington, Mr. Seymour Haden, the Rev. J. J. Heywood, Mr. A. Morrison, and Mr. R. P. Roupell, Q.C., and is rendered doubly instructive by the timely issue of a catalogue with many comments on the works and a pleasant biographical sketch of the worker. Born at Prague in July, 1607, and dying in London seventy years afterwards, Wenzel Hollar's artistic career lasted nearly through the reigns of Charles the First and Second, as well as through the Protectorate, and much of the history of all that time is written in his etchings. A first glance at the work of Hollar seems, indeed, to promise an historical or antiquarian rather than an artistic interest, for the artist did not disdain to execute a map of England and a view of London many feet long—more accurate than picturesque. The artistic interest is, however, very evident on any further acquaintance. Hollar was a poor man, and could not refuse any kind of work that was offered to him. The booksellers kept him going, at poor pay. Accordingly he had not very much time, even in his long and busy life, to do whatever work he liked best. Perhaps, however, he had no personal preferences. He seems at least with well-nigh equal care to have etched illustrations for all sorts of volumes, designed frontispieces, made elaborate drawings of St. George's Chapel, copied the prints of Martin Schöngauer, and the portraits of Vandyke and Holbein, and copied sea shells and ladies' muffs, and executed symbolical figures for the Four Seasons. And in technical qualities he is unsurpassed. Often, too, he is unsurpassed in drawing; for notice the exquisite delicacy of some of his views of suburban London, or of the city itself. He is at home when sketching the neighbourhood of the Water-house at Islington—its lines of roof and half-spoiled field and low grey sky—and when jotting in, with utmost accuracy, yet with picturesque effect, the objects that were to be described far down below the battlemented top of Arundel House in the Strand. He is at home in following every possible intricacy of vaulted Gothic roof; and again he can reproduce the directness of Holbein and the grace of Vandyke. Set to chronicle a great national and dramatic event, such as the Execution of Strafford, he does not seek in the first place to make a picture so much as a record. He makes almost a *plan* of Strafford's execution: shows where everybody stood and who everybody was, and so is far enough removed in aim, as well as result, from the modern popular illustrator. But, undoubtedly, what he did generally best was anything that gave special room for the exhibition of technical mastery. Thus his sets of muffs and shells can hardly fail to be always valued. Some of his shells challenge comparison with the famous "Damier" shell, of Rembrandt—the most notable etching of still-life in existence. One thing, however, must be singled out, even in a notice brief and slight as the present one, for special remark, and that is the wholly exquisite composition, *Youth Playing a Mandolin* (No. 96 in the collection).

This little print possesses an interest greater than can possibly attach to works whose value is in purely technical skill, and its interest is not likely to be held to be less because of its immense rarity. It is so rare that it escaped the observation of Parthey, the Berlin doctor who catalogued Hollar's works, and the only two copies known to exist are the one in the British Museum and the one in the present exhibition belonging to Mr. Morrison. A youth sits near an open window. His face, if somewhat feminine, is entirely sweet and graceful; his hair falls long and thick, and is a little tumbled. He is happy with his music, and the fingers bend over the instrument they wake, with exquisite curves and delicate modelling, which not even the grace of Marc Antonio could do more than equal.

On the 22nd and 23rd were exhibited at the South Kensington Museum the works of the Society for the Promotion of Arts (S. P. A.), a society of ladies, amateur artists, who select the subjects for their drawings, which they meet twice a year to exhibit, and to give prizes, which, this time, have been awarded by Mr. Redgrave. Among the subjects for competition this year is *Colour*, well exemplified in two drawings where the same subject has been taken for illustration—the orange fungus or agaric, shown by Miss Powell, accompanied by a branch of bramble with autumnal tints; the other, by Miss Halkin, intermingled with fern—both most brilliant in colouring. Miss A. Harvey gives a good example of "colour" in a red brick house with cart and other accessories. *Water Mills* are represented with great freedom by Misses Webster, Powell and Smith. *Watching*, another subject, is variously exemplified—the Mother watching her Infant, the Sailor Family on the Look-out on the Sea-shore, the Sick Child, Hero watching for Leander, the Cat for a Mouse, &c. Among these, most notable is a life-sized portrait of an aged woman in red handkerchief, by Miss A. Smith. In *Ruins*, Miss E. Utterson gives us Porti Clais; and in *Repose* we have a most comfortable old lady knitting in perfect repose in her arm-chair, admirably drawn in "fusain" by Miss M. Buist. The exhibition is highly to the credit of the artists.

THE *Cologne Gazette* of January 25 reports the proceedings of the first meeting of the Archaeological Institute at Athens, under the presidency of the Director, Dr. O. Lüders, which took place on January 16. Dr. Lüders exhibited a drawing of a massive marble vase, which has recently been found near the Hôtel Grande Bretagne. It represents in relief two groups of figures, in one of which Hermes is seen in the act of seizing upon a woman, who with a mournful countenance looks back towards a man, who is trying to retain her hand. In the other and smaller group three other men are represented trying to rescue the woman from Hermes, who is evidently here the messenger of Pluto, come to carry the wife away from her sorrowing husband to the lower world. It is believed that this vase has formed part of a funeral monument similar to those discovered at Naples in the Villa Albani, and belonging apparently to the second or third century B.C.

M. CH. GARNIER, the architect of the New Opera House, has been decorated as officer of the Légion d'Honneur, and MM. Jourdain and Louvet, who also took part in the works of the Opera, have been created Chevaliers of the order.

EVERY student of mediæval art who has had the good fortune to visit the important collection of M. Basilewsky in Paris will be glad to learn that the owner, assisted by M. Darcel, has recently compiled a descriptive catalogue of his treasures, which he now offers to the public. To the catalogue, which contains 560 numbers, is prefixed an essay or treatise on the Industrial Arts of the Middle Ages, by M. Darcel, which contains much valuable information. The catalogue is illustrated by prints, many of them in chromolithography.

full of faults: personages are introduced who never appear before or afterwards, who are all of a conventional type, who succeed sometimes in raising a laugh, but who do so only by descending to the realms of farce. The course of the dialogue shows that Boulmier is bent upon bringing about the marriage of his daughter with Dalème at all hazards, and that Duluc is equally bent upon preventing it. Boulmier, aware of the inventor's *liaison*, has discovered the dwelling-place of Marthe, who has left Dalème for fear of compromising his future, and has begged her to give him an interview that evening at his house. Meanwhile Duluc manages to find Geneviève alone and profits by the opportunity. It seems that he has spoken much to her of his admirable friend Marthe, and she is anxious for further information. The poet upon this launches into a rhapsodical description of nature in the month of March: he describes with enthusiasm the rare glimpses of brightness from the sun, which are received with scant gratitude, although they are at work in vivifying the earth. In this speech there is some poetical feeling, which is made the most of by Porel. Duluc concludes his burst of emotion by saying, "Mon amie Marthe c'est le soleil de Mars," and then goes on to recount her history and Dalème's to Geneviève. The emotion of the girl in listening to this unexpected recital is well rendered by Mdlle. Baretta. There is much grace and there is real feeling in the look and action with which she takes the bouquet given to her by Dalème from the vase where she has kept it, and puts it away, with the words "Le soleil de Mars a passé par là." The sudden change to gaiety and carelessness on the entrance of her father is also given with just that touch of exaggeration which belongs to an assumed feeling. In the following scene between Deneuve and Boulmier, wherein the latter expresses his determination to break off the relations between Marthe and Dalème, and the course which he has determined to pursue, some fun is made by Richard out of the rather exhausted situation of an old man dwelling with vanity upon the disreputable reminiscences of his youth. Then comes the interview between Boulmier and Marthe. He has prepared to offer a large sum if she will formally renounce all claim upon Dalème. He is embarrassed by the restraint which her dignity imposes upon his vulgar nature, and after many shuffling attempts at an explanation, he finds no better way of conveying his meaning than by laying the money upon the table and explaining his meaning with a brutal plainness. Then Mdlle. Leblanc proves that she is worthy of a better part than that which M. Daryl has given her. Marthe's hardly mastered grief, her impatience at the apparently useless questioning of Boulmier, her shame and indignation when the truth bursts upon her, are interpreted with the skill and feeling of an artist. As Marthe flings the money which Boulmier has offered her upon the ground with an outbreak of scorn, Duluc and Geneviève enter. Marthe falls exhausted upon the sofa. Geneviève, divining at once who she is, rushes to console her. Duluc, on learning what Boulmier's conduct has been, is about to express his rage in a tangible form, when he is stopped by an imploring cry of "C'est mon père" from Geneviève. Marthe and Geneviève embrace, and the curtain should fall upon what is the one really effective situation in the play. The opportunity is spoilt, however, by the anti-climax of a tirade directed by Duluc against Boulmier, which he concludes by observing that he would have wreaked instant vengeance upon him—"mais une ange a prié pour vous."

This is the culminating point of the piece, and from this the last act falls off in interest, although it is infinitely better than either of the first two. It brings us back to the country house of Dalème, upon whom the ruin which has been impending is now about to break. Marthe and Duluc meet in the garden, and she explains her plans to him. She has found a place as *dame de compagnie*, and is going

to leave Dalème in order to avoid bringing upon him more trouble than she has already brought upon Duluc. He begs her to take no further step until he has seen Dalème, and when she has left him there enters a *huissier*, who has come to take stock of the house. Here again the farcical element is introduced, and with even less success than before. While the *huissier* is in the house, Dalème enters, followed by Deneuve, the banker, who implores him to marry Geneviève, in order to avoid the disgrace of bankruptcy. Dalème hesitates between his love for Marthe and his regard for his reputation, much to the indignation of Duluc. Finally Dalème goes off to find Marthe, announcing with a generosity which seems a little tardy, that he prefers her happiness to his own respectability, and then a goddess from a machine appears in the person of Geneviève. She has just come of age, and is therefore entitled to receive from her father a sum of money which is more than sufficient to extricate Dalème from his embarrassments, and to carry him to certain success. She intends that she and her husband shall invest this sum in Dalème's affairs at once. "What husband?" enquires Boulmier, who has appeared upon the scene. "He whom I have chosen," she replies, indicating Duluc. This point is marked by Mdlle. Baretta with a charming mixture of modesty and *naïveté*. It is noteworthy that Duluc himself is so little prepared for this event that he imagines Geneviève's gesture refers to Vernier, a friend who is standing close by him. Boulmier bursts into a violent explosion of rage, but is reconciled in an improbably short time to the inevitable by his daughter's caressing persuasions. Dalème enters with Marthe, having learnt the good news of her freedom; Duluc and Geneviève pair off, and the play is brought to a happy conclusion. It would be more satisfactory if the process of arriving at that conclusion were less tedious. The weight of the play is lightened by Porel, Richard, and especially by Mdlle. Baretta; but it is at times so heavy, that scarcely any exertions could make it tolerable. One comes away, it is true, with a feeling of some satisfaction; but it is difficult to determine whether the pleasure derived from the last two acts ought not to be referred to the reaction consequent on the pain caused by the first two.

WALTER HERRIES POLLOCK.

We hear that Mr. Irving has some intention of giving a reading of *Hamlet* on Ash Wednesday, but that there is at present a difficulty in getting a suitable place in which to make the experiment on that day.

We hear that Miss Amy Fawsitt will appear at the Court Theatre, in the first comedy to be produced under the management of Mr. John Hare.

The Good Samaritan is the promising title of Mr. Albery's new play, which will be produced at the Olympic Theatre directly *Two Orphans* can be withdrawn.

She Stoops to Conquer was played last Saturday morning at the Gaiety Theatre: Mrs. Kendal appearing as Miss Hardcastle and Miss Furtado as Miss Neville, and Mr. Arthur Cecil making a noteworthy success as Tony Lumpkin. Of course the bright comedy part of Miss Hardcastle presented no difficulty to Mrs. Kendal—here on the whole seen to far greater advantage than in the tearful drama of Lord Lytton's at the Globe—while the part of Miss Neville was within the range of Miss Furtado's ability. The same performance will be repeated to-day.

A *strong matinée* is promised us at the Gaiety next Saturday. *As You Like It* will be performed then, and once again a week afterwards. Rosalind will be represented by Mrs. Kendal, Orlando by Mr. Kendal, Jacques by Mr. Herman Vezin, Adam by Mr. Maclean, and Amiens, with his songs, by Mr. Cotte. Thus will be very worthily continued that series of morning performances which have

given us, even during the run of the pantomimes, something more than usually interesting and desirable to see.

MR. ARTHUR SULLIVAN is at work upon the arrangement of a new comic opera for the Royalty Theatre, and in this piece both Miss Selina Dolaro and Miss Nellie Bromley will appear. Meanwhile the little theatre will open, as we have announced, with *La Perichole*—Miss Dolaro in the leading part—and this will be preceded to-night (the opening night) by Mr. Campbell Clarke's adaptation from the French, known as *Awaking*. Mr. Rayne appears in this; and Messrs. W. Fisher and C. W. Norton are engaged together with some others—two or three of whom are, we believe, unknown to fame—at least to the fame that comes of acting opera-bouffe.

IN aid of the Cospatrik Fund, they give a special performance this morning at the Princess's, of *The Hunchback*. Mr. Ryder acts Master Walter, Mr. Terriss, Sir Thomas Clifford; Mr. A. Nelson, Modus; Miss Alleyne, Julia; and Miss Erskine, Helen.

IN a little paper in the *Era Almanack*, Mr. Clement Scott—writing on a subject which will interest many playgoers—puts in his plea for the pit; the pit which in recent years has been treated somewhat scurvily in our theatres. The pit used to be a power, and even now the most habitual and devoted playgoers probably frequent it. Mr. Scott is jealous for its privileges, for he writes:—

"Had not the position of the pit been sadly altered, had not the conditions of pit criticism been changed, had not the voice of the pit been stifled, many of the recent scandals would have been avoided, and we should not have found, as now, a kind of civil war being waged in all matters of theatrical interest—on the one side those who love the art, on the other who view it merely as a commercial speculation, or possibly something worse. Had the pit been left in its old form and strength, had this large and generous assemblage, with no piques or prejudices, been permitted to remain and watch with eager eyes over the interests of art, the difficulties of the critic would in a great measure have been removed, and all authoritative interference would have been unnecessary. That which was once done by the loud, strong, and manly voice of the people is now forced upon the representatives of the newspapers, whose opinion may be in harmony with that of the people but cannot be publicly endorsed by them. That which is now done by the distinct order of the Lord Chamberlain would, once upon a time, have been settled in a manner not quite convenient and comfortable for the manager. Let those who abolish the pit and introduce risky performances, songs, personalities, and dances, remember what a Dublin audience did when Sheridan insulted them. Let them, in connexion with other matters, remember that there are such letters in the theatrical alphabet as O. P. Let us see, however, what has been done with the poor old pit, what treatment has been extended to the honest gentlemen who, in fair weather and foul, have remained at the helm of the dramatic ship. They have been driven back, back by these ten-shillings stalls, until the place of the pit is a pen, and the pit's protection is no longer a power."

AT the Théâtre Lyrique Dramatique they have revived the *Filles de Marbre*, a five-act drama by Lambert Thiboust and Théodore Barrière.

MONSIEUR LOUIS DENAYROUZE, the writer of *La Belle Paule*, which was reviewed in the ACADEMY about eight months ago, had a fair success on the first night of his comedy called *Mademoiselle Duparc*, at the Gymnase. The main theme is more like *drame* than comedy: the comedy element is to be found in the secondary characters and episodes. *Mademoiselle Duparc* has one very strong situation, which would have gained immensely had it been naturally led up to, and led away from. Its presence, where it is not natural, is what justifies us, we think, in speaking of the work as being more nearly related to *drama* than to pure comedy, for in *drame* the effect obtained counts unmistakably as the first thing, while in pure comedy one may more legitimately demand that effect shall never be obtained at the

expense of justice of observation and accuracy of portrayal. In *Mademoiselle Duparc*, a certain countess discovers her husband coming out of the room of her governess; but being a *dévoté* of a very peculiar kind she has learned, thinks the author, to have faith in women and indulgence towards men. She does not know, and is not apparently over anxious to know, whether the governess has encouraged the advances of her husband. In real life, whether the governess had encouraged the husband or not, the governess would certainly have been asked to withdraw, for the peace of the house and its decency. But that would not only have finished M. Denayrouze's comedy as soon as it had begun; it would also have barred the way to the dramatic situation which M. Denayrouze had in store for us. So the governess is not requested to find some other place. Presently there is an evening party, at which a young man, who is somebody's secretary, recognises the governess, and reminds her, with unmatched audacity, of an old love-affair she had had, in another house. On this the governess bids him begone, and he answers that there is only one person who can tell him to go, and that is the mistress of the house. The governess crosses the stage, and says to the countess, "Madame, voici Monsieur qui m'accuse d'avoir eu un amant. Si vous le croyez, chassez-moi; si vous avez foi en ma parole, je suis chez vous—chassez-le!" And the countess, put to this test, bids her remain. Here is the situation. But some time afterwards, the count falls ill, and in his delirium murmurs no other name than that of the governess. More than that, he demands to see her, and the doctor has said, especially, that no strong wish of his must be denied. The wife will allow the governess to sit by his pillow; but her uncle positively and at all cost forbids it, and the sympathy of the audience is undoubtedly with his act. The governess rejoins the countess in the salon; the two are alone, and before the eyes of the governess the countess attempts suicide, telling Mlle. Duparc that she may be Countess de Meursolles. Mlle. Duparc prevents the suicide, and a sister from a convent conveniently coming in, she asks to be allowed to follow her. She herself will be a recluse, and the peace of the household shall be broken no longer. So the piece ends; but what does the end really settle, in the difficult relations of husband and wife? The suicide of Blanche de Chelles in the *Sphinx* was consistent with the reckless character of such a creature of impulse; and moreover, it may have made upon Mme. de Savigny's husband a lasting and wholesome impression of remorse and amendment. But what impression, one wants to know, can be made on Mme. de Meursolles' similarly placed husband by the withdrawal of this governess into a convent? Nothing is really settled. And in all likelihood, if we looked into their lives beyond the play, there would be another governess, sooner or later, and another convent, too.

MDME. FARGUEIL has appeared at the Ambigu, in *Rose Michel*, by M. Ernest Blum. Rose Michel is the wife of a villainous innkeeper, who murders a guest for money—Rose Michel seeing the deed. In time, an innocent young man is accused of the murder, and it is plainly enough the duty of Rose Michel to denounce her husband, rather than that the innocent shall die. Nor has her husband inspired her with any feeling that would prevent her denouncing him, but her child is betrothed to an honest man, keenly sensitive on points of family honour, and his abandonment of the marriage with Rose Michel's child would be the sure result of the public knowledge of the crime of Rose Michel's husband. There is a long scene in which the mother tries to see if the daughter could endure to be parted from her betrothed. But her love is too much engaged, and she can only reiterate that she should die if she lost him. All this conflict of the mother's between duty and affection—nay, sometimes between two clashing duties—makes the strength and point of the

piece. The piece, writes M. Sarcey, suffers from being written too exclusively for the actress, and Mme Fargueil suffers by the strain put upon her, and the repetition of emotions, the expression of which even her art cannot vary. But nevertheless it is agreed that the piece is a striking one, and that the power of Mme. Fargueil over her audience was never more plainly manifested. Her exhibition of art is admitted to be great, subtle, and genuine.

THE last *matinée littéraire* of M. Ballande was an occasion of unusual interest, M. Legouvé having delivered an admirable lecture on the great actor Samson, who was long one of the glories of the Théâtre Français. "M. Samson," said M. Legouvé, "a eu cette fortune bien rare de réunir en lui seul plusieurs réputations. *La Belle-Mère* et *le Gendre* et *La Famille Poisson* montrent un poète comique plein de finesse, un spirituel disciple de Collin d'Harleville et d'Andrieux. Le poème de l'*Art théâtral* semble parfois comme un dernier chant de l'art poétique. Enfin, M. Samson a laissé à la Comédie-Française une trace qui n'est pas effacée. Héritier légitime des Dugazon et des Dazincourt, il a grandement ajouté à leur héritage; il a su, avec un art merveilleux, rester valet et devenir maître, porter la livrée et l'habit brodé, passer de Scapin ou de Mascarille au comte de Rantzau, au marquis de la Seiglière, au marquis des *Effrontés*, et ces personnages nouveaux il les a si fortement marqués de son empreinte, qu'aujourd'hui encore ils gardent quelque chose de lui; quand d'autres artistes les représentent, on y entend toujours M. Samson. M. Samson comptait plusieurs jeunes filles du monde parmi ses élèves, et nul art en effet ne convient mieux aux femmes. Elles y sont même plus propres que nous. On ne voit guère de grands tragédiens de vingt ans, de grands chanteurs de vingt ans; or, la Malibran était déjà la Malibran à dix-huit ans; Mlle. Rachel a débuté à dix-neuf; Mme. Plessy a fait sensation à quinze, et Léontine Fay a fait fureur à huit. Les railleurs diront sans doute que cela ne prouve qu'une chose, c'est que les femmes sont plus naturellement comédiennes que nous. . . . Non, messieurs." Having spoken of several points characteristic of Samson, M. Legouvé continued:—"The study of diction and reading has a third advantage, for to learn to read is to learn to judge. There is nothing like reading a work aloud if you would penetrate into all its beauties, or even all its faults. M. Sainte-Beuve, coming away on one occasion from a reading-lesson of M. Samson's, uttered this pregnant phrase: 'Je viens d'apprendre qu'un grand lecteur est un grand critique.'" Many of our readers would gladly hear in London one of these lectures on literary and dramatic art which M. Legouvé knows so well how to prepare and deliver. M. Legouvé makes a short lecturing tour every spring in the north, from Paris; giving these conferences of his at Brussels and Lille; and it would be exceedingly interesting and valuable to many of us if he could be persuaded to prolong his journey and let us share the literary and artistic treat which he can give.

MUSIC.

CRYSTAL PALACE CONCERTS.—HERR WILHELMJ.

LAST Saturday's concert at the Crystal Palace was in more than one respect of special interest. Chief in importance, undoubtedly, was the first appearance at these concerts since 1866 of the virtuoso Herr August Wilhelmj. This great violinist had played on the Thursday evening previous at the Royal Albert Hall. I was unfortunately prevented from attending that concert; but my regret was materially lessened by the fact that he was announced to play the same concerto on both occasions—that by Mendelssohn in E minor. There is probably no concerto in the repertoire of violinists so familiar to the majority of our audiences as that of Mendelssohn, and there is none which affords more legitimate opportunity

of display to the player, whether as regards technical dexterity or intellectual conception. There is also none which is more frequently selected by soloists, and it therefore offers peculiar facilities for comparing the styles of various players. Within the last ten or twelve years I have had the opportunity of hearing the work from Joachim, Wieniawski, Sivori, Viouxtemps, Sainton, Mme. Norman-Néruda and Mme. Camilla Urso, and a comparison of the various "readings" would be interesting, did space permit. It is, however, better to speak of Herr Wilhelmj absolutely rather than relatively. The first and most remarkable quality of his performance, and one which on Saturday seemed to strike everybody before he had played twenty bars, is his wonderful tone. I can say without hesitation that I never remember to have heard such mingled richness, fulness, and purity of tone, whether on the highest or lowest notes of the instrument, from any violinist. Great power, especially on the violin, is often accompanied with a certain amount of coarseness—one hears more or less the scraping of the bow on the string. But Wilhelmj's tone is, to use Mozart's expression, "as smooth as oil;" at times it seemed almost to remind one of the quality of a fine oboe or clarinet rather than of a violin. With this marvellous richness is combined the most unimpeachable accuracy of intonation. The performer's mastery of the fingerboard is equal to his control of the bow; while his phrasing is broad and masterly, and free from any trace of exaggeration or sentimentalism. His reading of Mendelssohn's Concerto differed in some important respects from that adopted by most of his distinguished contemporaries; the first and last movements were taken perceptibly slower than we are accustomed to hear them. It is by no means certain that this was a disadvantage; what was lost in brilliancy was undoubtedly gained in clearness, and the minuter details of the music were presented with a distinctness such as is not often heard. It is the fashion on the Continent to compare Wilhelmj with Joachim, some critics even ranking the former the higher of the two. It is impossible to pronounce a decided opinion after only one hearing; and, moreover, while these two great artists have much in common, they have also differences which make a comparison extremely difficult. As regards quality of tone, the palm must undoubtedly be given to Wilhelmj; in absolute mastery of the technique of the instrument, there is probably nothing to choose between the two; while they also closely resemble one another in perfect freedom from exaggeration, and the absence of what Germans so expressively call "Effekthascherei"—straining after effect. But whether Wilhelmj possesses in the same degree as Joachim that power which in the playing of the latter constitutes the greatest charm—the power of throwing himself so completely into the spirit of whatever he plays that one thinks not of the performer but solely of the music—is a question which can only be answered after repeated hearings. It is enough now to say that Herr Wilhelmj's first appearance was a brilliant and fully deserved success. In his two short solos later in the concert—arrangements by himself of an air by Bach and a nocturne by Chopin, he fully confirmed the impression he had already produced.

In addition to the appearance of Herr Wilhelmj, the concert of Saturday was interesting from containing in its programme a symphony by one of the first living English musicians. This was Sir W. Sterndale Bennett's symphony in G minor, which had only once previously, (on March 5, 1870) been given at the Crystal Palace. This work, the only published symphony of its author, was written for the concerts of the Philharmonic Society, where it was produced during the season of 1864. It at that time (like Schumann's "Overture, Scherzo and Finale") consisted of three movements only, but was subsequently completed by the addition of the charm-

ing Romanza which now precedes the final Rondo. Like all Bennett's compositions, it is characterised rather by melodious grace and exquisite finish than by grandeur or breadth of style. The first movement is throughout extremely pleasing; but the second and third are the gems of the work. The former is one of those quaint old minuets, in slow time, which are by modern composers almost always discarded in favour of the more brilliant scherzo. The delicate grace of the daintily-tripping principal theme reminds one of the old ballet-airs of the last century; and the trio, written for the brass instruments alone, is the more effective as these instruments, with the exception of two horns, have been entirely suppressed during the earlier part of the movement. The third movement, the Romanza already mentioned, is a very graceful "song without words" given to all the violas. It is but seldom that this valuable department of the orchestra has any opportunity for special display. Most composers use the viola merely to complete the harmony. Among the great masters Mendelssohn is almost the only one who seems to have appreciated the capabilities of the instrument. To quote but one example of many which will occur to those acquainted with his scores—the beautifully subdued and yet rich tone-colour of the accompaniment to the song "Lord God of Abraham," in *Elijah*, arises from the fact that the melody is almost entirely given to the violas, instead of (as usual) to the violins. In the present Romanza the effect of their employment is no less charming; and a word of special praise ought, in passing, to be given to the gentlemen who played those instruments on Saturday for the really admirable way in which they did justice to the music. The finale of the symphony is the least important portion, and, though full of pleasing matter, calls for no special comment. The performance of the entire work was worthy alike of the music, the band and the conductor.

The concert commenced with Cherubini's overture to *Les Deux Journées*, with respect to which it is necessary to make a protest which I have never before had to make regarding any performance at the Crystal Palace. Who on earth was responsible for those additional brass parts which were played on Saturday? Cherubini's score contains only three horns and a bass trombone. Beside these there were introduced two trumpets and alto and tenor trombone, the result being that in the *forte* passages the brass overpowered everything else, and the effect was simply distressing. Mr. Manns is such a conscientious conductor that it is impossible to conceive that he was responsible for the alteration; still it was an incomprehensible one. The concluding piece was Beethoven's great *Leonore* (No. 3) overture.

The vocalists were Mdle. Johanna Levier and Mr. Sims Reeves. The lady sang the air "Ach, ich fühl's," from the *Zauberflöte*, and two songs by Mendelssohn ("Frühlingslied," Op. 71, No. 2) and Schumann ("Der Nussbaum"), fully confirming the favourable impression produced by her on her previous appearance at the Albert Hall; while Mr. Sims Reeves gave the beautiful song "Refrain thy voice from weeping," from Sullivan's *Light of the World*, and Schubert's "Ave Maria," the latter a strange choice for a tenor!

This afternoon Beethoven's Mass in C will form the principal attraction, and Brahms's variations on a Theme by Haydn will also be repeated.

EBENEZER PROUT.

At the last Monday Popular Concert Mdle. Krebs was again the pianist. She selected as her solo Beethoven's Sonata in D, Op. 10, No. 3, and also played, with Mdme. Norman-Néruda, Mozart's beautiful, though somewhat old-fashioned Sonata in G for piano and violin, and, with the same lady and Signor Piatti, Chopin's piano trio in G minor—this last named work being produced on this occasion for the first time at these concerts. Like most of Chopin's larger works, this trio is inferior

to his nocturnes, mazurkas, and other pieces cast in smaller moulds. The very difficult and brilliant piano part was played to perfection by Mdle. Krebs, who seems equally at home in all styles. The quartet which opened the concert was Haydn's in G, Op. 54, No. 2, which was given with great effect by Mdme. Norman-Néruda, Messrs. Ries, Straus, and Piatti, the minuet being encored. Miss Antoinette Sterling was the vocalist.

THE Royal Albert Hall concerts were resumed on Thursday week with a grand orchestral performance. The special feature of the evening was the first appearance for several years of Herr Wilhelmj. Of this gentleman we have spoken above; and, as our reporter was unable to attend this concert, we must content ourselves with mentioning that the chief orchestral works produced were the "Pastoral" symphony, the overtures to *Guillaume Tell* and *St. John the Baptist*, and Wagner's "Kaisermarsch." On Tuesday evening *Israel in Egypt* was given. The next of these concerts is to take place this evening (Saturday) and will be a Popular Ballad night. Mdle. Levier, Miss Antoinette Sterling, Mr. Sims Reeves (who is to sing Blumenthal's "Message," and a serenade by Berthold Tours) and Mr. Whitney are the vocalists; and Herr Wilhelmj, who created so great an impression on his reappearance last Thursday week, is to play a Concertstück by Dr. Hiller, for the first time, and a Chaconne (for violin alone) by Bach. Part-songs and madrigals by the Part-Song Choir of the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, complete a very interesting programme. The next orchestral concert will take place on Tuesday, February 2, when several important orchestral pieces (notably Mendelssohn's Italian Symphony) will be performed. Herr Wilhelmj is to play a concerto by F. Hégar, for the first time, and his own arrangements of Wagner's "Albumblatt," and Chopin's "Notturmo." Mdle. Johanna Levier and Mr. Sims Reeves are to be the vocalists. The concert will be conducted, as usual, by Mr. Barnby. It is to be hoped that on this new system this excellent enterprise will receive the support which it well deserves.

MONDAY last being the Feast of the Conversion of St. Paul, a special musical service was given in the afternoon, in accordance with the precedent of the last few years in St. Paul's Cathedral. The choir was largely increased, and a full orchestra engaged. The anthem consisted of a large selection from Mendelssohn's *St. Paul*, commencing with the scene of the conversion, and comprising in all the latter half of the first part, and a considerable portion of the second part of the oratorio. Thanks to the joint efforts of the organist, Dr. Stainer, and the authorities of the Cathedral, the orchestra seems now to have become an established institution on festival occasions in St. Paul's.

A CORRESPONDENT from Glasgow informs us, *à propos* of the orchestral concerts at present in progress in that city, that last Monday there was to be a grand "Wagner" night, for which Dr. Bülow was engaged as solo pianist and conductor. The programme included Schumann's First Symphony, Beethoven's E flat Concerto, Liszt's Hungarian Fantasia, the overtures to *Euryanthe* and *Tannhäuser*, and Wagner's "Huldigungsmarsch" and "Kaisermarsch." The same programme, with the same band and conductor, is to be subsequently repeated at a concert of the Edinburgh Choral Union.

THE recent success of Handel's music in Paris is directing the attention of musicians in that city to the history of the art in this country, in which all his greatest works were produced. The last number of the *Revue et Gazette Musicale* contains the first of a series of articles by M. Octave Fouque, entitled "Les Précurseurs de Händel; Coup d'œil sur l'histoire générale de la musique en Angleterre du XVI^e au XVIII^e siècle."

THE committee for the erection of a monument to Auber in Paris have bought a site for that purpose in the cemetery of Père-la-Chaise, at the cost of 6,300 francs. The municipality was unable to present them with the ground, as they have no power to make such a concession except in favour of those who have rendered special services to the city of Paris.

THE *Neue Zeitschrift für Musik* states that both Gade and Brahms have promised large works for the next Birmingham Festival, which takes place in 1876.

According to the Bayreuth *Tagblatt*, the preparations for the representation of *Reinhold Wagner's* national piece, *The Ring of the Nibelungen*, are so far completed that the times of the rehearsals and the date of the festival itself have been fixed. It is announced that the first rehearsals for the vocal parts will be held on pianoforte accompaniments weekly in the week of next July, when the four main divisions of the works, viz., *Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung* will be taken separately and in succession. The same parts will be rehearsed early in August, while it is expected that the more difficult scenic representations will be sufficiently developed to admit of their being tested by the end of the month. The final complete rehearsals will not take place till June and July, 1876; and in accordance with the present programme the first definite public representations will be held in the first week of August 1876, in the following order: Sunday, at 4 p.m. the *Rheingold* will be given; Monday, *Die Walküre*; Tuesday, *Siegfried*; and Wednesday, *Götterdämmerung*. Each act is to be followed by a long interval, for the rest and refreshment of the audience and performers, the latter having pleasant gardens and covered-in summer-houses specially provided for them. The whole course of the representation is to be repeated in the latter week of August, beyond which the committee have not yet made known their plans.

THE *Kölnische Zeitung* announces that on March 17 next, the first part of Wagner's *Wallenstein* will be given at Cologne, under the direction of the Wagner Verein, who are at present busily engaged in completing the necessary preliminary arrangements.

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SATURDAY, FEBRUARY 6, 1875.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Recollections and Suggestions, 1813-1873.
By John Earl Russell. (London: Longmans & Co., 1875.)

(Second Notice.)

LORD RUSSELL had the good fortune to have travelled in Spain and visited the headquarters of the Duke of Wellington before he entered Parliament, and to begin his public life at a period when he was no longer likely to be affected by the fatal fallacy which had so deeply compromised the Whig party, and neutralised its just claims on popular support. The notion that Bonaparte was the "child and champion of the Revolution," and that the aggressions of the Empire were in some degree connected with, and justified by, the philanthropic ideas of the great European convulsion, however pardonable in France until the History of M. Lanfrey and the fall of the Vendôme Column, is one of the strongest instances how party feeling can maintain an erroneous impression once implanted in honest minds. And it may be that his recollection of the outburst of national independence at that moment may associate itself with the unqualified admiration with which he regards the Germany of to-day, and on which he believes the best hopes of Europe and the wisest policy of England to rest. It is thus that his views of foreign policy have been consistently far-seeing and liberal, and though, no doubt, he lectured foreign governments too much in a professorial tone, he kept himself above any such personal feeling as induced Lord Palmerston to find satisfaction in the fall of the Orleans dynasty, and to regard with comparative favour the rise of the Second Empire, until undeceived by the annexation of Nice and Savoy. It shows, indeed, his ardent confidence in the liberal future of Europe, that Lord Russell's reminiscences of the oppression of the Holy Alliance do not inspire him with any anxiety as to the result of the union of Germany, Austria, and Russia, "banded together in spirit, if not in form." The interesting, and to most of us novel fact, that before the war of 1870 Prussia had an understanding with Russia to use force, if necessary, to prevent Austria from rendering assistance to France, will increase, if it is possible to do so, the astonishment of the historian at the blindness of French diplomacy. And when Lord Russell expresses his trust that England will defend either Holland or Belgium against any unprovoked aggression, he hardly seems to take into account the magnitude of the forces which

she may have to encounter. It would have been expected from his general censure of Mr. Gladstone's conduct of foreign affairs that he would have spoken with reprobation of Lord Granville's revision of the Treaty respecting the Russian ports and the Black Sea; but his sense of the impolicy of inflicting that humiliation on Russia, which was shared by other statesmen and doubtfully approved by Lord Palmerston himself, has made him overlook the inopportunities of the demand, to us at the least uncourteous, and to France most cruel in the hour of her defencelessness and despair.

It is on the questions of the policy of England towards Ireland and of National Education that Lord Russell is most explicit in his suggestions. On both these grave matters he has a full right to speak, and even to teach, for they have been in his thoughts through his whole Parliamentary life, and have affected his political fortunes. Thus, though in his statement of either case there is nothing very new beyond the precision of the ideas and the epigrammatic turn of the expression, the very definite conclusions at which he has arrived have both an individual and general interest, and if the remedies he proposes seem impracticable to us, it does not at all follow that they do so to a statesman who has always looked on his superiority to circumstances as the chief pride of his career.

It must have been a day of justifiable satisfaction to the mind of Lord Russell when the Royal Assent was given to the disestablishment of the Irish Church. His imagination must have taken him back to the time when the most moderate reform of that institution had been regarded as a sacrilege, and when the proposal to transfer some of the revenue of the Church to general purposes of education was urged by himself, Lord Althorp, and Lord Durham, on the Cabinet of Lord Grey, and urged in vain;—to the time when his own increasing influence carried forward the principle of Appropriation, to the extrusion from the Government of Lord Ripon, Mr. Stanley, Sir James Graham, and the Duke of Richmond, the first of these maintaining

"that if the revenue of the Church in a particular parish was to be regulated by the number of the Protestant population in that parish, then the principle on which alone the Established Church existed was destroyed;"—

and so onwards to the later date when he overthrew the Government of Sir Robert Peel on the Appropriation Clause. Upon this subject there are two sentences in different parts of this volume which deserve consideration. The first is the expression of the belief that

"if this contest had been continued in every session for some forty years, it is probable that little progress would have been made, that parties would have been marshalled against each other every year, and that popular interest on the subject would have languished, and perhaps have perished."

Is this very inconclusive proposition intended as an argument, it may be excuse, for the coldness of the Liberal party on this question for so many years, and for its relegation from Parliamentary discussion after it had caused a change of Administration?

Perhaps the real result is to be found in the later passage where, after stating that—

"to have quietly removed the most odious and offensive emblem of the corruption and the intolerance of England, the target against which the arrows of Ireland's best archers were always aimed, without disorder, without riot, is a great feat in the history of any statesman;"

he adds:—

"The attempts to remedy this portentous injury without extinguishing the Church, to turn the curse into a blessing, were sure to prove, as Lord Althorp, Lord Durham, and I contended in Lord Grey's Cabinet they would be in 1833, stupendous failures."

How far Lord Russell can trust to the accuracy of those distant convictions it is not for us to say. It certainly does read strangely in the history of modern statesmanship to find that remedies assented to, and even proposed by, leading Ministers should by them have been believed to have been useless palliatives, disturbing the course of English administration, and leaving the just grievances of Ireland very much as they were.

But now that the work is done by other, and then opposing, hands, Lord Russell joins in the common disappointment that the turbulent ecclesiastical spirit of Ireland is as unappeased as ever; and that the Protestants, who looked on the Establishment as the main link of their connexion with England, are alienated, without any prospect of Catholic loyalty and content. He draws, indeed, attention to a fact hitherto singularly overlooked, that although the Hierarchy of the future is abolished, and ultimate religious equality secured, yet at the present time the Protestant Church retains all the appearance, and much of the reality, of dignity and wealth, and that it must take a considerable time for priests and people to realise the change in the position. And even when this has come to pass, Lord Russell very reasonably doubts whether the political evils incident on the entire dependence of the Catholic clergy on a poor and excitable population will not still continue to influence and embitter the popular mind; and he is driven to look back to the solution, so often proposed and so long rejected, of the endowment of the Catholic priesthood by the State. Now, he says, the funds are there, avowedly superfluous for the objects to which they have been applied. You speak of giving them to hospitals, to lunatic asylums, or other indifferent institutions: why not use them for the only purpose which can ensure religious satisfaction and national content?

Has Lord Russell, when he makes this suggestion, seriously considered why this has not been done long ago? It has never wanted proposers or advocates among the wisest of Englishmen. It was practicable at the time when Catholic Emancipation was granted, but it was too much for the Duke of Wellington, who said that the one great action was enough for him to undertake, and he could not afford to make it more difficult. It was possible for Sir Robert Peel, at the time that he confronted the angry Protestantism of the country on the question of Maynooth College, and could hardly have excited more violent and unreasoning opposition for a great than for a comparatively

small object of conciliation. It was, lastly, not only possible and practicable, but easy for Mr. Gladstone when in the progress of the Bill for disestablishing the Irish Church, the House of Lords in committee adopted the principle in the most effective and simplest form of securing glebes and houses to the Catholic priesthood. When such opportunities as these have been lost, what hope can Lord Russell himself entertain of the success of any proposal in this direction, by any Minister however powerful. It is no exaggeration to say that the English people in their present temper and thought would prefer a civil war.

The "Suggestions" on the subject of National Education would hardly be intelligible without the knowledge of the deep sense of the indefeasible rights of the religious conscience which has ever been to Lord Russell not only a political conviction, but an hereditary principle of action. In this view it is not surprising that he should sympathise with the scruples of the extreme Nonconformists, and he carries this feeling to the extent of being prepared to sacrifice the whole of Mr. Forster's scheme, rather than maintain the obnoxious provision. He entirely assimilates the grievance to that of the exaction of Church-rates from conscientious Dissenters, and places the demand for its relief on a level with the reclamation which was satisfied by the Act of 1868. On the other hand, he fully approves of Mr. Forster's principle to "supplement the existing education, and not build a new house from the beginning." "Indeed," he adds, "if such had been the attempt, the Government would have been guilty, not only of a large superfluity of grants and much waste, but of great ingratitude." He therefore regards the discharge of this disputed payment, either by a Parliamentary grant, or out of the existing funds of Church schools, as indispensable if the present scheme is to be continued. But the rough sketch which he gives of a plan of National Education really supersedes the whole system of school-rates altogether, and reverts to the Parliamentary grants which were the resource of former times. He would establish some six hundred free schools where the Bible should be daily read, to be maintained by payments from the Consolidated Fund, and he would subsidise sectarian schools, including the Roman Catholic, to the extent of half the yearly cost for ten years to schools built and founded before the year 1870, and of one-fourth of the yearly cost for five years to schools built and founded since that date—the whole to be under the direction of the Committee of Privy Council. The Revised Code should not be permitted or revived, and the teaching of geography and history, and the elementary parts of political economy, should be obligatory in the upper schools, and, in small districts, in the upper parts of the elementary schools. In such an arrangement as this, it is difficult to see where there is any place for any system of rating, which is the great innovation on our former practice, and which is believed to offer such substantial advantages. The main objections to Parliamentary grants for education were the continual discussions to which they gave rise, the uncertainties con-

tingent on the condition of the public revenue, the difficulties of the general application of any forms of education to the circumstances of different localities, and the want of that identification between local taxation and local interests which enables this country to bear cheerfully so large a weight of public expenditure for particular purposes. A National Education is now inaugurated and is spreading itself throughout the kingdom with a rapidity and facility which its warmest advocates could hardly have anticipated, and except for the partial clamour, which Lord Russell justifies, is gradually dissociating itself from our political and religious differences. Unless some unforeseen change occurs in public opinion there is far more probability that before long the slight anomaly which is contained in the Nonconformist objection will somehow be remedied, than that so great a work, the fruit of so much earnest zeal for the good of mankind, and so much disinterested endeavour, should be superseded or destroyed. Indeed the mind of the reader of this chapter cannot fail to be impressed by the conviction that here Lord Russell is speaking *ab extra*, without that real knowledge of the truth of the position of affairs which belongs to those who have mixed in the conflict of opinion and partaken of its hopes and fears. If he had done so, as no doubt he would have done had the discussion fallen within the range of his own political activity, there is little doubt that Mr. Forster would have found in him a resolute supporter, and might, perhaps, have derived from his mature judgment some counsel which might have anticipated and removed a difficulty that has now grown into such undue proportions.

Towards the conclusion of the volume Lord Russell reverts to the subject of Parliamentary Reform, and referring to the probability of a still further extension of the suffrage, invites the statesmen of the future to consider a project which certainly has been somewhat forgotten, namely:—

"The Government of the Commonwealth of England, Scotland and Ireland, and the dominions thereto belonging, as it was publicly declared at Westminster, December 16, 1853, at which time and place his Highness Oliver, Lord Protector of the Commonwealth, took a solemn oath for observing the same."

As this great document can hardly be well known to many of Lord Russell's readers, unless they have the good fortune to possess the facsimile printed for private circulation by the late Mr. MacCulloch in 1867, it would have been well if he had inserted it in his Appendix, and enabled them to judge of the value of his recommendation. With a good word for the Republic which, if it had continued, "John Milton and Algernon Sidney would have contributed to support, the one with his extensive learning, the other with his high spirit, and both by their lofty and unblemished characters," he utters a fervent and humble prayer for the maintenance of that hereditary monarchy, under which we enjoy "as large a scheme of popular freedom as any of the ancient Republics ever devised." It may, therefore, be assumed that it is to the portion alone of the Act that affects the popular representa-

tion that he desires to refer. If this plan should find favour with future reformers, we should have triennial parliaments, four hundred members for England and Wales, not more than thirty for Scotland, or for Ireland. Other peculiarities of the scheme are the large preponderance of County representation, the fewness of the towns returning two members—only twenty-two in the whole—no town in Wales returning members except Cardiff and Haverfordwest—and the appearance of the names of Leeds and Manchester, then in the commencement of their growth and importance, but not destined to acquire their fair rights till after the lapse of a hundred and seventy-nine years. We shall not, at any rate, revert to the exclusion of all "who do or shall profess the Roman Catholic religion," and there might be some difficulty in applying the test "that the persons who shall be elected to serve in Parliament shall be such (and no other than such) as are persons of known integrity, fearing God, and of good conversation." The County Franchise was given to "all and every person and persons seized or possessed to his own use of any estate real or personal to the value of two hundred pounds"—a tolerably high qualification when the difference in the value of money is considered, and not very susceptible of application to our times and circumstances.

Lord Russell's allusion to this interesting but somewhat obsolete effort at Reform of Parliament, therefore, may be attributed not to any very precise notion of the applicability of this incident in our constitutional history to modern times, but to that peculiar inclination, mainly personal, but not without relation to his Whig breeding and associations, to regard our political life as an historic whole, dependent upon great continuous principles, and little moved by special circumstances or individual men. It is thus that the politicians of our day have heard his frequent allusion to Magna Charta and the Bill of Rights with something of irreverent amusement, and have hardly done justice to that admirable harmony of thought and feeling which has given so much completeness and integrity to his life. It is with this impression that every Englishman will close this volume, and welcome it, not only as a valuable accession to our public annals, but as a testimony of the lofty aims and honest purpose that are compatible with strong party feelings and aristocratic impressions in such a nature as Lord Russell's, and under the happy conditions of the society in which his lot has been cast.

HOUGHTON.

The Life and Letters of Rowland Williams, D.D.; with Extracts from his Note Book. Edited by his Wife. In Two Volumes. (London: Henry S. King & Co., 1874.)

DR. ROWLAND WILLIAMS, in spite of some failings, was a remarkable man, and since his name must figure in every history of the Anglican Church, and his book on Hinduism and Christianity may possibly, in time, obtain some influence, which, however, is rarely achieved by prize works, it is the duty of those contemporaries who knew him best to take care that he occupies his proper place

in the English, or rather in the Welsh Wal-halla.

Attention, therefore, is requested to the following anecdotes, neither of which will be found in the two handsome volumes before us.

Just a quarter of a century ago, a tall thoroughbred stallion, rather wayworn, but still disposed to be vicious, bore a jack-booted rider to the door of a Vicarage in a Midland county. In front of his house the master himself happened to be standing, and to him the horseman, with a smile on his lips and a frown on his brow, thus spoke: "I have ridden across the country from Cambridge, can you put me up till Monday?" "Certainly, if you, who always carry sermons in your head, will preach for me to-morrow." "Excuse me," was the reply, "I prefer to listen to you."

Accordingly two sermons were preached, and the volunteered verdict was as follows: "Humph, I heard you imperfectly in the morning, but what I did hear struck me as very commonplace. As for the afternoon, you sent me to sleep at once." The rider on the vicious stallion was Dr. Rowland Williams; the part of preacher and host was enacted by the writer of these lines.

Another story is even more characteristic. Near the first turnpike on the road from Cambridge to Madingley there is, or was in the year 1838, a deep but dry ditch. At this point, in the course of their constitutional, two scholars of King's arrived one day. The shorter of the friends had been talking during the walk, while the other remained silent. Not to make any mystery, the speaker was Rowland Williams; the other, as poor Spankie of Eton used to say, was a man of no note. The subject was the Apocalypse. Is the Pope Antichrist? This, according to Rowland Williams, was absurd, for—but the reasons need not be given. In this view his silent friend acquiesced, and there was nothing more to be said on that side of the question. So Rowland Williams took up the opposite side, and with much learning proved that the Pope was Antichrist; and Rome Babylon. The silent Umbra looked a little surprised, but again he acquiesced. Instead of being flattered by this double submission, the controversialist shoved his companion into the ditch and walked home alone. These stories, it is to be hoped will throw some light upon the incidents which caused the late Vicar of Chalke to become known to the world. Of course, we refer to the part which he took in the publication of *Essays and Reviews*, of which book he was at one time supposed to have been the instigator and editor. It seems now that this distinction belongs to Mr. Wilson; but Dr. Williams did beat up for recruits, having succeeded, as he tells us, in securing the brother of the Bishop of Carlisle; and having failed, as the present writer happens to know, in his application to Dr. Badham. It was partly owing to these rumours, but chiefly to the peculiarities of his style (which, by the bye, are kept out of sight in the Memoir), that the Review on Bunsen gave more offence than all the rest of the matter put together. One hardly dares to say that Rowland Williams intended to produce this effect, but he certainly regarded it with feelings more akin

to satisfaction than to regret; for he knew that there are two ways of getting a hearing—the one is to be striking, and the other is to be struck. But, granting this, it may be asked how could a man—who, with such rare ability, had pointed out the superiority of the Gospel morality over the purest specimens of Hindoo theology—pour such a teasing fire into the Christian flank? The truth is that, while the discipline of Long Chamber had been wholesome, Roland Williams in after life had not been so fortunate in his surroundings. At the Junior Comby, and in the Combination Room of King's, there had been few companions of any sort and still fewer equals, which state of things, acting upon a temperament essentially Welsh, spoiled him (as has been seen) for peaceful companionship with weak people, even when they were disposed to be subservient. Then his residence at lonely Lampeter, and afterwards among the rustic Ritualistic Rectors of South Wilts, who knew nothing of Goronva Camlan, or of the famous Muir essay, tried his patience beyond endurance. To be surrounded by men who regarded themselves as parochial Popes, and who spoke of their Bible as though it had come down from heaven, printed by Spottiswoode, and bound in calf, became so intolerable that he was resolved to land them in a ditch, although, when there, they might be on the top of himself. And he was the less unwilling to give the impatient shove, because he had always felt a firm conviction that the ideal Church, the true House of God, would look more solid, when the shoring up of stupid people, which he calls (v. ii. p. 93) "forged texts, spurious creeds, and misunderstandings of orthodox bunglers," had been swept away. But while the Doctor meant to revenge himself, like another Juvenal, on these prosperous twaddlers, who had made him listen while they would not listen to him, and determined to do this at all hazards, he was by no means unaware of the great hazards which he had to run. Convinced then that he would madden both High Church and Low Church, and knowing that he had no party of his own, not even the Stanleyites, to back him, he deemed it prudent to advance by sap and mine and zigzag; in other words, with a free use of the innuendo, and the "as it were," and above all, with Bunsen before him, to play the part of a cowlifter, and thus to obviate the upsetting of the train. It was through these loop-holes and back doors, made familiar to him by a long indulgence in paradoxes, that the Vicar of Chalke escaped when brought to book by the Supreme Court of Appeal. But it was this policy of evasion which caused the seven Peers present at the hearing to withhold from Dr. Williams that admiration which had been roused by the saddened frankness of Mr. Wilson, who, like Dr. Williams, pleaded his own cause. It is true that the Lords appreciated the abundant learning, the astute ingenuity, and the indomitable pertinacity which the great Welshman exhibited; and possibly they reflected that he, who was then pleading before them for leave to retain a petty Vicarage, might have sat among them as a Bishop, if only he had been content to offer a little incense to those

exacting Potentates of Ecclesiastical England, "Parama" (vol. i. p. 304) "Humbdrum," and "Iswara" "Humbug" (vol. i. p. 304). They were, however, disposed on the whole to think that Dr. Williams ought to have been a Doctor without the prefix of Reverend; in other words, that he should have adopted the profession of a Proctor. And this work would have been congenial, if only there had been enough of it, which seems probable now. A Simeonite to be defended one day, a Mackonochie the next, and after that a Colenso. What could have been more agreeable to his versatile and eminently eclectic spirit? And then to think of attacking each of them in turn, by way of a change. How few of us know what our work in life should be; how rarely do we set ourselves the tasks which would suit us!

An abstract of the verdict which reversed that of the Arches, will be found at p. 149 vol. ii., and it is well worth reading. Dr. Williams, it seems, was not pleased with the word "unseemly," applied by Lord Westbury in reference to part of the Review; but he would have been still less pleased by an extra-judicial sentence which one of his judges is said to have passed upon him. It was as follows, and is attributed to Lord Kingsdown—"Do you want to know my opinion of Dr. Williams? Well: he has enormous brains, but he is a singularly little man."

Dr. Williams, however, was by no means a little man, except in stature. Indeed, intellectually speaking, he looks like a giant in comparison with the Dignitaries whom he demoralised in letters which are models of clearness and vigour. By the side of the great Bishop of St. David's the case is altered. It is clear, however, that the Bishop had a considerable respect for the Vice-Principal of Lampeter; and one of the most curious passages in the Memoirs is the description of a visit made by Dr. Williams to Abergwili Palace, on which occasion the two sat opposite, and eyed each other from time to time over the books which they pretended to be reading. The tour on foot is also admirably described. In the course of these walks he gave a refractory Piedmontese a sight of his pistol, and, denying that he was an Englishman, which was always a point of honour with Goronva Camlan, he was supposed by the Italians to be a German, and consequently incarcerated. He appears, however, to have lost nothing on the occasion except a tooth, which the Doctor of the prison of Isella extracted for him. Some people might think that if Rowland Williams had had more of his teeth drawn in the course of his life he would have been a better man. And this may be true. But a good man he undoubtedly was, and a tender-hearted man also. It is impossible for any one not to feel this as he reads the diary, the letters, or still more the prayers which were composed by him in great numbers throughout his life. Very touching, too, is the lament over his father, who had prospered greatly in the Church of Wales.

The keening over Llew, or Lion, a huge ferocious dog which he inherited from his father, is also very characteristic. But to appreciate its merits the whole story must

be told, of which we can only give part. Coming, as the big mongrel did, from the dear old home, the Rectory of Ysceviog, the brute was to be cherished at Lampeter, was to share the Vice-Principal's room and board, being his one ewe-lamb, at least until that peerless wife, whom he had met by chance at Heidelberg, should take the favourite's place. So man disposed, but the result was otherwise. On the first day Llew did not wait to be helped to his dinner, but he helped himself, taking for his share the whole leg of mutton. Now Rowland Williams was not the man to be treated in this way either by a Bishop of Salisbury or by a cur, however big. So he did battle at once, and thus scored another escape from death, in addition to many, the series of which had begun even in infancy, when a Welsh Sangrado bled him habitually to cure debility! However, if the dog did not kill his master, neither did his master kill him, poor Llew being reserved for a worse fate.

There is one fault to be found with the book over and above the misprints, which are frequent and annoying. This is the substitution of the dash (—) for proper names. Of course this must be done sometimes, but it need not be done as a rule, and apparently for no better reason than an inability on the part of the authoress or printer to make them out. But good as the book is, on the whole, the photograph of Dr. Williams, which it contains, is the best part. A truer likeness never was produced.

R. W. ESSINGTON.

Voltaire et la Société Française au XVIII. Siècle. Voltaire et J. J. Rousseau. Par Gustave Desnoiresterres. (Paris: Didier, 1874.)

M. DESNOIRESTERRES publishes this year the sixth volume of his long-sustained and exhaustive history of Voltaire. Again he reaches throughout that uniform degree of unusual and useful merit which the skilful execution of the earlier numbers of his series has prepared us always to expect from him. We have before called attention in these pages (Aug. 15, 1872) to the eminent degree in which M. Desnoiresterres possesses all those qualities which go to the making of an excellent biographer. He writes with ease and good breeding; he selects with superior intelligence from the vast mass of materials which lie at his disposal; he handles his matter with just judgment and discretion; and although he zealously explores every source of information, he keeps in place and order the varied crowd of details with able generalship, so that the reader, always interested, is never wearied or oppressed. There is yet another point especially worthy of notice, and that is the attitude of what may be called friendly impartiality which M. Desnoiresterres maintains towards his subject. He is perfectly honest, yet never unkind. He does not shrink from telling us clearly the ignoble facts of the famous quarrel with the President des Brosses (chap. iii.) about fourteen loads of wood which Voltaire had most certainly burnt, and for which he obstinately refused to pay, but at the same time he lets us see how this apparently niggardly ob-

stinacy had its source in springs which nourished some of the larger and more splendid virtues which distinguished his hero. We are made to feel that a connexion exists between the wrong-headed, fiery persistency which he sometimes showed in resenting a fancied wrong done to himself, and the noble tenacity of purpose and singleness of conviction which he displayed in his unselfish endeavours to right the wrongs of others. In the same spirit of fair dealing M. Desnoiresterres treats of Voltaire's attitude and action in religious matters. He never permits the special shade of his own sentiment on these subjects to betray him into an illiberal estimate. Though he clearly indicates his own distaste for the flippant blasphemies by which Voltaire and his *frères* constantly outraged the bounds of good judgment and good feeling, he does not emphasize it unnecessarily, but accounts these offences rather (as in truth they were) weapons hateful in themselves, the use of which was well nigh justified by the desperate nature of the situation in which they found themselves.

The volume before us opens with the advent of Mdlle. Corneille at Ferney, an episode in Voltaire's life which should ever be held in honourable memory. In this adoption of an unknown girl, whose only claim to his notice was her descent from a brother of the great Corneille, Voltaire gave evidence of the most uncalculating generosity. The varied obligations entailed by the due support of the burden which he had thus taken upon himself he fulfilled with unselfish and faithful zeal. For the course of her education, and finally for her suitable establishment, the most discreet provisions were made; nothing was omitted, nothing was forgotten which the care of a wise and affectionate father could have supplied. To the arrival of Mdlle. Corneille succeeds the affair of the curé of Moens, and here again we have (as M. Desnoiresterres happily says) the Voltaire "des bons jours." The curé of Moens was an excellent priest, who, disturbed by the news of the presence of three younger men in the house of a favourite female parishioner, and desirous of preventing the possibility of scandal, armed a troop of honest peasants with bludgeons, and, thus accompanied, set upon the three youths and successfully accomplished the feat of beating them within an inch of their lives. In order to make sure that the party were quite incapable of further mischief, the affair was concluded by trampling on their stomachs, after which they were left with the parting injunction, "to die like Huguenots"—i. e., without the sacraments. The relations of the youths were too frightened to resent the injury. Voltaire constituted himself their champion, and declared his intention of procuring for M. le Curé an "emploi dans les galères." But the clergy came to the rescue with the Bishop of Annecy at their head (the bishop, indeed, was of opinion that the curé had been guilty only of a somewhat ill-considered zeal), and so obstinate a defence was made that Voltaire was reluctantly obliged to relinquish his hope of rewarding the curé according to his deserts, and to rest contented with an award of "quinze cent livres, sans détrimen, bien

entendu, de tous les frais." In the second chapter Rousseau comes upon the scene. Julie, after having turned the heads of all Paris, arrives at Ferney. Voltaire, already recklessly insulted by Rousseau, attacked his famous romance in four letters, the first of which bore the name of the Marquis de Ximenes; but this deceived no one as to the true author, and the breach which was soon to end in total rupture now grew wider and wider.

Mr. Morley, in his chapter on Voltaire at Ferney (p. 327), has shown a force of true insight in stating the causes which made the quarrel between these two men inevitable. He seizes the essential nature of the antagonism which slowly developed itself, and which had its origin, not in accidents of popular rivalry, but in the very quality of their respective genius and character. It is a remarkable testimony to the justness of Mr. Morley's judgment that M. Desnoiresterres (who works on quite another line and method) furnishes us as he groups his facts with precisely the illustrations suitable to the different stages of Mr. Morley's argument. Rousseau, as Mr. Morley tells us, thought, or rather felt, with passionate sentiment about the wrongs and misery of suffering men and women, while Voltaire's single object was to reinstate the understanding in its full rights, to emancipate thought. He never contemplated a social revolution, and M. Desnoiresterres (p. 238) remarks, in commenting a letter written by him to D'Alembert in 1757:—

"Voltaire, qui n'aspire qu'à l'affranchissement du genre humain, mais qui ne suppose point que l'on puisse se passer de laquais, exclut, comme on le voit, la canaille de sa république. La vérité n'est pas faite pour les classes inférieures qui peuvent aller à la messe et au prêche, même au grand avantage de leurs maîtres."

Voltaire, indeed, was, on the whole, eminently successful; as M. Thiers has said, "on pardonne volontiers à un ordre de choses dans laquelle on a trouvé place." This success in itself was an eyesore to Rousseau. As long as he himself was obscure, as long as he was unambitious of literary distinction, he could give himself up without afterthought to the sentiments of pleasure and admiration with which certain works of Voltaire inspired him. When, however, he too became famous, the irritable vanity which coated the natural moroseness of his temperament was aroused, and Voltaire was hated as a rival (Desnoiresterres, p. 83)—a rival who was enjoying in his native town the place which of right was his, and from which he was virtually excluded. In 1756 Voltaire's poem on "Le Désastre de Lisbonne" appeared, and a Genevan pastor applied to Rousseau as the champion best fitted to refute the theory which it contained, and which was of so flagrantly impious a nature. Rousseau thus called into the arena warmed to the fight, and closed the letter which he addressed to Voltaire on this occasion with an open declaration of his hate. After this the obligations of friendship no longer existed, and when the *Nouvelle Héloïse* appeared Voltaire spoke his mind frankly, but he does not seem to have gone beyond the limits of his real convictions. "The very language of

Rousseau," says Mr. Morley, "was to Voltaire as an unknown tongue, for it was the language of reason clothing the births of passionate sensation." Rousseau's powerful dialectic can perhaps scarcely be called the language of reason, though sometimes, as in the *Lettres écrites de la Montagne* it almost wears its semblance. To the positive, reasonable turn of Voltaire's genius, the morbid sentiment and unhealthy exaggerations of Rousseau were additional causes of offence. Yet, despite his antipathy, no sooner did the persecution of Rousseau commence, than Voltaire opened his doors to one whom he had never ceased to regret as an able soldier deserted from the good cause. This has been by Rousseau himself strenuously denied, but the documents brought forward by M. Desnoiresterres, and the arguments with which he accompanies them, place the fact beyond doubt, and it is clear that Voltaire was equally zealous and sincere in making the offer.

The terrible dramas of Calas, Sirven, and De la Barre close the present volume. Space forbids us to enter into the melancholy details which are in each case recounted by M. Desnoiresterres with a scrupulous fidelity to facts, a fidelity which admits of no concealments or omissions. Such circumstances as might tell against the innocence of the victims are set before us with unshrinking precision. The materials on which the statement of the case of Calas is founded are gathered in the main from M. Athanase Coquerel's judicious history of the proceedings, a work to which M. Desnoiresterres pays a just tribute of praise, warmly acknowledging the services which the author has rendered. The task of collecting and sifting the evidence has been thoroughly performed, and throughout the enquiry has been conducted in a judicial tone and moderate temper, even when the reader might have expected and excused a violent outburst of indignation. That Calas was a victim as absolutely innocent as Sirven no one now should doubt. Yet quite recently there have been those who have undertaken the hopeless task of rehabilitating the tribunal which sacrificed him to the mad fury of popular prejudice. The work of M. Coquerel is, however, the only one which takes into account the totality of the evidence, all other authors having been content with documents derived exclusively from one source, and having neglected those to be found in the national archives. Thus M. Charles Barthélemy, though writing four years after M. Coquerel (of the very existence of whose book he appears to be ignorant), relies wholly on the reports of the trial at Toulouse, and passes over in silence the evidence furnished by the enquiry at Paris. The conduct of Voltaire in these affairs was nobly great. When all the world, terrified by the risk of incurring useless odium, rested in shuddering silence, Voltaire spoke. With self-sacrificing devotion he put aside the occupations which were dear to him. Night and day for seven years he never relaxed his efforts until he had aroused the popular conscience, and backed by a public opinion which he had himself created, wrested from a jealous and unwilling authority tardy sympathy and succour for the innocent, and the condemna-

tion of the unjust judge. Other episodes in these pages place "le bonhomme Voltaire" before us in the same light. Not once only does he come bringing deliverance to some member of the faithful company of martyrs sent to the galleys "pour avoir prié Dieu en mauvais Français;" and the irrefragable contemporary testimony which M. Desnoiresterres has wisely placed before us is sufficient to convince the most prejudiced of his perfect disinterestedness, of the perfect purity of his humane enthusiasm.

The volume closes with the year 1756. When the entire work is completed we shall have in our hands not only a complete collection of all the information concerning Voltaire which can possibly be desired by those who do not wish to be at the pains of investigating original sources; but we shall find in M. Desnoiresterres' biography the indispensable book of reference for those who may be engaged in independent study of the same subject. E. F. S. PATISON.

Historic and Monumental Rome. A Handbook for the Students of Classical and Christian Antiquity in the Italian Capital. By Charles Isidore Hemans. (London: Williams & Norgate, 1874.)

MR. HEMANS, who is so well known for his writings on mediæval and sacred art in Italy, published in 1865, at Florence, *The Story of Monuments in Rome and its Environs*. The aspects of the subject have so much changed, and its field has been so much enlarged of late years, owing to the progress of the excavations and the amount of recent researches devoted to Roman antiquities, that the author has entirely rewritten his former work, for the English public. His long residence at Rome, and his love for the subject, have given him peculiar advantages, and he largely shares in the fascination which the Eternal City seems to exercise on the North. Ampère admirably expresses the feeling in his *Histoire Romaine à Rome*, but it cannot be more strongly depicted than it was long ago by the Gaulish poet Rutilius, a poet of the fifth century, who adhered to paganism, and who expresses, when obliged to quit the charmed scene and return to the cold North, the sorrow of an exile blent with enthusiasm for the Imperial City, her temples, theatres, aqueducts, and all the sunlit splendours of her seven hills, which he was leaving for ever. No critical enquiries can deprive the ruins of Rome of their charm, though we no longer (with Petrarch) mistake a pyramid tomb like that of Cestius for that of Romulus, or the enormous arcades near the Forum for the Temple of Peace founded by Vespasian; and though modern writers have analysed to its depths that Christian mythology which is, in fact, the contemplation of theological subjects and saintly examples by the popular mind in a devout but little educated age. Rather it might seem that modern enquiry has given a larger interest to archaeology, and invested it with a more deeply-felt reverence; while the researches in the catacombs and other primitive Christian monuments have brought to light far more which confirms and accords with truths embraced by all Christians, than any elements

proper to the region of controversy, or capable of being used for refutation or attack.

In his first chapter, therefore, Mr. Hemans rightly gives us an account of the "literature illustrative of Rome;" and in the second, of "the sources of early Roman history." The scepticism as to Romulus and his successors is not of modern growth. Plutarch, who was long resident in Rome, and certainly not inclined to disbelief, distinctly asserts that Roman history had been corrupted, and its earliest documents destroyed. In his life of Numa, too, he says expressly, "a writer named Clodius" (perhaps Claudius Quadrigarius), "in a book of his entitled *Strictures on Chronology*, avers that the ancient registers of Rome were lost when the city was sacked by the Gauls; and that those which are now extant were counterfeited, to flatter and serve the humour of some men, who wished to have themselves derived from some ancient and noble lineage, though in reality with no claim to it." Tradition, as summed up by Livy, Dionysius, and Plutarch, is in favour of this view, and Mommsen has done much to prove it independently.

The following chapters Mr. Hemans devotes to a series of walks among the ruins, on the Northern Hills, the Palatine, the Forum, the Capitol; then turns his steps to the Colosseum and the Catacombs; afterwards considers the main classes of buildings separately—mausolea, arches, theatres, aqueducts, temples, churches; concluding all with some account of recent discoveries, especially as regards the walls of Rome. While pointing out the services of several of the great popes in preserving the ruins of antiquity, our author has to lament over much which others have done in the way of destruction. Honorius I. stripped the gilt bronze tiles off Hadrian's Temple of Venus and Rome for the adornment of St. Peter's Basilica. Sixtus IV. did even worse, for he took down some beautiful arches to convert the stone into cannon balls! Sixtus V. destroyed the splendid Septizonium of Severus, that its marbles and columns might adorn his own buildings. Paul III. ruined the *Thermae* of Antoninus. It was long before the general opinion of Europe made itself felt in the Vatican. But Mr. Hemans also describes at length the efforts and liberality of the later popes for the preservation of the classical monuments, and does every justice to their policy. We have read the book with great interest, and trust the author will be enabled to communicate to us the results of the excavations now so rapidly progressing, in a third edition of his entertaining and instructive work. The science of archaeology is founded on a deep interest in the history and the works of man, and in Rome every epoch is represented, from the Stone age to that in which we live.

C. W. BOASE.

Shakespeare's Centurie of Prayse. Being Materials for a History of Opinion on Shakespeare and his Works, culled from Writers of the First Century after his Rise. By C. M. Ingleby, D.C.L. (London: Trübner & Co., 1875.)

DR. INGLEBY'S very careful compilation is meant to include almost all the passages

alluding to Shakspeare which occur in books or writings between 1592 and 1693. Similar collections have been projected before, notably by the late Mr. Bolton Corney, but have never been completed. The series of Shakspeare Allusion-books which Dr. Ingleby is publishing for the New Shakspeare Society is nearly the same in design as the present work, the difference being that the series professes to give the whole or an integral portion of the books, while the *Centurie of Prayse* gives only the passages in which the allusions occur. Dr. Ingleby, in a modest preface, states the difficulty of his task, and the unlikelihood that the first attempt to attain completeness should be entirely successful. Indeed, when the whole literature of a hundred years has to be searched, it is hard to see when the collection can be pronounced complete: there may lurk so many allusions which want an Oedipus to unriddle; so many obscure passages may have been wrongly tacked on to Shakspeare; and so many rare books or manuscripts may still be extant which have not been read by any one sufficiently on the look-out for such passages. There is one whole class of allusions which Dr. Ingleby hardly knows whether to acknowledge or ignore—the imitations or quotations from Shakspeare which occur in such multitudes in succeeding dramatists. A few such passages are printed in their proper places; one or two more are found among the “supplementary extracts;” and a postscript adds a few more, as “a very small contribution” towards “tracing the influence of Shakspeare’s works on his successors of the seventeenth century.”

In the classes of extracts where Dr. Ingleby approaches nearest to completeness there are some notable omissions. For instance, although he quotes (p. 45) from the Third Report of the Historical Manuscripts Commission, p. 148, Cope’s letter to Lord Cranborne about Burbage and *Love’s Labour Lost*, yet he misses the very curious postscript from a letter of Lady Southampton to her husband, on the same page of the same Report, which seems to refer to Shakspeare under the name of Falstaff:—“All the nues I can send you that I think will make you mery is that I reade in a letter from London that Sir John Falstaf is by his Mrs. Dame Pintpot made father of a godly milers thum, a boye thats all heade and veri litel body; but this is a secret.” That Shakspeare was sometimes called by the name of his favourite character is evident from a letter, apparently of the first decade of the seventeenth century, in the *Collection of Letters made by Sir Tobie Matthews*, p. 100:—“I must tell you, I never dealt so freely with you in anie; and (as that excellent author Sir John Falstaff says) what for your business, news, device, foolery, and liberty, ‘I never dealt better since I was a man.’” It would be interesting to know what Lady Southampton meant when she made Mrs. Pintpot Falstaff’s Thalia; whether she likens him to Ben Jonson, inspired by pottles of sack and canary; or whether Pintpot is only the surname of Quickly, and hints at the “post-haste” rate of the poet’s pen. The description of the product, “all head and very little body,” shows possibly that even Shakspeare might sometimes be con-

cerned in a “displeasing play,” or, at any rate, in one where the dramatic interest was outweighed by some extrinsic relation; and the conclusion, “this is a secret,” may show that he sometimes wrote for private theatricals, and perhaps explains how *Troilus and Cressida*, in 1609, had been “never stal’d with the stage, never clapper-claw’d with the palms of the vulgar,” though evidently written, in great part, long before.

A third document that should come into Dr. Ingleby’s next edition is a letter from Sir Charles Percy to Mr. Carlington (Carlton?), of Dec. 27 [1601] (Record Office, Domestic, Eliz., of that date). Sir Charles had accompanied the Earls of Essex and Southampton into Ireland, and was now returned to his manor of Dumbleton, in Gloucestershire:—“Mr. Carlington, I am here so pestered with country business, that I shall not be able as yet to come to London; if I stay here long in this fashion, I think at my return you will find me so dull that I shall be taken for Justice Silence or Justice Shallow. Wherefore I am to intreat you that you will take pity of me, and, as occurrences shall serve, to send me such news from time to time as shall happen; the knowledge of the which, though perhaps they will not exempt me from the opinion of a Justice Shallow at London, yet, I will assure you, they will make me pass for a very sufficient gentleman in Gloucestershire.” Can Sir Charles have been the object of any occult chaffing when Falstaff enquires “What said Master Dombledon about the satin for my short cloak and my slops?” (2 *Henry IV.* i. 2. 32.)

These omissions are involuntary on the part of Dr. Ingleby. There are others purposely made, because he judges the allusions to be irrelevant (see the “list of exclusions,” p. 358). Perhaps it is a pity not to leave readers to form their own conclusions upon Nash’s Epistle, prefixed to Greene’s *Menaphon*, or his *Anatomy of Absurdity*, or Spenser’s *Tears of the Muses*, especially when we have Harvey’s letter of September 1592, noted as doubtful by Dr. Ingleby, and proved by me to be irrelevant in the *ACADEMY* of October 17, 1874, and Ben Jonson’s forewords to *Sejanus*, where he notices the “second pen” which had a good share in its composition. This second pen has been shown by Dr. Brinsley Nicholson to be, not Shakspeare, but an obscure poet named Samuel Sheppard. Dr. Ingleby not only supposes Shakspeare’s to have been the second pen, but on this error builds a further hypothesis that Shakspeare helped Jonson in earlier works. “We apprehend that it would not be difficult to extract from some of Ben Jonson’s earlier plays the lines contributed by ‘so happy a genius’ as Shakspeare.” And he proceeds to quote a “transcendently majestic passage on poetry,” spoken by Lorenzo junior in the last scene of *Every Man in his Humour* (1601). This passage is in its construction, in its words, and its phraseology thoroughly characteristic of Jonson; in it he poses himself as the virtuous censor and critical poet, whom he names sometimes Crites, sometimes Macilente, sometimes Lorenzo, sometimes Horace, but who, as Dekker points out, is always Jonson.

Dr. Ingleby might have strengthened his proof of the relevancy of the extracts from Willobie’s *Avisa* (pp. 14–16), by comparing them with the poem (No. xix.) in the “*Pas-sionate Pilgrim*,” which begins, “When as thine eye hath chose the dame.” The subject and metre are the same; and the treatment is so similar that stanzas of the two poems might be interchanged without any manifest repugnancy.

The use of this collection of allusions and references is to enable us to trace the history of the appreciation of Shakspeare. Emerson in his *English Traits* paradoxically tells us:—

“The unique fact in literary history, the unsurprised reception of Shakspeare—the reception proved by his making his fortune, and the apathy proved by the absence of all contemporary panegyric—seems to demonstrate an elevation in the mind of the people. Judge of the splendour of a nation by the insignificance of great individuals in it.”

This might be good argument if all the other great poets equally lacked contemporary panegyric. The age was well aware that poets were living amid it, and it proceeded to adjudge the sceptre and crown to those it thought worthiest. It enthroned Spenser, or Marlowe, or Ben Jonson, or Daniel, or Drayton in the seat of honour. These greater poets, who bandy about each other’s names, or address one another pastorally, never mention Shakspeare, or address him. We do not find him named during his life by the great lights of literature, but only by its obscurer votaries. His name does not occur (except after his death) in the writings of Jonson, or Donne, or Drayton, or Daniel, or Chapman, or Marston, or Dekker, or Heywood, or Monday, or Beaumont, or Fletcher, or Massinger, or Webster, or any other of the greater writers of the day—only in some who are scarcely known but by their mention of him—Meres, or Barnefield, or the author of the *Return from Parnassus*. Emerson, as Dr. Ingleby’s book proves, was much more right in a previous criticism:—

“Our poet’s mask was impenetrable. You cannot see the mountain near. It took a century to make it suspected; and not until two centuries had passed after his death did any criticism which we think adequate begin to appear.”

To know the earlier criticism Dr. Ingleby’s book is indispensable. R. SIMPSON.

SIMPSON’S LEWIS THE PIOUS.

Jahrbücher der Deutschen Geschichte. Jahrbücher des fränkischen Reichs unter Ludwig dem Frommen. Von Bernhard Simson. Band I. (814–830). Herausgegeben durch die Historische Commission bei der Königlich Bayrischen Academie der Wissenschaften. (Leipzig, 1874.)

THIS magnificent collection of the *Annals of German History* originated with Leopold Ranke. It is now some forty years ago that the father of critical history in Germany was surrounded by a band of thoughtful and energetic young men, among whom were G. Waitz, W. Giesebrecht, S. Hirsch, and R. Köpke. He watched their progress with interest, and, after testing their powers by means of the exercises upon which he set them to work, he conceived

the idea of employing his best pupils in a common work upon the national history of their country. A theme was chosen in the grand epoch of the Saxon Emperors, in which the various races of Germany were more united than at any other time, and in which the Empire was most closely connected with Italy. As so many writers were to be employed, it was impossible to look forward to a regular historical narrative from 918 to 1024, and it was thought better that their attention should be turned to a critical investigation into the original authorities, in order that light might be thrown on the dark places of the history. The original materials would then be reproduced in the form of a chronicle, without any attempt to work them up into a connected whole, or to compose an historical narrative in the modern fashion. Each reign was then assigned to a separate editor, except that on account of its extreme length, that of Otto the Great was divided between two. The work of each was to be submitted to the inspection and criticism of all the rest, and as all were able to count upon the final judgment of the institutor of the enterprise, they entered upon their task in the full confidence of producing a monumental work which would last for ever. In this way the reign of Henry I. was treated by Waitz; of Otto I. by Köpke and Dönniges; of Otto II. by Giesebrecht; of Otto III. by Wilmanns.

In 1858, by the munificence of Maximilian II. of Bavaria, the Historical Commission of the Bavarian Academy of Sciences was founded and richly endowed for a long series of years. Leopold Ranke, who had been named President of the Commission, led its first deliberations into the track of his earlier designs. As the Commission had larger sums of money than Ranke had been able to dispose of at Berlin, and as historical knowledge had been vastly extended in the interval, he was able to improve upon his first plan. It was determined that the *Annals of German History* should begin with the commencement of the Carolingian Empire, and should reach to the end of the fourteenth century, though the hope was not abandoned of continuing the series to later times. The works already completed on the Saxon Emperors were to be submitted to a thorough revision.

The work thus commenced has been actively prosecuted, and a considerable portion has been completed. Bonnell has treated of the origin of the Carolingian Dynasty; Oelsner of the life of Pippin after his accession to the royal dignity; Abel, unfortunately snatched away from his labours by an early death, of the early years of Charles the Great. The later Carolingians from Lewis the German to Conrad have been dealt with by Professor Dümmler of Halle, in his *History of the East Franks*, a work to which the Prussian Government has awarded the prize of 1,000 thalers and a gold medal, which is distributed every fifth year for the best work on German history. Next comes *Henry I.*, by Waitz, whilst the reigns of the three Ottos have as yet not been treated of. Two volumes of Hirsch's *Henry II.* have, however, appeared, and the third, by the writer of this article, is in the press. Nothing has as yet been published

on the times of the Franconian Emperors, but the first volume of Steindorff's *Annals of Henry III.* will appear during the present year. Of the period of the Hohenstaufen we have Töche's *Henry VI.* and the first volume of *Philip of Swabia and Otto IV. of Brunswick* by Winkelmann.

As time has gone on, deviations from the original design may occasionally be remarked, some of the writers, especially Dümmler and Winkelmann, having allowed themselves to keep less strictly to the annalistic treatment proposed. Yet, though a difference will thus be noticed between some of the volumes, the series has, on the whole, well preserved its common character. Every work is conducted in the spirit of a thorough critical investigation, and is entirely on a level with the latest results of historical enquiry.

Bernhard Simson's book, of which we have especially to speak, treats of the reign of Lewis the Pious up to the moment when the Emperor, having been deprived of all authority and influence by the rebellion of his sons, succeeded, at the Diet of Nymwegen, in October, 830, in bringing about a thorough mutation of the political constellations, and in getting back into his hands the fulness of imperial power. The general character of his government is well known. It led the way to the breaking up of the Frankish Empire which Pippin and Charles had founded. The renowned clemency and liberality of the Emperor dwindled down into the most miserable prodigality. One by one the Crown estates were given or thrown away; and whilst the central power was weakened, that of the vassals was continually on the increase. The good-nature and kindness of Lewis, counterbalanced by no energy, ended in the merest weakness, through which he forfeited the respect of his subjects, and even that of his own children, and which made him the plaything of audacious and ambitious favourites. But above all, the main cause of his misfortunes is indicated in his name, which tells of a piety which had degenerated into a dull and lifeless bigotry. What an impression must it have made upon the popular mind, when the successor of the Great Charles was seen cowering before the threats of ecclesiastical penalties hung over his head by his monkish advisers, submitting at Attigny to the most degrading penances, and allowing the bishops to decide upon matters of a purely political character, and to inflict punishment upon him. During the next eight years his reign was a perfect model of a clerical government conducted after the mind of the hierarchy. In 823 the Pope treated the weak Emperor with scorn by executing two Roman judges who were considered as attached to the Frankish government. Lewis, it is true, ordered an enquiry to be opened, but when he found that the Pope maintained his ground firmly, he withdrew from all further investigation into the matter. Thus gradually a change came over the relations between Rome and the Empire. In the place of the submission of the Holy See to the authority of the crown, after the system established by Charles, there arose a new relation between State and Church, as between two equal powers, until

the latter acquired a preponderating weight over the former.

In the second volume we shall be called to witness the unhappy results of the Emperor's weakness. In his last years all forms of misfortune gather darkly round him, whilst the Empire is torn in pieces by civil war. But even the present volume shows that the Emperor himself was at fault in all the evil that came upon him. Gibbon once took Charles the Great to task for founding an empire which could not last, and which quickly fell to pieces in the hands of his son. There can be no doubt that the charge is unjust. A ruler with a character such as that of Lewis could not have defended the best institutions from destruction. The only fault which Charles committed lay in his entrusting to such a son the reins of government, which must of necessity slip from his hands after no long delay. The view which we have here taken is no new one; but it receives a new confirmation from Dr. Simson's book. HARRY BRESSLAU.

Harry Blount: Passages in a Boy's Life on Land and Sea. By P. G. Hamerton. (London: Seeley, Jackson & Co., 1875.)

A boy's book which contains true pictures of life, which neither varnishes nor depreciates it unduly, which deals with boys' pleasures and boys' interests as if they were worthy of respect and consideration, and yet does not give them a fictitious value, is always welcome and somewhat rare. The sensations of boys are keen, their judgments are rapidly formed and often correct, and every boy knows when an author is "writing down" to him, and resents it. He wants friendship, not patronage; to be informed, not sermonised; his interests are real to him, sometimes more real than those of grown-up persons, and he requires that those interests shall be dealt with in a just and equal spirit. It has been so difficult for those who are competent to write, to associate themselves with the interests of boy-readers, in every-day life, that the result has been an immense number of books of adventures, books representing, sometimes truly, more often untruly, phases of boy-life, which are beyond the range of boys' experience and consequently of their criticism. The love of adventure and of the marvellous is inherent in most boys, and as the author has found it easier to write about desert islands, lion hunts, whaling adventures, &c., which he has never seen, and the boy likes to read about things which he is never likely to see, both are contented. But it is far healthier for boys to read some books about their own ordinary interests. Every boy may not find his way to the interior of Africa, but every boy likes to know how to handle a gun. It is given to few to find the North-west passage, but to understand the different parts of a yacht is not an uncommon or useless attainment. It is with these every-day interests that Mr. Hamerton deals in *Harry Blount*, and in many respects it reaches the standard of a first-rate book for boys. The hero is a healthy English lad, with a very moderate capacity for work and a very large capacity

for amusement. His parents were drowned at sea, and he is left to the care of a sensible grandmother. We cannot help wishing that she had sent him to a larger school than Brambleby, and being so sensible in every other way, it surprises us that she did not. But it hardly mattered whether Harry went to school at all or not, so little does education, as derived from books, seem to be necessary to his future. He goes to the Brambleby Grammar School, which is said to be like a tadpole, because its whole catalogue of masters consisted of a Head and a Tail master. He is bullied in a brutal and systematic manner which would hardly be possible except at a small school, and he is befriended by a preternaturally excellent young man called Calverley. He goes through various phases of a schoolboy's career—bumptiousness, failure, success, and popularity—but all school interests are subservient to the absorbing pleasures of riding, hunting, shooting and yachting, each of which is treated in turn, the largest portion of the book being devoted to yachting. Squire Healaugh, who is Harry's good genius about hunting and shooting, is an ideal old English gentleman. A man who will change horses in the midst of a good run, to give a boy the chance of being in at the death, is little short of a hero; and when we read that he adds to his generosity by giving two good rifles as prizes to two schoolboys for an afternoon's shooting, we feel that he must belong to some extinct race of fairy godfathers.

The excellent young man, Calverley, takes Harry out yachting, and the unselfish and sensible grandmother is the victim in this case, and suffers untold anxiety while Harry wins his experience of the sea. The yachting adventures are very spirited, and the chief interest of the book is centred in the trip of the *Alaria*, which becomes really exciting when Harry and his friend Greenfield are adrift on the Atlantic by themselves. A passage may be quoted here to show how forcibly the situation is described. The two brothers Calverley, who owned the yacht, started on some geological excursion, and left Harry and his schoolfellow on board, under the charge of two sailors, who immediately went on shore and had so much to drink that they were unable to return to the *Alaria*. "Suddenly there sprang up a breeze from the east, which increased to a gale of wind. The *Alaria* dragged her anchor out into the deep sea, and floated away into the Atlantic Ocean." The boys become aware of their danger and make good use of the knowledge they have acquired—but they drift on helplessly.

"The situation was now really critical, the waves had grown to an awful size, towering like opaque black mountains behind the little yacht, and threatening to engulf her. Not a star was visible in the densely-clouded heaven, but lights of another kind began to be visible, and these only added to the disquiet of our two young friends. They were the lanterns of ships at sea which were battling with the tempest in their own way, and able to contend against it with the knowledge of experienced captains and the strength of sufficient crews. Greenfield's heart sank within him as he perceived this new source of danger. 'We are approaching the track of the American ships,' he said, 'and we may possibly get run

down, as we have not a spark of light to show where we are.'

"Nor was this fear a groundless one. The lights grew more and more distinct, and at length the red and green lights of an approaching steamer were visible in vivid colour. It was scarcely possible to affect the movements of the *Alaria* with the rudder when she had no sail on her but a storm-jib. It seemed as if out of that wide trackless ocean the steamer was choosing exactly the very line which would place the little *Alaria* precisely in her path. The lights grew more and more brilliant and shone like two baleful stars. 'I wish those coloured lights were away,' said Greenfield, 'I don't like them!'—still they grew and increased, until at length the sound of the paddles could be heard above the waves, and the steamer bore down upon the *Alaria*.

"She was a huge Atlantic liner, before whose sharp, thin cutwater the strongest yacht in England would have gone down like a fishing-boat. A hundred passengers were in her splendid saloon, comfortably warmed, brilliantly lighted, thinking only of themselves, and trying to pass the time in amusement or conversation so far as the motion of the ship would let them, but never once imagining the possibility that she might send two fellow-creatures to the bottom unseen, unheard, and unlamented. The man on the look-out, however, with that keenness of sight in the gloom which sailors acquire by practice, had a vague fancy that he distinguished something, and passed a cry to the steersman, who, by a turn of the wheel, made the ponderous mass of the vessel deviate a little from its course, and that little saved the *Alaria*. The huge paddle passed close to her, churning the sea into foam, the bubbling water left a whitened track, and that danger was over."

The situation is a strong one, no unnecessary words are wasted upon it, and the simple rendering of facts is forcible and artistic.

It is a pity that the language of the different characters is not equally simple. Calverley is an intolerable prig, in spite of his goodness to Harry. What schoolboy, or even private pupil, was ever known to make such a speech as the following in reply to a boy's question, "What is the use of Latin and Greek?"

"They are of use when thoroughly learned, but not of much use when learned as boys generally learn them in grammar-schools, when they go away at fifteen or sixteen to be articled to attorneys, or put into business, with a very slight knowledge of Latin, and just Greek enough to read the Greek characters. It is so with all knowledge. For instance, it would be delightful to be able to play really well on the violin, but what is the good of playing badly? But the truth is that even at sixteen we might know Latin and Greek far better than we do if only we worked with a hearty good-will as we do at boating and cricket. Our teachers ought simply to have to guide us, whereas they have to push us too, and keep us in motion, for we have no motion of our own, and as soon as they give up pushing, we stop altogether. If we were all like Lady Jane Grey, who was passionately fond of her classical studies, and worked with a will of her own, we might be as good scholars as she was."

There is too much of this stilted talk scattered through the book, but as a whole it is written with considerable sympathy for boys, it is clever and interesting, and will certainly be popular. F. M. OWEN.

THE first volume of a translation of Milton's chief political works, by Dr. W. Bernhardt, has appeared at Berlin (Koschny). A favourable review appears in the *Revue Critique*, from the pen of Professor A. Stern.

CURRENT LITERATURE.

David Friedrich Strauss in his Life and Writings. By Eduard Zeller. Authorised Translation, with a Portrait. (Smith, Elder & Co.) Want of leisure and materials are alleged by the author of this "biographical sketch" as the causes which deterred him from attempting a complete biography or full delineation of the life and character of Strauss. We can hardly regret the forbearance, for a voluminous Life and Correspondence, such as will probably see the light eventually, ought to be edited, if possible, by a friend whose ideas of illustrative criticism go beyond the enumeration of mental and moral excellences in his subject. Herr Zeller has great faith in the power of adjectives. As it is, the memoir gives in accessible shape an account of the few incidents in Strauss's uneventful career. He was born in January, 1808, at Ludwigsburg, in what the translator (who succumbs more than once in the struggle with German idiom) calls "the comfortable limitation of burgher circumstances." In his fourteenth year he was placed in the evangelical seminary at Blaubeuren, which he has himself described in the life of his friend and fellow-student Märklin. In 1825 he entered the University of Tübingen, and plunged into the most mystic abysses of Romanticism. Of the professors' lectures he attended, those which had most influence upon him were naturally those of Baur. In 1831 he went to Berlin and affronted Schleiermacher on his first visit by exclaiming, when he heard of the sudden death of Hegel, "It was for his sake that I came here!" His *Life of Jesus Critically Considered* was published in two volumes in the summer or autumn of 1835. The storm of opposition excited by this work was such as to put an end to his prospects of a professorship at home, and the offer of one at Zurich, though made, had to be recalled out of regard to popular excitement. His next work, the *Glaubenslehre*, was published in 1840-41, after which, for more than twenty years, he published little but critical and biographical studies. In 1842 he was married to Agnese Schebert, whom he had first seen and admired on the stage, and from whom he was separated, after five years, by mutual agreement. Two years ago his final *Confession* attracted general attention to an extent which the *Life of Christ for the German People*, published in 1864, had on the whole failed to do. Herr Zeller does not contradict the general impression that the latter half of his hero's life was clouded by the easy and complete *succès de scandale* attained by his early work, which made any lesser notoriety seem like failure, while he had not such a taste for martyrdom as to enjoy the tribute of denunciation. The last chapter contains a few short poems written during the illness which proved fatal after many months of suffering; their merits, however, are of a nature to evaporate in translation.

A Grammar of Political Economy. By Major-General W. F. Marriott, C.S.I. (H. S. King & Co.) This grammar is written with a good deal of clearness and method; but the author is not content to use his intelligence in expounding the views of recognised authorities; and a "grammar" in which the views of Mill and Ricardo on rent and value are alluded to and set aside in a short note upon a chapter—in one case of two pages—can scarcely be recommended as sole text-book for learners. Major-General Marriott observes that "a thoughtful man may criticise justly what he could not originate;" but the criticisms which naturally occur to students of mediocre original power are generally partial and fragmentary, and even when they have an element of truth, undue proportion is given to the points on which issue is joined, because the minute pseudo-correction is all that the writer feels himself to possess a complete mastery of. As a specimen of the present writer's qualifications may be instanced his anxiety to find a definition of rent which shall include "the price paid for the

use of fixed capital," as well as for that of land, though he has no fresh views as to the possibility of framing propositions which shall be true of the two kinds of rentable instruments.

Memoir of John Grey, of Dilston. By his daughter, Josephine E. Butler. Revised Edition. (H.S. King & Co.) We are not surprised to find that a second edition of this interesting little memoir has been called for: it appeals on different grounds to three or four classes of readers, and the worst that can be said of it is, that some of these may think their own special topics would have repaid fuller treatment. On the one hand we have a family chronicle, interspersed with old letters and traditional reminiscences of the childhood of two or three generations, of partings and reunions, deaths and marriages, and all the simple domestic incidents, which have a certain charm even for strangers when they group themselves with almost typical completeness round a finely simple, central figure, and in this case possess the further attraction of innocent personal gossip for an unusually large circle of friends, relations, and connexions of many degrees of remoteness. Side by side with details of a merely private character, there are references to public events, going back to the early days of the great peace, when the party of reform was so weak, that a single Liberal politician of high character and local influence, like John Grey, was a personage of importance and on confidential terms with the leading statesmen of his side, though he was never prevailed on even to offer himself for election to a seat in Parliament. In 1833 he was appointed manager of the Greenwich Hospital Estates, an office which he held for thirty years, with equal profit to the estate, the tenants, and the cause of scientific agriculture, and with satisfaction to himself, as the influence which he possessed as virtual landlord of property the annual income of which had risen before his retirement to 40,000*l.*, enabled him to do much to improve the character of the farming operations of a large district. He was interested in the Royal Agricultural Society from its foundation, and had an enthusiastic belief in the results to be obtained by an alliance between the practical farmer and men of science. As a public speaker he had the success which belongs to ready wit reinforcing strong convictions: a fair example of his eloquence is in a speech at a banquet of the Royal Agricultural Society in 1846, replying to the regrets of a Protectionist nobleman:—

"We have been told by the noble Duke that there is a limit to improvement, a boundary beyond which we cannot pass. I am not at all nervous about it: *it will not be reached in our day; it will not be reached while unimproved properties and annual tenures exist.*"

Various references to the habits and condition of the agricultural labourers in Northumberland have a fresh interest at the present time, and on page 64 there is a letter from Mr. G. A. Grey, the eldest son of the subject of the memoir, on the different rates of wages and of working power in the North and South of England, written in 1868, and confirming with curious exactitude the conclusions in Mr. Brassey's later volume on *Work and Wages*. In 1863, John Grey retired from his office at Dilston, and five years later died peacefully among his own people, leaving a memory which Mrs. Butler has done her best to preserve to another generation.

Sheridan's Complete Works. With Memoir and Illustrations. (Chatto & Windus.) The illustrations are well chosen, and pleasantly though slightly executed. The memoir of Sheridan is a readable cento from Moore, with especial reference to the growth of the works which Sheridan did execute, while his plans for those which he did not are included in a separate section of the works: the editor might have pointed out that a good deal of the material collected for the comedy on Affectation was used up for the *Critic*, and in

fact Dangle is the same person as Bustle; he might have pointed out also that the *Devils or the Foresters*, another name for a less outrageous form of the same plan, is a curious anticipation of Schiller's *Robbers*, and shows that it was not a mere accident that Sheridan turned to Kotzebue when his own invention failed. It is also curious that he should have been so fond of the plan, for the specimens of its execution are unpromising enough; the only explanation that can be given is that he often felt so spitefully towards all the decencies of civilisation, that it seemed to him as if a work in which he should always be saying spiteful things must be interesting and valuable. This spirit of revolt (which appears in a mitigated form in the *School for Scandal*) probably had no deeper ground than the contradiction between his circumstances as a poor man in an artificial society, and his joyous, genial, self-indulgent temperament, which he thoroughly understood and made the most of. It is the fashion to cite him as an example of wasted talents, and it is very likely true that with care and self-denial he might have achieved a more successful, and certainly a more respectable life, but it is not equally clear that he would have produced better work. He had received or inherited a fine sparkling shallow nature, and it was his system to deny himself as little as possible, to keep in as high spirits as possible, and watch to see what his mind would produce spontaneously under these favourable circumstances, to take all possible care of the product, and to turn it over and over till it settled into the best possible form, and upon these terms he produced three really brilliant plays and a good deal of declamation, not too gaudy or overloaded for contemporary taste. Of course a man working in such a spirit cannot take hold enough upon life to be really independent and original; of course, too, his work will be more or less frivolous and heartless and unreal. The want of originality strikes us most in the plays, the want of reality strikes us most in the extracts from the too celebrated Begum speeches. We feel that Sheridan is trying all the time to make a romantic mysterious tragedy out of a shabby family quarrel, which after all had two sides to it. No doubt Burke was exaggerated, and in a way unreal too; but then he was misled by a serious sincere apprehension of the substantial misery of the natives of India; he saw that the faults of Hastings' administration had a tendency to aggravate standing evils, and he shut his eyes to what the nation saw well enough, the general benevolence and beneficence of that administration. Perhaps it was as well to print the translation from Aristænetus: though it has no literary value, it illustrates the softness, almost tenderness, of feeling which was part of Sheridan's charm.

EDITOR.

NOTES AND NEWS.

THE originator and most indefatigable advocate of a reform in spelling, Mr. Isaac Pitman, has enlarged his establishment at Bath in order to be able to meet the increasing demand for phonetic literature. His *Phonetic Journal* has reached a circulation larger than that of most weekly papers, and the demand for phonetic reading books is greater than ever. If phonetic reformers, instead of trying to determine and represent minute shades of sound, would agree on some broad principles, like those laid down by Mr. Pitman, there might still be a chance of carrying out some practical improvement in the spelling of English. But if twenty-four letters have sufficed for all practical purposes for the last 3,000 years, it is not likely that people will ever submit to employ a larger number in writing their own language.

ON January 27 the University of Munich celebrated the centenary of Schelling's birthday. Professor Hubert Beckers, a disciple of Schelling, delivered an oration "On the Development of Schelling's Philosophy," which has been published by the Bavarian Academy. Schelling was the

tutor of the late King of Bavaria, Maximilian, and though the philosopher spent his last years at Berlin, the real home of his philosophy has always been Bavaria and the South of Germany.

IT has excited some surprise that Mr. Carlyle should have declined the Grand Cross of the Bath, after having accepted the *Ordre pour le Mérite*. There is, however, a great difference between the two. The *Ordre pour le Mérite* is not given by the Sovereign or the minister, but by the knights themselves. The King only confirms their choice. Secondly, the number of the knights of the *Ordre pour le Mérite* is strictly limited (there are no more than thirty German and thirty foreign knights), so that every knight knows who will be his peers. In Germany, not even Bismarck is a knight of the *Ordre pour le Mérite*. Moltke was elected simply as the best representative of military science, nor does he rank higher as a knight of that order than Bunsen, the representative of physical science, or Ranke the historian. Besides, the honour comes *trop tard*. Goethe was twenty-seven years of age when Karl August made him a member of the Privy Council.

GERMANY, France and even a Western State in America have all their journals devoted to psychology and philosophy; and at last England is to have one. It was organised last year by Professor Bain, of Aberdeen, and is to be edited by his pupil Professor Croom Robertson, of University College, London. It is to be called *Mind: a Quarterly Review of Scientific Psychology and Philosophy*, and is to be published next October by Messrs. Williams and Norgate. The range of the new journal is to include Psychology, Logic, Aesthetics and Ethics, and the ancillary sciences of Biology, Language, Anthropology, and Mental Pathology: the philosophy of the inductive sciences, and a critical appreciation of the great philosophical systems of the past. Beside original papers, there are to be reviews, summaries of scientific work, news, and correspondence; and every writer, we are glad to hear, will sign his name to his contribution.

THE Early English Text Society was not able to complete the issue for its Extra Series in 1874 within the year, but it has now Henry Brinklow's two interesting tracts on the condition of England and London in or about 1545—"The Complaynt of Roderick Mors," and "The Lamentacyon of a Christen Agaynst the Cytte of London,"—nearly through the press, edited by Mr. J. Meadows Cowper, enriched with details about Brinklow's family by Colonel Chester, and they will be ready early in February, with *The Bruce*, Part II., edited by the Rev. W. W. Skeat, and *Early English Pronunciation*, Part IV., by Alexander J. Ellis, Esq., thus completing the Society's issue in the Extra Series for 1874. At the same time will be issued for the Reprints, *Merlin*, Part I., re-edited from the unique MS. in the Camb. Univ. Lib. by H. B. Wheatley, Esq. Together with the following for 1875:—a thick Part II. of the *Cursor Mundi*, edited by the Rev. Dr. R. Morris, for the Original Series; and Part II. of *The History of the Holy Grail*, edited by Mr. Furnivall, for the Extra Series. The other 1875 books for the Original Series will be chosen from *Thomas of Erildoune*, a print of all the MSS. in parallel columns, edited by Dr. James A. H. Murray (all the text in type); *The Lay Folks Mass Book*, edited by the Rev. Canon Simmons (all the text in type); *Palladius on Agriculture*, Part II., edited by the Rev. Barton Lodge (all in type but the Ryme-index); *Bede's Day of Doom, &c.*, edited by the Rev. J. R. Lumby, B.D. (all the text in type); *The Blickling Homilies*, Part II., edited by the Rev. Dr. R. Morris (all the text in type); *Sir Generydes*, Part II., edited by W. Aldis Wright, Esq., M.A.; *Meditacions on the Supper of our Lord*, perhaps by Robert of Brunne, edited by J. M. Cowper, Esq. (at press); *The Gawayne Poems*, edited by the Rev. Dr. R. Morris. The other 1875 books for

the Extra Series will be chosen from *The Bruce*, Part III., edited by the Rev. W. W. Skeat, M.A.; An Alliterative Romance of Alexander, edited by the Rev. W. W. Skeat, M.A.; *Early English Pronunciation*, Part V., by Alexander J. Ellis, Esq., F.R.S.; *Guy of Warwick*, from the Cambridge University MS., edited by Professor J. Zupitza, Ph. D. (the first of the Series of *Guy-of-Warwick Texts*). During 1875 will probably be issued these other reprints, both of which are now at press: Thynne's *Animadversions* (1590) on Speght's *Chaucer*, re-edited from Lord Ellesmere's unique MS. by Mr. Furnivall; *Merlin*, Part II., edited by H. B. Wheatley, Esq.

THE death of Mr. John Ashworth, of Rochdale, has deprived the poor of a true-hearted friend, and has terminated a very uncommon career. Born and reared in the depths of poverty, he managed to raise himself to a comfortable position as an employer of labour. In 1858 he established a "Chapel for the Destitute," and worked with great energy among the poor. The knowledge resulting from his intercourse with them is embodied in a series of narratives, issued under the title of *Strange Tales*, which have had an extraordinary popularity. To literary culture Mr. Ashworth made no pretension, and everything he wrote is strongly flavoured with "evangelical" piety; but the narrow theology is forgotten in the glimpses which these tales afford of the actual home life of the poor. Although many of these are indeed strange as to incident and character, we have the author's assurance that they are relations of facts within his own knowledge, and in one case only has his accuracy been even questioned. They were originally issued in pamphlet form, and of these over three million have been printed, beside 196,000 in volumes. Portions have been translated into Welsh, French, German, and Norwegian. His other works (*Walks in Canaan* and *Simple Records*) have also been very popular. He died in his sixty-second year, after a painful illness, for several months having been unable to partake of solid food. Of him it may be said,

"If thou wouldst know his real worth,
Go ask it of the poor."

A REMARKABLE collection of autographs, &c., was disposed of a week ago by Messrs. Sotheby and Co. Among them may be noticed a long letter of General Wolfe, written from Portsmouth, February 7, 1758, relating to the capture of Louisburg and other military transactions, which fetched nearly 20*l.*; a long historical letter of Matthew Prior went for six guineas; Prince Rupert, 3*l.* 13*s.*; a signature only of Sir Isaac Newton, 3*l.*; the same of Addison, 2*l.*; of Congreve, 1*l.*, and of Algernon Sydney, 2*l.* Five long letters of J. J. Rousseau on literary subjects, written in 1767, fetched from 2*l.* to 3*l.* each. Other interesting lots were:—Bishop Bossuet, letter to Madame d'Albert, 2*l.* 2*s.*; Anne of Austria, Regent of France, signature, 1*l.* 15*s.*; Villiers, Duke of Buckingham, a short letter, 2*l.* 6*s.*; a letter of Thomas Campbell, 1*l.* 11*s.*; of the Empress Catherine of Russia, 1*l.* 3*s.*; the sign-manual of Charles Prince of Wales (afterwards Charles I.), 16*s.*; Sir John Fastolf, governor of Normandy, 2*l.* 7*s.* 6*d.*; Grimaldi, the clown, 1*l.* 18*s.*; Queen Henrietta Maria, 1*l.* 4*s.*; Hogg, the Fitzrick Shepherd, 1*l.* 5*s.*; Herschell, the astronomer, 1*l.* 10*s.*; David Hume, two long letters, 4*l.* 8*s.* and 5*l.* 5*s.*; General Lafayette, 2*l.* 14*s.*; Ninon de l'Enclos, 1*l.* 14*s.*; Lorenzo de Medici, 1*l.* 9*s.*; Leonardo da Vinci, letter and two sketches, 5*l.* 2*s.* 6*d.* Three scrap-books, fitted with autographs of royal and distinguished persons, fetched 7*l.*, 27*l.*, and 31*l.* respectively. Nine letters, written from Kensington by W. M. Thackeray, were also in the catalogue; but these were withdrawn from the sale at the last moment.

THE Brockhaus firm at Leipzig has announced as forthcoming its twelfth edition, in fifteen volumes, of the now celebrated *Conversations-*

Lexikon, which has served as the model, if not the direct source, of so many other encyclopaedias. Two of the 180 separate parts of which the new edition is to consist are completed, and from these samples it would appear that the present edition has undergone such thorough revision and modification as to be almost a new work.

WHETHER a diligent perusal of the various articles to be contained in the new edition of the *Encyclopaedia Britannica* will endow a man, having a good memory and some power of tongue, with the varied information and conversational capacities of a Macaulay or a Whewell, would form the subject of a curious experiment. The announcement of this leviathan work reminds us of a passage in the writings of that most genial of American humourists, Oliver Wendell Holmes, wherein he tells us of a friend whom he found very rich in information one day, when they were in company. The talk ran upon mountains. He was wonderfully well up in the leading facts about the Andes, the Apennines, and the Appalachians; he had nothing particular to say about Ararat, Ben Nevis, and various other mountains that were mentioned. By and by some Revolutionary anecdote came up, and he showed singular familiarity with the lives of the Adamases, and gave many details relating to Major André. A point of natural history being suggested, he gave an excellent account of the air-bladder of fishes. He was very full upon the subject of agriculture, but retired from the conversation when horticulture came under discussion. So he seemed well acquainted with the geology of anthracite, but did not pretend to know anything of other kinds of coal. There was something so odd about the extent and limitations of this person's knowledge, that our humourist suspected at last what might be the meaning of it, and watching his opportunity, put the question, "Have you seen the New American Cyclopaedia?" "I have," said the other; "I got an early copy." "How far does it go?" The questioned individual turned red and replied—to Araguay. Oh, thought the questioner to himself, not quite so far as Ararat, and that's the reason he knew nothing about it.

THE Germans have lately founded a Körner Museum at Dresden, in which the place of honour among the relics of the young patriot-poet is given to a mandoline, which, under the name of a "lute," is intended to illustrate his well-known collection of poems, the "Lyre and Sword," ("Leier und Schwert"). We are informed that the wooden case in which Körner carried the instrument, as well as the ribbon by which he suspended it round his neck, has been secured for the museum. The poet's cavalry sword, which would have completed the symbolical interest of the collection, is unfortunately not likely to be obtained by the Dresden Körner worshippers, as it rests on the monument in the mortuary chapel of Wöbbelin which was raised in honour of the patriotic young lyricist, who at the early age of twenty-two added his name to the long list of those who in 1813 bought their country's freedom at the cost of their life's blood.

THE eminent jurist, Dr. von Planck, Professor of Civil Law at the University of Munich, has, at the earnest solicitation of the King of Bavaria, declined the chair which was offered him by the Leipzig University with such flattering marks of respect, and it is now understood that he will remain at his old post.

THE last number of *Unsere Zeit* (January 15, 1875) contains an eulogium of the late eminent philologist, Councillor von der Gabelentz, whose devotion to the study of languages the very names of which are scarcely known to ordinary readers, placed his attainments far beyond the scope of ordinary linguistic critics. Besides writing grammars of the Dakota, Dajak, Kirri, Kassia, Mantchow, Samojed, Syrjami, and Mongolian dialects, he was the first to elucidate for his countrymen the difficulties of the Finnic

tongues, while his critical expositions of the Gothic biblical translation of Ulfilas, and his Gothic glossaries and grammar, are invaluable additions to German linguistic literature.

WE have received *The True and the False Infallibility of the Popes*; a Controversial Reply to Dr. Schulte, by Dr. Joseph Fessler, trans. A. St. John, M.A. (Burns & Oates); *An Inaugural Lecture on Albericus Gentilis*, by T. E. Holland, B.C.L., &c. (Macmillan); *The Vatican Decrees in their Bearing on Civil Allegiance*, by Henry Edward, Archbishop of Westminster (Longmans); *On the Policy of Liberalism*, by Daniel Grant.

NOTES OF TRAVEL.

LIEUTENANT CAMERON'S map and journal, which were unaccountably delayed at Aden, have now arrived in this country. The map of Tanganyika, in five sheets, supplies an accurate delineation of that important lake. The survey has been executed with great care. Every cape and indentation of the coast is shown, and the mouth of every river. The names are all given, and pains have evidently been bestowed upon obtaining a correct rendering of the sounds uttered by the natives. Lieutenant Cameron had not seen Dr. Livingstone's work, and both the agreements and differences are interesting. The naval officer, working from a boat, has delineated the coast line in more detail and with more accuracy, while he shows the general correctness of Livingstone's work. All doubt about the discovery of the outlet to Lake Tanganyika by Lieutenant Cameron is removed by the arrival of the map. The Lukuga river, at the bottom of a large bay, is shown flowing out of the lake, and the course is delineated for a distance of four miles. A range of mountains intervenes between the outlet and the mouth of the river Rugumba (the Logumba of Livingstone), which flows into the lake between the Lukuga outlet and the Kasengé Islands. Lieutenant Cameron observed regularly for the variation of the compass, and his general direction of the lake agrees well with that of Livingstone. The distance from Ujiji to the south end of the lake, according to Cameron, agrees well with Livingstone's latitudes.

THE Portuguese Minister, Andrade Cerro, has, at the request of Viscount Duprat, sent orders to the Governor of St. Paul Loanda to give all possible assistance to Lieutenant Cameron if he should reach the west coast of Africa; and our own Foreign Office has sent similar instructions to Her Majesty's Consuls. We sincerely trust that the gallant attempt of the young officer, who has already done so much for geography, will meet with the success it deserves. The achievement will certainly be among the greatest and most important that have been performed within the present century.

THE appointments to the Arctic Expedition have at last been completed; and it has been settled that Commander Markham will be second in command of the advance ship with Captain Nares. The depot ship will be commanded by Captain Stephenson, who was promoted out of the Royal yacht, where he had been serving for the last two years, on the 5th of last month. The preparations at Portsmouth are progressing under the constant supervision of Sir Leopold McClintock, who is making all the arrangements with respect to sledges and sledge equipments in accordance with the plans dictated by experience and by long and careful thought respecting each detail.

A PAPER on the route of the Arctic Expedition by Smith Sound will be read by Admiral Richards at the meeting of the Geographical Society on Monday. It will be illustrated by a large diagram of the region extending from Cape Shackleton, at the entrance of Melville Bay, to the North Pole;

and a good general idea will thus be conveyed to the public of the course that will be taken by the expedition, of the difficulties that stand in the way of progress, and of the methods of overcoming them. We understand that the officers who have been appointed to the Arctic Expedition will be present, and it is well that the gallant young aspirants for Arctic fame should know how deep an interest is generally felt in their enterprise.

THE Chilean Government is making very laudable efforts to improve the charts of the coast of that republic. Three separate marine surveys have been organised. The *Chacabuco* frigate is to explore and survey the western channels of Patagonia, and the gulf of Peñas. The *Astao* will survey the coast from Mexillones, on the Bolivian frontier, to Caldera; and the *Covadonga* takes up the portion between Metaquito and Talcahuano. The original survey of the west coast of South America by Admiral Fitz Roy can only be looked upon as a preliminary sketch, and was avowedly merely intended to serve until a more complete survey was undertaken. This has never been done, and the action of the Chileans is, therefore, most useful to navigation.

On Monday last Staff Commander Hall, the Superintendent of Charts in the Hydrographer's Office of the Admiralty, read a very important paper, entitled "The Unsurveyed World," at the United Service Institution. He showed, on a large chart of the world, by means of three colours, the extent of coast that has been surveyed, the extent that has been only partially surveyed, and the extent that has not been surveyed at all. Commander Hall made a striking comparison between the condition of the naval surveying service a quarter of a century ago and its condition now. He showed that in 1850 there were at least a dozen officers qualified to command a survey, and as many surveying ships in commission; while in 1873 the number of surveying commanders could be counted on the fingers of one hand, and the surveying fleet had been reduced to one vessel. Meanwhile, the enormous increase in the mercantile marine, and in the number of ports that are made use of, had increased the need for accurate charts a hundred fold. This state of things is most disgraceful to our Admiralty, and it is to be hoped that Commander Hall's well-timed and very suggestive paper may mark the commencement of a reform. England, for many years, took the lead in useful work of this description, and her rulers are bound to take care that she does not lose her pre-eminence. Better accommodation for the Hydrographer's department is also urgently needed. The way in which it is now crowded into garrets is very discreditable.

THE exact determination of the longitudes of various West Indian and South American ports by means of the electric telegraph is about to be undertaken by the Hydrographic Office of the United States—a method which has already been used with success by our own officers in India and Persia. The work will be done by Lieutenant F. M. Green, U.S.N., of the steamer *Fortune*, assisted by Professor Miles Rock; and the instrument used is a combination of the transit, zenith telescope, and alt-azimuth, with a Morse register on which the transits of the stars are recorded astronomically, as well as the second beats of the chronometer, and the time signals. The party commenced from Panama to Colon in January, and go thence to Kingstown, in Jamaica, Santiago de Cuba, Havana, and Key West, where the longitude has already been determined to Washington. Next year the work will be continued to the eastward in the West Indies, and also down the west coast of South America.

WE regret to learn that the expedition which the Peruvian Government had equipped for the exploration of the course of the river Chanchamayo, a tributary of the Upper Amazon, with the view of deciding the practicability of carrying a railway to the Marañon, in that direction, has met with

a temporary reverse. One of the two boats engaged in the expedition was capsized, with the loss of all the instruments and provisions; while the other boat, which succeeded in advancing a few miles further down the stream, got wedged in between two projecting masses of rock, and had its deck swept clear of everything by the strong currents. The Government engineer, Werthermann, and Señor Rivero, who had command of the boats, have returned to Lima with their several crews, excepting one man who went down when the first boat capsized.

IN the course of an interesting paper on the routes between Herat and Khiva, read on Friday, January 20, by Sir Frederick Goldsmid, before Lord Lawrence and a distinguished audience at the United Service Institution, the gallant lecturer announced that General Abbott, who in 1839-40 successfully made his way from Herat *via* Khiva and Novo-Alexandrovsk to Moscow, had placed at his (Sir F. Goldsmid's) disposal for publication, a document of great geographical value, i.e., a route survey, made from the saddle, of the line of march from Herat to Khiva. This survey is especially valuable, as Lieutenant Shakespeare, the only other traveller who has left a record of a journey by this route, has not given us any information which would enable one to map out the precise line taken by him. In the event of a Russian expedition against Merv or the Teke Turkomans, such a survey would prove of importance.

THE new edition of Stieler's *Hand-Atlas* is rapidly approaching completion. It will appear in ninety sheets, or thirty parts, and of these seven were published last year, while the remaining five will appear before next summer. The work has elicited a warm encomium from Baron von Richt-hofen, president of the Berlin Geographical Society, particularly with reference to the excellence of the compilation as regards Tibet and the ground covered by the work of the Jesuit missionaries and Prshewalski, while one of the chief officers of the United States Engineer Survey has confessed that it is the best map of the western half of their territory. Again, Mr. E. Giles, a noted Australian explorer, makes the same remark of the portion of the map relating to that continent. These testimonials leave little room for doubt that the work is clearly a standard production.

THE January Statement of the Palestine Exploration Fund contains several valuable contributions to Biblical geography. The importance of Mr. Henry Maudsley's discoveries in Mount Zion will be better appreciated when some supplementary works have been undertaken. He deserves great credit for his generosity. Lieutenant Conder's discovery of some twenty towns in the south country has been already referred to in the ACADEMY. His merits are those of a skilled and accurate observer, and so far as the identifications depend upon these, and not also upon Semitic scholarship, they are well worthy of consideration. The same remark applies to Mr. Conder's negative views. The woods of Hareth and Ziph may be fictions, but the strength of the argument does not lie in the use made by him of the Septuagint. Mr. Drake's report, however, contains one identification, that of Zarthan with Tell Sarem, three miles south of Baisan, which is supported by a happy use of the Alex. MS. of the Septuagint. Mr. Drake says that there are no such names known as Bir and Shaikh Salim, with which Van de Velde identifies Amon and Salim. This is important. Mr. Conder identifies Nob with Mizpeh, and Gibeon, and all three with Nebi Samwil, the first half of the name being a corruption of Nob. This is difficult to swallow. Much more important are his papers on David's outlaw life, and on the Levitical city of Debir. In the latter he makes the valuable remark, that each of the groups of towns in Josh. xii. contains at least one royal city, and that the districts into which the country is thus divided will be found on inspection to have natural boundaries, still to a certain extent pre-

served. Hence the royal cities are important as indicating the locality of other towns connected with them.

By far the most conspicuous paper in the *Geographical Magazine* for February, is an article on the important exploration of Lake Namcho (or Tengri-Nor as it used to be called), to which we called attention in our last number. Owing to the extreme height of the plateau of Tibet, the inclement season (December), and the heartless manner in which they were stripped of their belongings by robbers, the party appear to have suffered greatly. Nevertheless, they have achieved a most important discovery, and one which we doubt not will meet with some substantial reward at the hands of the Royal Geographical Society. A very exhaustive notice of the geology, climate, natural history, and general character of the country about Disco Bay in West Greenland is contributed by the pen of Dr. Robert Brown, F.L.S. Accounts of the Nicolars, the most recent addition to our Indian Empire, and of Amsterdam Island, a solitary speck in the Indian Ocean, are furnished, as well as an amusing and characteristic article by Colonel Yule, entitled "Some Unscientific Notes on the History of Plants," which, by the by, deals exclusively with fruit-trees. Among the usual varied collection of notes, is one giving an outline of the scope and contents of the forthcoming work on Bogle's mission to Thibet (1774); and some important correspondence on the diseases to which Greenland dogs are subject supplies hints worthy of the careful consideration of those who have the control of the sledging arrangements in the approaching Arctic Expedition.

THE LATE LORD ST. LEONARDS.

IN Lord St. Leonards, who died on Friday week, within a few days of his ninety-fourth birthday, English law has lost its most profound oracle and its most dignified representative. At his funeral there were present none but his own descendants, and a few others whose personal connexion with him was very close; but in any other country but ours, such an occasion would have formed an opportunity for a public demonstration on the part of the profession, of which in learning, in position, and in years he was the acknowledged head. He belonged, indeed, not only to a generation which is passing away, but also to a class of lawyers who have not left behind them any successors. It was as a conveyancer under the bar that Mr. Sugden commenced his professional career, and it is with such men as Hargreaves, Fearn, and Butler that his name may most properly be brought into comparison. The old-fashioned intricacies of real property had produced for their authoritative solution a series of eminent practitioners whose learning and ingenuity built up a body of customs and rules, which, even more than the decisions of judges, formed the framework of conveyancing law, and has always been recognised from the bench. Of this series of great men Lord St. Leonards was the last, and perhaps the greatest; for the circumstances of his time, and his own superabundant energy, induced him to pass from the sphere of chamber practice, to which alone his predecessors had confined themselves, to that of a regular advocate in the Courts of Chancery, and occasionally also of Common Law. He published his first Law treatise, entitled *A Brief Conversation with a Gentleman of Landed Property about to buy or sell Land*, in 1802, and he first accepted a brief in 1808; but between those dates he had published both the two great books on *Vendors and Purchasers* and on *Powers*, on which his reputation rests. As an advocate he speedily raised himself to the highest rank at the Chancery Bar, and is reported to have earned in a single year as much as 20,000*l.* in fees. As a judge, it was his misfortune not to retain the Great Seal for more

than nine months, but as Lord Chancellor of Ireland, and in his place in the House of Peers, he performed a large amount of useful judicial work. It is, however, as a writer of legal text-books that his name will be best known to posterity, and it is probably in this capacity that he would himself most desire to be remembered. He was not one of those who win their first fame by re-editing an old-fashioned manual of practice, and then leave to their pupils the preparation of future editions. He chose for his first work a subject which is almost co-extensive with the substantive portion of conveying law, and in his preface to the fourteenth edition, which he brought out at the interval of half a century, he could say: "Every case cited I have perused in the original report, and every line of the book has been written by myself." It is well known also, that in his own copy he has noted up the reports of decided cases till the last year of his life, so that his executors may, if they please, issue a fifteenth edition at once.

Closely connected with his very merits as a lawyer, were his defects as a man. His early education would seem to have been much neglected, nor does he ever appear to have spared time from his profession to devote to general study. His literary style is not good, and his earlier works especially are destitute of form and order. As a legislator he was not successful, being indeed as much superior in legal knowledge to some of those who preceded and followed him on the woolsack, as he was their inferior in political ability. As a law reformer he cannot stand comparison with many of his contemporaries; and he was possessed by a profound horror of any fundamental innovations. In short, he was a consummate lawyer of the old-fashioned English type, but nothing more; for his own disposition, intensified by the faults of his training, prevented him from adding to this the character of a man of culture, or a statesman.

JAS. S. COTTON.

THE LATE DR. HITZIG.

DR. FERDINAND HITZIG died at Heidelberg on January 22, at the age of sixty-eight. Great as an Orientalist, greater as a biblical critic, he was greatest of all as a disinterested, truth-loving character. From first to last he never wavered in his adherence to that dry, but clear-cut, sternly moral Rationalism, which he had received from his university teachers, Paulus and Gesenius. He was not indeed without his faults. He could not be induced to learn from any other but himself. His love of far-fetched etymologies—not all of them, we may hope, intended seriously—makes his works, especially the later ones, unreadable—*ungeniessbar*—to a pure philologist. This application of that method of criticism, which seeks to determine the date of a book from internal characteristics alone, led him to many results, especially in his work on the Psalms, which are not likely to hold their ground. But he knew Hebrew well; he had an exegetical tact far surpassing that of Ewald or any other scholar with whom we are acquainted, and the substance of his works has become the common property of critics. Two of these deserves special recognition—his suggestive and absolutely unrivalled commentary on Isaiah (Heidelberg, 1833), and his contribution to the *Exegetisches Handbuch* on Jeremiah (first edition, Leipzig, 1841), remarkable for its judicious treatment of the complicated question of the text. But his brilliant capacities were already fully displayed in a still earlier work, *Begriff der Kritik an Alten Testamente praktisch erörtert* (Heidelberg, 1831). He also wrote on the Psalms, the Minor Prophets, Ezekiel, Daniel, the Proverbs, and—but last year—Job. His *History of the People of Israel* (Leipzig, 1869) is in the highest degree stimulative, but too Hitzigian, if we may be allowed the term, to produce much effect on criticism. His raids on the New Testament were also of too divinatory a character to be successful. Nor will students of Cuneiform acquit

him of arrogance and unscientific haste in his unfortunate essay on the Language of the Assyrians. But his faults were those of a generation accustomed to a less severe philology than the present. His virtues were his own.

T. K. CHEYNE.

PARIS LETTER.

Paris: Jan. 22, 1875.

The first volume of M. Fustel de Coulanges' great work on the *History of the Institutions of Ancient France* (Hachette) has just appeared. I can say, without fear of exaggeration, that its appearance is an event of real consequence, and will mark an important era in historical studies. With a profound knowledge of all the original texts, with a style of admirable clearness and precision, M. Fustel de Coulanges, already favourably known by his *Ancient City*, combines an originality of thought and a degree of mental penetration which allow us to place his name beside that of De Tocqueville. Like De Tocqueville, he belongs to the school of Montesquieu: he is a philosophic historian as well as a distinguished writer, and he would be as thoroughly in his place in the French Academy as in the Academy of Inscriptions. The volume which he has just published deals with the period from the conquest of Gaul by the Romans to the Merovingian epoch. It is not my duty to give you here either an analysis or a review, as you will doubtless devote a special article to the book, but I may very briefly summarise its general tendency:—according to M. Fustel de Coulanges, Germanic manners, ideas, and institutions have had scarcely any influence on the formation of mediaeval France; everything in feudal society that is due to previous traditions and influences comes from the Roman world; all that does not come from the Roman world is original, and was produced by the new social conditions that resulted from the disorder of the barbaric age. This idea—entirely opposed as it is to the theories now in vogue, which attribute Feudalism to Germanic influence—is developed in detail from many different points of view, novel, original, and often even bordering on paradox. M. Fustel de Coulanges will not want opponents; but whatever be the fate of his system, whoever takes up this question hereafter will have to reckon with him. His second volume, which will treat of Feudalism, is already in the press.

Generalising and creative intellects like that of M. Fustel de Coulanges are rare, and the majority of students must be content with a more modest, but no less useful part. Some publish inedited texts, others explore points of detail little or imperfectly known. It is a task of this kind that M. Lecoy de la Marche has just undertaken in his *History of King René, 1409–1471* (Didier). He has illustrated by a host of unpublished documents the adventurous life of this curious personage, who was Duke of Anjou and Lorraine, Count of Provence and Piedmont, King of Naples and Jerusalem; and he has thrown special light on the services rendered by him to the progress of the arts in France. Thanks to the Ecole des Chartes and the Ecole des Hautes Etudes, works of detail on the history of France are multiplying rapidly; while in the first special attention is paid to the study of charters and diplomatic documents, in the second the object more particularly kept in view is the criticism of historical texts, and the preparation of a two-fold series of works on the ancient period of French history, critical studies on the sources, supplemented by critical studies on each reign taken separately. Beside these two schools, various societies are being founded, which call forth the zeal of students. The "Society for the History of Paris and of the Ile de France," not yet a year old, which has M. L. Delisle for its president, already numbers 400 members. It publishes a journal every two months, and is about to issue the first volume of its Proceedings,

which will contain, among other curious discoveries, a plan of Paris in 1551, hitherto unknown, and a paper by M. Siméon Luce on the treaty between Edward III. and Charles of Navarre, which was published by Rymer under the wrong date of 1351, and which must be attributed to the year 1358. Another Society was established only a few days since, under the presidency of MM. Paulin Paris and de Wailly, at the suggestion of MM. Gaston Paris and James de Rothschild, for the publication of Early French Texts. This will be the pendant to the Early English Text Society, and the names which have presided over its foundation are a guarantee that its future is assured from the financial as well as the scientific point of view.

The zeal for the publication of historical and literary texts goes on increasing; it received its great impulse in 1833, when M. Guizot, then Minister of Public Instruction, created the Historical Society of France, which publishes four volumes regularly a year, and the Committee of Historical Works, under whose superintendence appears the "Collection of Unpublished Documents relating to the History of France." M. de Wailly, head of the department of sciences and literature in the Ministry of Public Instruction, has just traced in a Report (Imprimerie Nationale) the history of this collection. Beside the numerous and important volumes which have already appeared, he indicates those which are in preparation, among which may be mentioned the Cartulary of Cluny, the Works of Chrestien de Troyes, a very important collection of the Charters of Metz, the Gascon rolls preserved at London, and an Anglo-Norman poem on the Third Crusade, by the jongleur Ambroise, which is the original of the *Itinerarium Ricardi Regis*, so admirably edited by Mr. Stubbs.

Not only the State, but the town of Paris also, is publishing historical documents. M. L. Delisle is about to publish for the great collection of the "General History of Paris," undertaken at the cost of the Municipality, the third volume of his remarkable work entitled *Le Cabinet des Manuscrits de la Bibliothèque nationale*. The provinces are not behind the capital in their ardour for historical studies. The "Society of the Historical Archives of Poitou" has just published two volumes of documents; the newly founded "Historical Society of Aunis and Saintonge" is about to issue the first volume of its Proceedings. Finally, the "Society for the History of Normandy," established in 1870, has already issued six volumes, among which the most important are the two volumes devoted to the works of Robert de Torigni, Abbot of Mont St. Michel, and friend of Henry II., surnamed Plantagenet, which are as important for the history of England as for that of France. For this edition likewise we are indebted to the indefatigable M. Delisle.

Beside these various publications I must also call your attention to two volumes on *St. Louis and his Time*, by M. H. Wallon (Hachette), a conscientious and well-written work, like everything from the pen of this excellent professor and academician. It is, however, written from a strongly Catholic point of view.

I scarcely know whether to class among historical works a new book by M. Alphonse Ekiros, well known by the excellent studies on England which he contributed to the *Revue des Deux Mondes* while he was living in London during the Empire. Unfortunately M. Ekiros does not treat the history and politics of his own country with the same impartiality as those of foreign countries. His *Bonhomme Jadis* (Dentu) is a very black picture of the social state of France before 1789. The picture has often been drawn before, and M. Ekiros has not brought novelty enough to his task for the book to produce a great sensation. He will in no wise diminish the impatience with which we are waiting for M. Taine's work on the Revolution, the first volume of which is almost finished, but which very possibly will

be given to the public till the whole is complete.

In this same domain of historical studies the part is advertised for an early date of two important publications, which cannot be completed a distant day. The first is a re-edition of *testant France*, a biographical encyclopædia of French Protestants of distinction, published by . Haag between 1846 and 1858. These two volumes, whose learning was only equalled by their lustre, lavished upon this work not only all pecuniary resources, but the utmost devotion and perseverance. Not until a very late period they receive from the public the support which they deserved. Isolated as they were, without the ordinary means required for so vast an enterprise, they could only produce a work imperfect in many respects. The "Society for the History of French Protestantism" has now undertaken to recast the previous edition of *Protestant France* on a much more extended scale, whereby its dimensions will be nearly doubled. Most all the articles will be corrected and supplemented, and a great number of new articles will be added to the old. A committee has been constituted to superintend the enterprise; but the sole honour of the work will redound to its president, M. Henri Bordier, who has an equal knowledge of the French Archives and of the history of French Protestantism. With rare disinterestedness he has devoted himself wholly to this work, without thought of any other reward than the honour of its accomplishment. It will be in three volumes, and will take from twelve to fifteen years to complete. The first part of the first volume is printed, and is about to be issued by Messrs. Sandoz and Fischbacher. The second of the publications on a large scale of which I am speaking is a great work on general geography, the execution of which has been entrusted by Messrs. Hachette to M. Elisée Reclus, author of the splendid work of geology and natural history entitled *Terre*, and an exile from French soil through unfortunate participation in the events of the Commune. His new work will be entitled *Terre et les Hommes*, and, although it is already in an advanced state, and the first part is to appear immediately, it is impossible to predict at its range will be. Geography at the present time is being constantly renewed, and is accumulating year by year fresh information and new materials.

An item of news which concerns historical studies in the highest degree is the sale which has just taken place of the complete works of Michelet. Messrs. Michel Lévy have become the proprietors of the sum of 56,000 francs. Thanks to a judicial decision just pronounced, by which the right of perpetuating the future editions of M. Michelet's works has been secured to his widow, we may hope that the papers left by the illustrious historian will be utilised. He leaves no unpublished work in manuscript; but his notes contain a quantity of interesting jottings which will serve to correct and to enrich new editions of his works. He had completely recast his *Origines du Droit*. He has left a portfolio full of materials for a History of Paris. He had made a complete abstract of the papers of the Commune of Paris during the Revolution, an abstract which has attained a high value since these papers were burnt by the Commune of 1871. Finally, there are in his private notes and in his journal many reminiscences of travel, in which the countries and antiquities visited are seen and studied in the light of history. Thanks to these notes, and the journal which M. Michelet kept uninterruptedly throughout the whole of his life, and which is now the special property of his widow, M^{me}. Michelet, with the help of her own recollections, will be able to supply a biography of her husband which will have the interest of an autobiography. Therein will be seen in all its beauty the soul of this man of genius, who, as the world will perhaps be surprised to hear, long made it his daily rule to read

a chapter of the Gospel and to practise mathematics. As to Michelet's correspondence, it might serve for his biography, but it will not afford material for a special publication. He always wrote very briefly, a few notes full of life and feeling, but without any attention to style; he never indulged in dissertations by letter; an extensive correspondence would have seemed to him a distraction and waste of thought. He was in this respect the very reverse of Proudhon, who carried into everything the temper of a publicist and a polemical writer, and found in the various branches of his correspondence little else than so many newspapers with more familiarity and less restraint. Three volumes of this correspondence have already appeared; the fourth, bringing us to the period of the Empire, is about to be issued. The interest increases with each volume, so great is the power of prevision displayed by the powerful intellect of Proudhon in the midst of the troubles into which the Revolution of 1848 had plunged the public mind.

History has so carried me away that I have scarcely any time or space left to call your attention to a few interesting novelties in other domains—not in that of literature strictly so called, which continues as barren as before. The only event which has made any noise, has been the preface written by M. A. Dumas fils for a new edition of *Manon Lescaut* (Glady): unfortunately, the noise arises not from the admiration, but from the scandal caused by this preface. M. Dumas has constituted himself during these last times a preacher of morality; he has even become somewhat mystical, and preaches a new religion with closed doors; but he speaks of morality with the same freedom from restraint, the same sensuality of tone, as might be assumed by a preacher of immorality. Nay, the more austerity he affects in his principles, the more free and easy does he become in his expressions, and he preaches his Gospel in accents which would only pass muster in the guard-house or worse. This absence of good breeding and of good taste is the most remarkable feature in the preface in question, which will only live by reason of the splendour of the edition which it accompanies. In point of literary talent, M. Dumas has sensibly deteriorated during the last few years. May we expect him to reach a higher level again in his *discours de réception* at the Academy? Meanwhile this speech, though not yet delivered, is already making a great noise. It contains, under the form of a eulogy of A. Dumas père, a sharp lesson addressed to the Academy, which would never admit him to its bosom. It is doubtful whether the venerable assembly will submit to be thus lectured, and it will be difficult to make an author yield who, though he has lately taken up with the belief in a God, has none the less preserved the fervent faith which he has always had in himself.

In the midst of our poverty in the literature of the imagination, it is toward serious books that we must turn to find work of interest. In this number will certainly be the work about to be published by M. Schuré on *The Music Drama*. The first volume will be devoted to the lyrical drama of the Greeks, the liturgical dramas of the Middle Ages, and the history of the Opera. The second volume will treat of the ideas and the works of Richard Wagner, who, according to M. Schuré, has in his compositions, in which the lyrical and the dramatic are combined, realised with the modern sentiment the ideal dimly discerned by the Greeks. M. Schuré, who as an Alsatian combines the intellect of Germany with a literary genius which is thoroughly French, is perfectly qualified to be the interpreter to the Parisian public of Wagner, against whom the national prejudice is just at present very strong, but who has won over to his side in the world at large the younger musicians and many passionate admirers.

M. Renan, too, has been one of the interpreters of Germany. When he had to oppose her pen

in hand, he did so with a breadth and equitable spirit which his adversary Strauss failed to preserve. He will publish very shortly a volume which will be in the main a reprint of his philosophical articles in the *Revue des Deux Mondes*, but which will contain also a great philosophical essay, which all the lovers of good style and noble thoughts are already anticipating the pleasure of reading. We fear, however, to find in it that disdainful dilettantism, that contempt of men, that vague and ineffectual groping after an ideal not to be realised, which is the habitual philosophical note of M. Renan. His transcendental scepticism tends to the negation of action, and to the egotistic contemplation of the world and of self. The brilliant variations which M. Renan is wont to execute on this theme appeared charming in the time of the Empire to minds that were utterly disgusted and disillusioned; but now, after so many cruel experiences, we need more masculine and more vivifying principles. In pursuit of these some turn toward scientific research, others would fain renew spiritualism, and give it a more solid basis. Hence, a twofold philosophical movement of deep interest, of which I have not time to speak to-day, but which, with your consent, shall form the subject of a future letter. G. MONOD.

SELECTED BOOKS.

General Literature and Art.

- BIRD, J. L. Six Months among the Palm Groves, Coral Reefs, and Volcanoes of the Sandwich Islands. Murray. 12s.
D'ANCONA, A. I precursori di Dante. Firenze. L. 1. 50.
ENCYCLOPEDIA BRITANNICA. Ed. T. S. Baines. Ninth Edition. Vol. I. Black. 30s.
MILANESI, G. Sulla storia dell'Arte toscana. Siena. L. 5.
RACCOLTA di ornamenti tratti da terre cotte dipinte in Siena nei secoli xve e xvi, per cura degli artisti Rotellini e Brendi. Siena. L. 25.
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History.

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CORRESPONDENCE.

THE FIRST BOOK PRINTED IN SPAIN.

Upton, Essex: Jan. 27, 1875.

Permit me to give the following notices with regard to page 88 in the number of January 23, 1875. As the first book printed in Spain, I find: Bartolom. Mates, *Libro pro officio orationibus sec. artis gramm. leges* (25 folios, 8vo, 1468. Barcelona). And as the first printer in Barcelona, Joannes Gerling, Alamannus. Both notices are to be found in *Die Druckorte des XV. Jahrhunderts und die Erzeugnisse ihrer erstjähriger typographischer Wirksamkeit* (Augsburg: F. Butsch. Published by the Benedictine Father, Gottfried Reichhart). In the same catalogue I find: Valencia. Bern. Fenollar, *Certamen poetich en lahor de la Concepcio*,

4to, 1474, which is very probably the same work as that mentioned in your number of the 23rd inst.
WINAND. B. G. JANSEN, Pr.

A PEHLEVI MS. RECOVERED.

Oxford: February 2, 1875.

Many years ago, not long after my arrival in England, the late Professor H. H. Wilson gave me a portion of a Pehlevi MS., containing Sanskrit, Persian, and Pazend translations, and asked me to find out what it was. He had for the same purpose given other portions of that MS. to other scholars, but, as far as I know, he never himself published any account of the MS. and its contents. From a letter, dated December 3, 1836, it is clear that the MS. was originally sent to Professor Wilson by Mr. Romer, a gentleman who took a warm interest in Zend literature, and published several essays in order to prove that Zend was an artificial language. I give this letter, as it contains some interesting notices:—

"13 Cambridge Terrace, Regent's Park: Dec. 3, 1836.

"Dear Sir,—I have now the pleasure, herewith, to send you the duplicate part of Moolla Feeroz's book, containing extracts from the *Deen-kurd*, and a short account of the work.

"To these I have added a few sheets of an unfinished polyglott copy of the *Boon-dihish*. This I had made for me at Surat, with the design of comparing the Puhluwee with the Zund, and both with Sanskrit—an object hitherto unaccomplished—from my want of a competent, I ought rather to say any knowledge of these languages beyond that of their letters.

"The original Puhluwee stands to the right, on the right-hand page, then the Zund version—both being underlined by transcriptions of their characters in modern Persian letters, so far as this can be done in the absence of letters to represent the short vowels, all written at length in the Zund, though not so in Puhluwee, which in this respect is the same as Persian. Next, the Sanskrit translation, and lastly one in modern Persian.

"The Zund version and Persian translation were made by a Parsee Dastoor employed for the purpose. The Sanskrit is transcribed from some of the old translations in this tongue extant among the Parsees. Of what age it I cannot say—nor am I able to judge of its purity—or whether it appears to be or bears any mark of Hindoo or foreign composition, or whether it is not a *Prakrit*—points which you, at once, will determine.

"May I likewise beg your acceptance of a duplicate copy I had made of the inscriptions on the *Nugsh-i-Roostum*, underlined with modern Puhluwee letters, to show how far they approximate to or diverge from the ancient characters; and should the Boondihish be found worthy your attention and interest you, what I have, consisting of a few more *jooz*, is much at your service.

"I am, dear Sir,

"Yours faithfully,

"H. H. Wilson, Esq."

"J. ROMER."

"The following dates professed to be those in which the original *Deen-kurd* and the copy were written, I had extracted in the handwriting of its owner, from a very old MS. of the book at Surat:—

"I, Mawundad, son of Buhran Mihiban, finished this book, *Deen-kurd*, on the day *Deen* (24th) of the month *Teer* (fourth) in the year of Yuzdjird 369'—30th July, 999 A.D.

"I, Shuhuriyar Urdsher, son of Eerich, son of Roostum, son of Eerich, son of Korbad Eeranshah, finished writing this copy on the day Oormuzd (12th) of the month Isfundamoorz (twelfth), in the year of Yuzdjird 865'—1st November, A.D. 1496.

"The late Moolla Feeroz, with reference to the antiquity and authenticity of this book, quoting the third Dufur of it in his treatise named *Kitab-i-Uweezukh-Deen*, says: The translator of the *Deen-kurd* from Greek into Puhluwee himself states that the original *Deen-kurd* was written in the time of King Gooshtasp, and that the book in Puhluwee, now known by this name, is not the original *Deen-kurd*, that book having been burnt by Alexander. That translations of it into Greek, made by order of Alexander and afterwards of Ardsher Babagan, were, however, preserved, and remained extant until Persia was conquered by the Arabs. That subsequent to this event the reliques of these ancient and worn-out transla-

tions coming into the hands of a learned man named Adurbad, he formed from them the compilation of a new book in *Puhluwee* as intelligible as he could make it from such materials. It is, nevertheless, doubtful, according to Moolla Feeroz, whether the *Deen-kurd* extant is the work of Adurbad (the supposed time of whose living is not mentioned) or of some other person. However this may be, the name of the author is given in the text with the date of writing the original, and that of the copyist with the date of the copy, as is shown above. Moolla Feeroz mentions another copyist, named Mawundad Buhran Urdsher Toorkabad, as writing A.Y. 1009 or A.D. 1639, and that the work, as it now exists, was brought into India from Persia.

J. R."

I showed the portion of the MS. which was left in my hands to several Pehlevi scholars who came to visit Oxford, Professor Spiegel, Professor Haug, Dr. West, and they all agreed in their regret that so interesting and, in some respects, unique a work should have been dispersed, and part of it probably altogether lost. Dr. West, one of our best Pehlevi scholars, wrote the following account of the MS.:—

The accompanying twenty-two folios of polyglot (Pahl.-Paz.-Sans.-Pers.) MS., pages 32-63 and 82-93, contain about one-eighth of the *Shikand-gumani Vajär*, or "dispelling-doubt exposition," one of the later Pahlavi works on the physics and metaphysics of good and evil. Its author calls himself *Mardān-farūkh-i Aūharmazdād*, and states that he has collected his arguments from the writings and records of the ancient learned, especially from the *Din-khird* (now unknown) of the blessed *Ādar-Pādiyāvandān*; he has also studied the *Din-kard*, in a thousand chapters, of the most learned *Ādar-Frōbāk-i Farākh-zādān*, and the *Rōshan* of the blessed *Rōshan Ādar-Frōbāgān*. In the earlier part of the work he replies to questions which had been propounded to him by his friend the all-successful *Mihryār-i Māhmāzān* of Isphāhān (see pp. 37 and 38).

There appears to be no complete MS. of this work in Europe, but the longest is a Paz.-Guj. MS. in Professor Haug's library (H 19); it starts from the beginning, but breaks off abruptly at the end as if unfinished.

Anquetil's MS. at Paris (P 18) is Pahl.-Paz., and extends from I. 1 to V. 92, which is only two-fifths the length of H 19.

A MS. copy of the Pahl. text of Dastur Hoshangji's edition, sent to Professor Haug, is no longer than P 18.

A copy of the Pahl. text, extending from I. 1 to V 70, occupies the last thirty-six folios of the London India Office Library MS. (L 15); this is three-eighths the length of H 19.

And the India Office Library MS. (L 23) is a copy of the Paz. text, beginning with I. 34, and extending to one-half the length of H 19.

The Copenhagen MS. (K 28) is Pahl.-Paz.-Sans., but is very imperfect, as fols. 17, 18, 23, 24, 49-96, 105, 106, 111-120, 130-135, 137, and all beyond are missing; but its length has not been compared with that of H 19.

The accompanying twenty-two folios contain the Pahl.-Paz. text from I. 51 to IV. 1, and from IV. 28 to 60, and the Sans.-Pers. text from I. 47 to III. 34, and from IV. 20 to 56, or one-eighth of H 19. The Paz. version has evidently been copied from a previous MS. like the Pahl. and Sans.; and the Pers. paraphrase is probably too carefully composed to be the off-hand work of the actual copyist. This paraphrase contains many additional explanations and some interesting legends such as the following (p. 46, bottom):—

"It is declared in the religion that, in the days of King Gushtāsp, the righteous Zaratusht, the apostle, had brought a fire from the Court of Aūrmazd, the lord; it was ever brilliant without fuel, and in the council-chamber of the King all men joined hands, and there was no burning; that fire, in the days of Alexander went back to heaven. And the fire of heaven, which is warm and brilliant, had no burning in it; but the fire of hell is from drought, and the burning from smoke, in which there is no light; and

in this double-natured world, the fire of drought became mingled with the fire of warmth, whereby burning became manifest; that which is light is from Aūharmazd, and that which is smoke is from Ahriman."

Page 90, bottom:—

"Every time rain should fall, the demon Spōzgar becomes terrible, and forms a barrier, so that rain would not fall in the world till the creatures should die; and the star Tishtar, who is superintendent over the rain, in order to make rain fall in this world, quarrels with the demon Spōzgar (Z. Spējaghra), and offers him battle and defeat, so that rain begins to fall in the world and makes the world habitable."

Page 92, top:—

"And the fire named Vājist (Z. Vāzishta), which is an angel who at the time of rain struggles with the demon Av-ush (Z. Apaosha), and the conflict is such that the fire Vājist, which they therefore call the fire of lightning, becomes suddenly flashing and brilliant from weapons of surprising splendour, such as sword and club, &c., which offer battle and defeat to those demons (v and Ush formed out of the one Apaosh apparently) till they become feeble and flee; then those weapons hurl flashes at the backs of the demons, so that wherever the lightning of the weapons falls, the place is quite burnt; then the rain falls heavily. In this manner always are the conflicts with the demons Av-ush."

These legends are not in the original Pahlavi, which merely alludes to the last two.

When after the death of Mr. E. Norris, his library was sold, no trace appeared of the missing MS. I then wrote to Dr. Rost, an intimate friend of Mr. Norris, and asked him to make enquiries; and I am glad to say that, after some further researches, some of the missing leaves have now been found. In order to secure so valuable a MS. against further accidents, I have handed over my portion of it to the library of the India Office, as the most likely place in which Mr. Romer and Professor Wilson would have wished the MS. to be kept, and I am able to announce that the other portion, which belonged to Mr. Norris, has likewise been secured for that library. Thus, after some perilous vicissitudes, the MS. has found a safe resting place, where, however, I hope it will often be disturbed by Pehlevi scholars.

MAX MÜLLER.

P.S. I take this opportunity of enquiring whether there are now living any relatives or friends of the Rev. Dr. Stevenson. He lent me a most valuable MS. of Sāyana's Commentary on the *Rig-Veda* (B. 1), and in a letter, dated Ladykirk Manse, January, 1856, gave me permission to keep it till my edition should be finished. Dr. Stevenson is dead, and I have therefore deposited the four volumes of his MS. in the library of the India Office, where at any time they can be claimed by his relatives or friends.

OUR OLDEST MANUSCRIPT AND WHO MUTILATED IT.

Clapham: February 2, 1875.

I was wrong, it seems, in supposing that Mr. Ffoulkes was unacquainted with Dr. Maassen's great work. But how could I refrain from this supposition on finding no allusion to so eminent a name in an article which says that "the credit of having brought" the manuscript "to light, rests with Sir Duffus Hardy"? Still less could I have imagined that Mr. Ffoulkes should have even glanced at the mass of evidence which Maassen's book contains without feeling conscious that the whole stand-point of his article was a mistaken one.

In reply to my remarks on the date of the manuscript, Mr. Ffoulkes refers me to words of his from which I may see that he "distinctly confines himself to the characteristics and contents of vol. ii." My answer is, that the three volumes were originally one. They formed a single manuscript,* written throughout by one and the same

* Cod. 3,688 begins with the last three leaves of the final quire of Cod. 3,686. This is to be seen from the numbering of the last leaves of each quire.

hand. The writer lived, not before, but after Dionysius Exiguus, in the sixth century, whom he copies. His manuscript, therefore, could not have been written "shortly after the termination of the fourth council." It is not "the oldest manuscript of the oldest collection of canons in Latin known." The collection to which it belongs is not the oldest known, it is not even the oldest but one.

I called it a mistake to talk of the *Prisca Versio* of the Sardican canons. Mr. Ffoulkes says that "the fact of their being included in the *Prisca Versio* rather indicates that, as they stand there, they were translated like the rest in this volume by its author from a Greek version." The whole of this rests upon exploded error. They are not included in the *Prisca Versio*. The rest of the volume was not translated by its author from a Greek version. It has been proved to demonstration that the so-called *Prisca Versio* of the Nicene decrees is no version at all, but a compilation from two more ancient texts. One of these texts is the version sent by Atticus of Constantinople to the African church, and the other is an extremely ancient version, contained in the Codex Teatinus—the same MS. to which Mr. Ffoulkes alludes at p. 142 of his article, under its designation as MS. Vatican, Reg. 1997. It is not wonderful that he sees a likeness in its text to what, after De Marca, Justel, and Ballerini, he calls the *Prisca*, but he reads the likeness the wrong way. It is the parent, not the offspring of the Bodleian text, as far as regards the Nicene decrees. Its text is exactly the same as that of the Bodleian as regards the decrees of Ancyra, Gangra, &c., but not of Sardica. In this Codex Teatinus, the Sardican decrees immediately follow the Nicene, "in consecutive numbers," and without being distinguished from them in any way. The last Sardican canon is followed by the catalogue of the Nicene bishops, and this by the final clause *Explicit concilium Nicaenum*. Of the four different recensions which are known of the Sardican decrees that contained in the Codex Teatinus appears to have been that upon which the *Compendium* of Pope Zosimus was based. The present MS., of course, is more recent than the time of Zosimus, but the recension is demonstrably much more ancient than the MS., because it has been made use of by Gaulish collections of great antiquity. This is not the only collection in which the Sardican canons immediately follow the Nicene, either "consequentibus numeris," or without any numbering. There is actual proof of the existence of such a method in every collection which can be traced to an earlier time than Dionysius Exiguus, and this is in perfect harmony with the fact that even the most learned Latin writers of the fifth century like St. Jerome, knew the Sardican decrees only under the name of Nicene.

Mr. Ffoulkes, at p. 142 of his article, is shocked at the omission of the last Nicene canon. This canon is omitted in a large number of Latin versions perfectly independent of each other. It must, therefore, have been omitted in the Greek copy or copies from which these versions were made.

Mr. Ffoulkes says that he is aware of the copies of the *Bibliotheca Juris Canonici* possessed by the Bodleian Library, and of the one to which I refer in particular. "But this copy contains more than Dr. Maassen gives it credit for containing, and thereby disposes of his conclusions." Will Mr. Ffoulkes excuse me for saying that this is no sufficient reply to my objection. He must be more explicit. I assert that De Marca's intervention consisted in compelling the editors of the *Bibliotheca* against their will to insert the Sardican fragments, not, as he suggests, to suppress a portion of them. It is known that the edition was already in the press when the publication was stopped by authority. Now, every known copy except one bears evidence that two leaves have been cancelled, and the text altered on the leaves which have taken their place. In each of the British Museum copies the remains of the two cancelled leaves are per-

fectly visible. In the unique copy of the Bodleian the Sardican decrees are suppressed. In every other copy certain Sardican fragments are inserted, and the room for them is obtained by printing the names of the Nicene bishops in small type and in three columns. Does Mr. Ffoulkes mean to deny that the Bodleian copy represents the older and suppressed edition? How does he account for the difference between the copies? I do not know what he means when he says "this copy contains more than Dr. Maassen gives it credit for containing." It probably contains the prefaces of the revised edition; Maassen's observations and mine only refer to the contents of the leaves which have been altered. The old leaves may have accidentally been bound with the revised volume.

"There is not a particle of reason," I have said, "for doubting the strict accuracy of Baluze's narrative." There is surely no inconsistency in my speaking "in the same breath" of "a mistake of Baluze, who confounds the MS. now in the Bodleian with another MS. of C. Justel." This mistake is no part of the narrative beginning with the words, "When those very distinguished men, W. Voel, &c. What Mr. Ffoulkes calls "repeating the fiction of consecutive numbers" is not to be explained by supposing that Baluze took De Marca's account of the MS. upon trust, and did not see it, otherwise we should have to believe that he never saw the printed copy, which disproves the "consecutive numbers" quite as effectively as the manuscript itself.

My denial of the identity between the Bodleian MS. and that described by De Marca is no "theory of my own," propounded for the purpose of invalidating certain reasons of Mr. Ffoulkes.* The characteristics of the two MSS. are completely different, and this is a sufficient reason for denying their identity. One represents a higher degree of antiquity than the other. Where the MS. described by De Marca can be found I cannot say, for the elder Justel's rich collection of MSS. was dispersed, and some of them may be lost. But others like that in question are perfectly well known. In the "Freisingen fragment," for instance (which is found in two MSS.), *Incipit Nicenum Concilium* is followed by Nicene and Sardican canons "consequentibus numeris, sub antiquo titulo," without any mention of Sardica. How many Sardican canons were included in this collection I cannot say, but the Freisingen MS. which contains the fragment I have just mentioned also gives a collection which contains "canones unum et viginti concilii Sardicensis duobus capitibus in unum compactis." And it is not the only one.

I conclude, like Mr. Ffoulkes, with a reference to the assertion, sanctioned by De Marca, that the missing leaves of the MS. "vetustate perierunt." I deny that this is "absolutely false on his own showing." Mr. Ffoulkes has not refuted my suggestion that the MS. may have been imperfect long before it came into Justel's possession, and that De Marca's assertion that Justel cut away the Sardican canons is as easily understood of fragments as of the entire text. "On his own showing," what had been cut away was actually restored to its place. You must explain one portion of his words by another, unless there is a contradiction between them. And there really is none.

P. LE PAGE RENOUF.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 6,	3 p.m.	Royal Institution: Mr. J. T. Wood, II.
		" Crystal Palace Concert (Joachim).
		" Saturday Popular Concert, St. James's Hall (last appearance this season of Bellow).
	8 p.m.	Royal Albert Hall: Ballad Concert (Sims Reeves, Wilhelm).
MONDAY, Feb. 8,	5 p.m.	London Institution: Professor Ferrier, II.
	8 p.m.	Medical.

* Maassen, who certainly never foresaw this controversy, points out Baluze's error. (*Quellen*, p. 87, note. See also p. 65.)

MONDAY, Feb. 8,	8 p.m.	London and Middlesex Archaeological: Mr. F. G. Hilton Price on "Temple Bar."
		" Monday Popular Concert, St. James's Hall (Joachim).
	8.30 p.m.	Geographical.
TUESDAY, Feb. 9,	3 p.m.	Royal Institution: Mr. E. Ray Lankester, III.
	7 p.m.	Metropolitan Scientific Association.
	8 p.m.	Photographic: Anniversary.
		" Anthropological Institute. Civil Engineers.
		" West London Scientific Association: Annual Meeting.
	8.30 p.m.	Medical and Chirurgical.
WEDNESDAY, Feb. 10,	3 p.m.	Royal Literary Fund.
	8 p.m.	Geological Society of Arts.
		" Archaeological Association.
		" Royal Albert Hall Concert (Messiah).
THURSDAY, Feb. 11,	1 p.m.	Sale at Christie's of the Water-Colour Drawings of W. W. Saunders, Esq.
	3 p.m.	Royal Institution: Professor Tyndall, II.
	7 p.m.	London Institution: Dr. Zerk on "Modern French Art."
	8 p.m.	Mathematical. Inventors' Institute.
		" Royal Historical Society.
	8.30 p.m.	Royal Antiquaries.
FRIDAY, Feb. 12,	3 p.m.	Astronomical: Anniversary.
	7 p.m.	Literary and Artistic.
	7.30 p.m.	Anthropological.
	8 p.m.	Royal Institution: Weekly Evening Meeting. 9 p.m. Mr. W. R. Greg on "Life at High Pressure."
	8 p.m.	New Shakspeare Society: Mr. H. C. Hart on "Ben Jonson's Phrases, Words, and Allusions."
		" Quekett Club."

SCIENCE.

PLATTS' HINDŪSTĀNĪ GRAMMAR.

A Grammar of the Hindūstānī or Urdū Language. By John T. Platts. (London: W. H. Allen & Co., 1874.)

Few languages have more claims upon our consideration than the Urdū, or, as it is more commonly called, the Hindūstānī. Its political importance as the *lingua franca* of the whole of our Indian Empire, as well as the mother-tongue of the greater part of the Mohammedan inhabitants of the North-Western Provinces, cannot be over estimated, while to the philologist it presents many most interesting points for investigation. It was long the fashion to speak slightly of the "jargon of the Moors," as a previous generation of Anglo-Indians termed it, and the eminent De Sacy himself is credited with having spoken of it as "cet idiome méprisable," although his pupil, M. Garcin de Tassy, the well-known author of the *Histoire de la Littérature Hindoustanie*, has vindicated his master's reputation from the suspicion of such a blunder.

A composite language Hindūstānī undoubtedly is, but it is to this very circumstance that it owes its copious vocabulary and vast power of expression. Like English in this respect, it borrows words and idioms freely from languages belonging to distinct families, and this naturally makes it difficult here and there to account satisfactorily for a form or construction; but, as Mr. Platts says, "there is little in the structure of Urdū of the loose and arbitrary character which some recent writers on the grammar have attributed to it."

Before the time of the English conquest Urdū had no literature of its own; indeed, it had at that time scarcely risen above the rank of a jargon; but during the last few years its literature has grown to an enormous extent, and as it consists chiefly of

translations or imitations from English or Persian, it is peculiarly interesting as a point where Eastern and Western ideas can meet upon common ground. M. Garcin de Tassy has done ample justice to this development of the literature of the language both in his *Histoire* (above alluded to), and in his annual discourses at the Ecole Spéciale des Langues Orientales Vivantes, which contain a complete record of its progress from year to year; but until the appearance of the present work, nothing like a scholarly or exhaustive treatise has ever been attempted to be written upon the language itself.

The older grammars of Gilchrist and others were merely the first attempts to bring order out of chaos. Forbes's grammar (like most of the lamented Doctor's works) was sadly deficient in scholarship and research; the more recent grammars of Monier Williams and Professor Dowson approach much nearer to the modern standard of excellence; but Mr. Platts is the first who appears to have thought of teaching the language rather by an analytical investigation of its structure than by a synthetical account of its rules.

From this point of view, his disquisitions on the derivations of words, and especially those parts which relate to the origin of the inflections and case-endings, are most valuable.

The chapter (p. 203) on the Hindi themes derived from the Sanskrit through the Prākṛit, I would particularly recommend to the student. A rational analysis of the principal forms in a language is the best *memoria technica* for the vocabulary and inflections.

Comparative philology and comparative grammar are no doubt interesting for their own sake; but a science without practical application would attract but few votaries, and the legitimate use of the sciences just mentioned is surely that of facilitating the acquisition of languages.

As Urdū has materially altered during the last few years, the author has done well in selecting his examples from modern works and newspapers, as well as from the old standard books, the style of which is often obsolete. Indeed, it was impossible for such works as the *Bāgh o Bahār* and the like to maintain the position of classics which it was sought to thrust upon them; in the first place, the books were mere translations; and in the second place, the language itself is in too transitional a state to have a standard classical style at all at present.

The article on the derivation of the numerals (p. 49) is a very useful one, and brings into order what appears at the first glance to be hopeless confusion. Without some such intelligent analysis to guide him, it is exceedingly difficult for a beginner, even with a good memory, to use the Urdū numerals with anything like facility. The nicely lithographed table of the *rakm*, or numerical ciphers used by the Indian accountants, is also an acquisition to the learner; here, again, the memory is greatly assisted by the fact being pointed out that these apparently arbitrary signs are in reality abbreviations of the Arabic words for the numerals which they represent.

In the account of the pronouns Mr. Platts is quite right in putting *un ne* as a *singular* form, but I doubt whether there is any good authority for its use in the plural without some word intervening between the pronoun and the post-position. The formative *unhon* would, I believe, be always used with such post-position. Major Otley was the first to point out that *un ne* was a euphonic change for *us ne*, and not, as all previous grammars asserted, a plural form.

Another correction in the present work is giving *yih* and *wuh* as alternative plural forms for *ye* and *we*; but this, perhaps, is rather a change introduced by modern usage than the correction of an error.

There is room for improvement in the explanation given of the function of the agent in *ne* with the past indefinite tense of a verb. No doubt this peculiar construction was originally passive, and represented the Sanskrit instrumental case with the passive verb. But, in Urdū at least, it has long ceased to retain a passive signification; the particle *ne* has become the true sign of the agent, while the very fact that it can only be used with the past tense of a transitive verb proves that the construction is now essentially an active one. Mr. Platts (p. 141) translates the words *rājā-ne shernī mārī*, "by the king a tigress was killed;" but if we follow out the analogy of this translation, we shall meet with constant anomalies and exceptional constructions. The literal rendering would rather be *the king (agent) tigress-killed*, where the action and the subject thereof are considered together as in our own phrase *tiger-killing*. If the action of killing be predicated of the agent, and the object on which such action falls be separately and subsequently considered, the verb instead of being made to agree in number and gender with a subject, is used in the simple uninflected form, and the object is expressed by the use of the proper objective case; e.g., *rājā-ne shernī-ko mārā*.

Whatever may be the etymological history of the construction, it is certain that the above is practically the principle on which it is employed, and that attention to the distinction between the subjective and objective cases will prevent many misconceptions upon a rather puzzling set of idioms. I must add that by *subject*, I mean the thing in connection with, or by reason of which the action takes place as distinguished alike from the agent or the mere nominative.

Half the difficulties in explaining Oriental idioms arise from the assumption that the rules and terminology of European grammatical systems apply to, or are identical with, those of the Oriental systems. To ensure accuracy we must investigate, if not indeed follow, the system by which natives are guided in their estimate of the correctness of an idiom, and we must be very careful that in translating its terminology we do not make use of terms borrowed from our own system, and possessing technical significations which really mislead. For this reason it would be well, if in future grammatical works on Oriental languages the use of such terms as *nominative*, *accusative*, *adjective*, &c., were discarded in favour of some more precise and less technical terms.

For the paragraph on the passive voice

Mr. Platts deserves much praise. I do not know any other writer who appears more thoroughly to have grasped the nature of this construction. In most Aryan languages the words for to *be* and to *go* have a great tendency to interchange, and the word *jānā* is no exception to the rule; thus it is that verbs construed with this auxiliary may very often be rendered by a passive, but very useful is the warning (p. 372) against mistaking such expressions as *mujh-se dekhā nahīn jātā*, "I cannot bear to see it," for passives, as most of the previous grammars do. Pp. 61-113 are occupied with a dissertation on Persian and Arabic constructions which occur in Urdū; this part of the work is concise, though sufficiently full; but its value would have been much enhanced by tabulating the forms to a greater extent than has been done. This remark applies especially to the Arabic forms, particularly the broken plurals; these when discussed in separate paragraphs are quite formidable enough to frighten most beginners, but when the principle of their formation is explained, and the whole are presented in a tabulated form, they are as simple as the paradigm of an ordinary verb. In a work of the kind it was scarcely possible to avoid misprints, and we have reason for knowing that most of those which are not already corrected in the table of *errata* have been detected with a view to correction in a second edition. But there are a few errors of orthography for which the author himself is responsible, which should also be rectified; thus *منکار* *minkār* for *منکار* *minkār* with the error perpetuated in the transliteration is a bad mistake; but much worse is the retention of the absurd letter *ل* to represent the Arabic *alif makhṣūrah*. This letter was invented by those who designed the old fashion types first used in India. But it is founded upon an entire misconception, the upright *alif* belonging not to the *yā* but to the previous letter of the word.

A very considerable saving of time and space might have been attained had the author given more attention to the principles of euphonic change and less to the detailed account of forms. Following the example of older grammarians, European as well as Oriental, he gives long lists of irregular forms (as the causal verbs, p. 161); whereas, if the leading euphonic principles which modify the pronunciation of certain words were satisfactorily explained, there would be no need to set down such a thing as an irregular verb as existing.

Much remains yet to be done for Urdū grammar in spite of the present voluminous treatise; but Mr. Platts may at least lay claim to being the first who has attempted a really scientific account of the principles of the structure of the language. Such being the case, we could scarcely hope to find the material very carefully arranged; and, indeed, the worst fault of the book is a little want of method and symmetry, especially in the tabulation of forms and the arrangement of syntactic rules. For all that, I have no hesitation in saying that Mr. Platt's *Grammar of the Hindūstānī or Urdū Lan-*

language is the best that has hitherto appeared, and as such I would cordially recommend it both to beginners and more advanced students.
E. H. PALMER.

SCIENCE NOTES.

METEOROLOGY.

Weather Study in the United States.—The veteran Professor Loomis—whose paper, published in 1859, "On certain Storms in Europe and America," was one of the most suggestive of the early memoirs which laid the foundation of what is well called modern meteorology—has submitted the Signal Service weather maps for 1872-73 to a careful discussion, and has published the results in a condensed form in *Silliman's Journal* for July, 1874, and January, 1875. He picked out all the instances in which a clearly-defined area of either low or high pressure was traceable within the region covered by the telegraphic system, and studied them on a uniform plan.

As regards the former class, the storm areas, he finds their mean direction of motion in the twenty-four hours to be N. 82° E. and the mean velocity 25.6 miles per hour; but this average result gives but little idea of the true motion of the storm from day to day, as the centres take every possible direction, and the hourly rate of progress varies from fifteen miles to the westward to sixty miles to the eastward.

Professor Loomis is of opinion that the direction of advance of the storm is regulated by the position of the rain-area which surrounds it, and which is, on the whole, asymmetrically disposed around it, spreading out most on the eastern side.

The mean velocity of the wind is greatest (ten miles per hour) in the western quadrant, and decreases gradually through the southern and eastern to a minimum (of 7.6 miles per hour) in the northern.

The stronger the wind in the west quadrant the less is the speed of the storm's progress, and, conversely, an increase in the velocity of the wind in the east quadrant accelerates the advance of the storm. The rate of advance is also shown to bear a sort of proportion to the rate of rise of the barometer in the rear of the storm; in fact, Professor Loomis thinks that, being given a weather map showing the position of a storm centre for a certain hour, it seems possible to predict where the centre will be at the end of twenty-four hours; but he admits that numerous and striking exceptions are found when we attempt to apply these rules to particular cases.

The second paper refers to areas of high barometer, and as to the direction of the wind it is shown that this is nearly directly opposite in each quadrant to what prevails in the case of areas of low pressure, and in both cases is almost exactly midway between a tangential and a radial movement. Inasmuch as in the instances of a high barometer the drain of air flowing out must be supplied from above, it is evident that the intense cold prevailing in anticyclones is due to the descent of air from the upper strata of the atmosphere, and this is abundantly shown by the instances cited in the paper.

In conclusion the Professor seeks to establish a relation between the velocity of the wind and the distance between the isobars, but finds the discrepancies between the results very great. This he truly attributes to the difficulty of ascertaining the correct velocity of the wind on land.

The whole investigation, though it does not lead to any very decided conclusions, shows us what advantages the American meteorologists enjoy over the European in their facilities for studying weather over an extended land area, as compared with the sea-indented western coasts of the Old continent.

Atmospheric Circulation.—It has long been a matter of regret that the fact of the publications of the Royal Meteorological Institute of Holland

being in Dutch, has rendered them less useful to the general public than they deserved. M. Estourgies therefore has done good service to the science by publishing a French translation of Buys Ballot's paper "On the Currents of the Sea and the Atmosphere," which was issued in 1855, but whose contents, although well worth attention, have been hitherto almost unknown to meteorologists out of Holland.

THE Geographical Society of Paris has recently issued a small pamphlet of 17 pp., *Programme d'Instructions aux Navigateurs pour l'Etude de la Géographie Physique de la Mer*, which has been drawn up by a committee of five of its members. It is impossible, as the manual embraces such a wide scope of enquiry, that in such brief compass it should give more than scanty notes, and the portion relating to meteorology only occupies a page and a half.

Additional Meteorological Returns for the United Kingdom.—We learn from the address of the President of the Meteorological Society, read at their anniversary meeting on the 20th ult., that arrangements have been concluded between that Society and the Meteorological Office, in virtue of which the Society will, in return for an annual allowance, furnish returns from certain stations recently organized by it, to be published by the Office, in combination with certain returns received by the latter directly, as supplementary to the results already printed for its seven observatories. It is of importance to see that some of these supplementary stations are in Ireland, from which country the meteorological information hitherto published has been of the most scanty description.

Effect of Rainfall on the Barometer.—In the first number of the Austrian Journal for Meteorology for this year, Captain Hoffmeyer criticizes Hann's reasoning on this subject, which was noticed in the ACADEMY for January 2. He points out that while he fully accepts the conclusion that a heavy rainfall can only be due to an ascending current of air, he disputes the assertion that the barometer rises as the rain falls, inasmuch as the heaviest, or, at least, the most persistent rain occurs in the front of an advancing cyclone, where naturally the barometer is falling. Dr. Hann, in the same number, rejoins that, without disputing the accuracy of the facts cited by Hoffmeyer, the reasoning does not render untenable the position which he himself has taken up—that the rainfall is not the cause of the fall of the barometer. He shows that the distribution of rain in the wind-rose bears no relation to that of barometrical pressure, the maximum fall and the minimum pressure falling on different points of the wind.

Aqueous Vapour in the Atmosphere.—In the number of the Austrian Journal for Meteorology for January 16, Dr. Hildebrandsson, of Upsala, gives an account of some experiments conducted by himself and Professor Rosén, which have hitherto only been noticed in the Swedish journals. We have only space to give his conclusions, which are as follows:—

1. The permanent gases in the atmosphere do not form independent atmospheres, but have effected a complete mutual interpenetration, as all experiments show that the constitution of the air is the same at all heights.

2. The incessant evaporation and condensation which are in progress render impossible the existence of an independent vapour atmosphere, or of a homogeneous mixture of the vapour with the permanent gases, and must cause the vapour to diminish rapidly with height.

3. It is not allowable to subtract the vapour-pressure from the barometer reading to obtain the pressure of dry air.

For the experiments and reasoning by which these conclusions, already held by many physicists, have been attained, we must refer to the paper, which is followed by some interesting observations by Dr. Hann on Dalton's law, and the theoretical

possibility of certain deductions from it as to the presence, e.g., of hydrogen in considerable quantity in the upper strata of the atmosphere.

GEOLOGY.

It is rumoured that the Geological Society's Wollaston medal will this year be presented to Professor de Koninck, of Liège; and that the Murchison medal will probably be awarded to Mr. W. Jory Henwood, of Penzance.

DURING the past month the Geological Society has issued a thick supplementary number of its *Quarterly Journal*, containing no fewer than seventeen original papers. The necessity for publishing this special part, and the high character of many of the papers which it contains, are sufficient proof of the healthy activity of this Society. In the opening paper Mr. Allport, of Birmingham, gives the result of his researches "On the Microscopic Structure and Composition of British Carboniferous Dolerites." Having prepared and studied a collection of 230 sections of these rocks, he is able to assert that it is impossible to establish any mineralogical or structural difference between the augitic eruptive rocks of Palaeozoic age and those of Tertiary date. It has hitherto been the fashion among petrologists in naming a given rock to allow some weight to its geological position: while, for example, a certain volcanic rock of Tertiary age is called basalt, a similar rock of Palaeozoic age is termed melaphyre. Mr. Allport argues with much justice that the mineralogical constitution of eruptive rocks, and not their geological position, should rule their nomenclature. He protests, too, against the practice of naming a rock according to its texture, since one and the same rock may exhibit great structural variations in different parts of its mass; thus, petrologists are in the habit of applying to a certain rock the various names of basalt, anamesite or dolerite, according as its texture is compact, fine-grained, or coarsely-crystalline, although it is possible to collect samples of all these varieties in a single quarry. On these and other grounds Mr. Allport proposes to discontinue the use of the terms *melaphyre*, *aphanite*, *anamesite*, *diabase*, and *greenstone*; and to group together all these basic eruptive rocks under the generic name of *dolerite*—a name which has suffered, perhaps, less abuse than most of those terms which it is intended to supplant.

Among the other papers in this number of the Geological Society's *Journal*, we may especially refer to Mr. G. W. Stow's "Geological Notes on Griqualand West." The observations recorded in these notes were made in 1872, during an official tour of inspection of the new territory. Much of the interest of this paper lies in the fact that it tends to throw light upon the geological structure of the great area of Olive Shales, which form so marked a feature in the South African diamond-fields. The rock-specimens collected during the tour have been described by Professor Rupert Jones.

SOME "Geological Notes" on the Noursoak Peninsula, Disco Island, and the country in the vicinity of Disco Bay, North Greenland, have been laid before the Geological Society of Glasgow by Dr. Robert Brown, of Campsie, and are printed in a recent number of the Society's *Transactions*. These valuable notes record the results of a voyage specially undertaken to explore the Miocene beds of the Waigat Strait, but as this expedition was undertaken as far back as 1867, it is curious that the notes have not been published earlier. It appears that it was mainly upon specimens collected by Dr. Brown during this exploration that Professor Heer founded his conclusions on the Arctic Miocene flora enunciated in his memoir in the *Philosophical Transactions* of 1869. As a consequence of the delay in publishing Dr. Brown's Report, we find that much of his matter has been anticipated by the researches of subsequent explorers, and it is therefore unnecessary to analyse the present com-

munication. It may, however, be remarked that Professor Heer's conclusions are criticised, and it is in fact hinted that some of his specific determinations were based upon what the writer believes to be very insufficient data; the sole guide in establishing a new species being in many cases a solitary leaf.

An illustrated lecture on "The Geology of the Clyde Valley," by Professor John Young, of Glasgow, has recently been published. This lecture was delivered last November at the opening of a ladies' class, which, since 1868, has met annually under some of the Professors of the Glasgow University. The present lecture, which gives a masterly sketch of the geological structure of the country around Glasgow, was introductory to a course on the general Principles of Geology.

It is generally supposed that the pterodactyls, or flying reptiles, must have possessed an integumentary expansion supported by the ulnar digits of the anterior extremities, and more or less resembling the patagium of a bat. Dr. T. C. Winkler, of the Teyler Museum at Haarlem, believes that he has found traces of the former presence of such a membrane in a specimen of *Pterodactylus Kochi* (Wagn.) recently acquired by this institution. The skeleton of this pterodactyl lies on a slab of fine-grained lithographic limestone from Bavaria. The stone is tinted brown by means of hydrous peroxide of iron, and it is notable that, where this colouring-matter has met with any obstacle, its diffusion has been prevented, and it has consequently accumulated locally, thus giving a more pronounced tint to certain parts of the stone than to others. In this way the several bones are surrounded by a brown margin, while between the bones of the anterior limbs are a number of brown bands, which, Dr. Winkler suggests, may have been caused by a plicated membrane having arrested the diffused colouring-oxide, and thus determined its local deposition. It may be remarked that the Teyler Museum is fortunate in also possessing the celebrated specimen of *Pterodactylus crassipes*, described by Hermann von Meyer, which is said to be the only known example of a pterodactyl showing anything approaching to the structure of an integumentary expansion. Dr. Winkler's memoir on the new specimen has appeared in the *Archives du Musée Teyler*.

In the February number of the *Annals and Magazine of Natural History*, Professor Nicholson describes and figures a small group of Lower Silurian fossils from Ohio, including two new species of *Alecto*, described as *A. auloporoides* and *A. confusa*. The same naturalist has contributed to a recent number of the *Geological Magazine* descriptions of several new species and one new genus of Polyzoa from the Palaeozoic rocks of North America. The new genus, which has received the name of *Heterodictya*, closely resembles the genus *Ptilodictya*, from which it differs in the very anomalous feature that its cells are regularly tabulate, a feature of interest, since it serves to establish a connecting link between the Polyzoa and the Tabulate Corals. *Heterodictya* is at present represented by only a single species, *H. gigantea*, from the Carboniferous Limestone of Ontario.

The last part of the *Nouveaux Mémoires* of the Imperial Society of Naturalists of Moscow is devoted to two geological memoirs by Professor H. Trautschold, of Moscow. One of these is a critical examination of the fossil-fish from the Upper Devonian rocks of Malowka, in the government of Toula. The second memoir describes the quarries of carboniferous limestone at Mjatschkotowa, near Moscow.

To the last number of the *Bulletin* of the same society, Herr H. Abich contributes some interesting "Geologische Beobachtungen auf Reisen im Kaukasus im Jahre 1873." The first journey, commenced in May of that year, was directed to localities on the south side of the Kaukasus, and

the second excursion, undertaken in the following July, extended to the northern side. The author has visited and described the mineral-springs of these mountains, and has specially studied the Jurassic rocks of the north. The Lower Oolitic coal-bearing sandstones may be paralleled with similar beds in Yorkshire.

The Ecstatic Louise Lateau.—We find in the *Revue Scientifique*, January 23, 1875, a report of Professor Virchow's address to the Association of German Naturalists and Physicians, assembled at Breslau, on the subject of miracles, with special reference to the case of Louise Lateau, the Belgian girl, whose ecstasies and exhibitions of the stigmata have excited much attention for several years. In 1870 M. Hartsen, a Dutch physician, sent to Professor Virchow a publication by M. Lefebvre, entitled *Louise Lateau, sa Vie, ses Extases, ses Stigmates*, which greatly astonished him; but he took no notice of the matter until Professor Rohling, of the Academy of Münster, thought proper to issue a pamphlet entitled, *Louise Lateau, la Stigmatisée de Bois d'Haine, d'après des Documents Médicaux et Théologiques authentiques, à l'usage des Juifs et des Chrétiens de toutes les Confessions*. This pamphlet has gone through nine editions, and it is said that 50,000 copies have been distributed among the public. It treats the appearances as miracles that confirm the Roman Catholic faith, and affirms that all Protestants who read it may see "that God the Father calls upon them to re-enter the bosom of the Church." The like invitation is addressed to Jews.

Professor Virchow was invited to go and see Louise Lateau, which he refused to do, but offered to examine her case thoroughly if she was removed from her home and placed under his care. He said that his long experience in attending prisoners who feigned all sorts of disorders had acquainted him with the difficulties of discovering their frauds and convinced him how useless it was to make such an endeavour when all the conditions were regulated by other persons.

He pronounced the whole affair "a very gross imposture," for which he gave many reasons. According to M.M. Rohling and Lefebvre, on Friday, rarely on Thursday, a blister (*ampoule*) began to form on the girl's hands and feet, raising the skin. During the night of Friday this blister is completely developed, two and a half centimètres long, and one and a half wide; the adjacent skin is neither swollen nor reddened; the blister then splits and pours out its fluid clear and transparent; at the same time blood flows from the skin, without the best magnifying glasses permitting any lesion of the epidermis to be seen. The epidermis opens by a longitudinal slit, sometimes cruciform, sometimes triangular. Had the matter stopped here, he might, he said, have thought it worth while to undertake a journey to the spot; but "hardened by success, the miracle assumed such a development and such an aspect as to render such a step quite useless." Louise had fits of great excitement, and then passed into states of complete insensibility, even to powerful electric shocks, though some doubted it. In this condition she had visions, and only kept up communication with the outer world through a special ecclesiastical influence. Since the day of the Seven Sorrows of Mary, March 30, 1871, she is reported to have taken no food except one consecrated wafer (*hostie*) a day, and a few spoonfuls of water a week, and this abstinence of more than three years has not prevented her from enjoying good health.

The authority of M. Schwann having been cited in confirmation of these allegations, Professor Virchow called upon him for explanations, which he gave, as we shall see presently. When Louise is in the state of insensibility to electric shocks, "she is very sensitive to the influence of superior ecclesiastics, but only to those regularly constituted, that is to say, the curé, the bishop

his immediate chief, and the archbishop. The alone can excite the miracle. All other bishop and strange priests are powerless, but her own bishop, of Tournay, can temporarily transmit his power to another person, and permit him to exercise it. One day, M.M. Lefebvre, Schwann, and the bishop went together to Bois d'Haine. The bishop transferred his power to Schwann, who called to the girl, who was lying on the ground "Do you hear me?" upon which she raised her head to listen. He then ordered her to get up which she did. The bishop in his turn commanded her to sit down, which she immediately obeyed."

Dr. Schwann's reply to Professor Virchow dated Liège, September 25, 1874, states that "his name has been abused, and that the words attributed to him are entirely false," as Dr. Rohlin admitted in the fifth edition of his pamphlet. He adds that "the conditions indispensable to scientific examination of the phenomena at Bois d'Haine were in nowise fulfilled," and that he only "assisted as a spectator on the express condition of preserving his incognito." Dr. Rohling threw the blame of this misrepresentation on M. van Looy, from whose pamphlet, he says, he borrowed it. The Professor adds "that it remains to be proved that Louise Lateau is not a cheat; and that her examiners are honest men and friends of truth. Alluding to the ecclesiastics and their abettors, he exclaims "and it was in such society that I was to undertake the investigation!"

M. DE VOÛË, French Ambassador at Constantinople, has recently made a communication to the Académie des Inscriptions et Belles Lettres, in which he is himself a member, on a Phœnician inscription found at Byblos, the biblical Gebel. It contains fifteen lines, the sixth and the seventh of which are much damaged on the right-hand side and many letters in other parts of the inscription are scarcely to be recognised. We are informed by M. J. Dérenbourg that the bas-relief represents the goddess Bealtis, in the shape and with the emblems of the Egyptian Isis, the King Yehmelek in a Persian costume facing her, and offering her a cup which he holds in his hand. Since we know that the Kings of Gebel are represented in Greek costume on other bas-reliefs we may date the present inscription from the Persian time. As far as we are informed, the inscription does not contain historical facts, but important contributions to Phœnician grammar and lexicography, which we shall enumerate partly according to the kind communication of Dérenbourg. 1. The pronoun 𐤀 and 𐤁 in the inscription, such being a composition of the Hebrew אני and the Aramaic אנא and אנכי and אנכי . 2. The 𐤁 occurring for the first time in Phœnician inscriptions as the possessive pronoun of the third person. 3. חיה , "to live," for חיה , which we find in the name of Hava (Eve), probably in the *avo* in the *Poenulus* of Plautus. The root חיה , in the sense of carving, and בן with the meaning of "grandson."

We are delighted to see the first Sanskrit printed at Leyden. It is the manual of Astron. ascribed to Āryabhaṭa, with the comment Bhaṭadipikā by Paramādiśvara (Trübner & Co.). The date of Āryabhaṭa, or rather of his manuscript is 499 A.D. The book is edited by Dr. Kern, of the best living Sanskrit scholars, well-known by his excellent edition and translation of Vāhamihira's *Bṛīhatsaṃhitā*. The MS. materials were scanty: two Malayālim MSS. of text and commentary, one belonging to Dr. Burnell, the other to the Royal Asiatic Society, London; another MS. of the text only, No. 60 of the W. collection, likewise in the library of the Royal Asiatic Society. There is another comment on the Bhaṭaparakāśa, by Sūryadeva. Copies exist in the Mackenzie and in Dr. Burnell's collections. Two MSS. in the library of Trinity College, Cambridge, contain an abstract of Sūryadeva's work, but these MSS. are so corrupt, and specimens given in the Catalogue so full of

hat Dr. Kern's extracts, taken from a IS., will be read with great interest by all scholars. We are sorry that Dr. Kern not have given a translation of both the commentary. There is no scholar better for such a work, and it would have given little trouble. On page vii. Dr. Kern sign of exclamation after *sikshā*, the docu- metres, instead of *sikshā*. The spelling out, strange in a modern author, but it is spelling of the word. (See Max Müller's of *Ancient Sanskrit Literature*, 2nd ed.,

ESSOR HILGENFELD, of Jena, has just pub- large volume of 828 pages, which will be indispensable by all critical students of y. It is an *Historico-Critical Introduction New Testament*, and is published by Fues zig. Fulness of information, originality ment, and conscientiousness in registering ses of critical opinion, seem to place this the head of all extant introductions to igher criticism" of the New Testament. cellently arranged; Part I. containing "The und its Criticism," Part II. "(Introduction Separate Books," Part III. "The History New Testament Text." It is nothing less ry, but presupposes, of course, an accept- a method of Biblical criticism which has greater progress in Germany than in 3.

Jahrbücher published by the members of ological faculty at Jena have opened their n a way which justifies the best hopes of ceess. They are not intended in the inte- sect or party, but of free enquiry. And jects discussed are of the most modern tion. No less than four articles are devoted ew question of the origin of religion, and ly the Hebrew religion, regarded from sides. Thus Holtzmann opens the number ribing the lines in which modern theology ve to move, or rather is beginning to move. e abandon its isolated position, and investi- mentary questions, like the origin of reli- an historical spirit. High praise is awarded recht Ritschl's great work on the Doctrine ification, as throwing much light on this . A few pages are also devoted to Hart- he philosopher and Strauss. Nietzsche est- the historical significance of the *Aufklä- eologie*, the form presented by rationalism second half of the last century—an inte- essay, which is well supplemented by 'conscientious and thorough examination iermacher's famous *Reden über die Reli- eiferer* discusses the subject only touched e opening essay, viz., the beginning and ment of religion. It is chiefly taken up criticism of the theory of Fritz Schultze, ligion originates in fetishism. Schrader popular summary of the remarkable paral- tween the Israelitish and Mesopotamian 1 and civilization. His researches have led believe that the outward form of paral- e notion of Sheol or Hades, the deep sense which have been thought peculiar to Hebrew are really of Babylonian, or more precisely an—and therefore non-Semitic—origin. 1 and French students are already familiar he leading results of this essay, and we help desiderating some acknowledgment of rity of foreign scholars (e.g., on the rela- Accadian to Hebrew, and, among minor the discovery of the god Rimmon, or rather an). A short paper on Luke v. 1-11, by 3, concludes the number.

he Meeting of the Anthropological Institute sday next, a paper by the Rev. Wentworth er will be read, entitled "An Examination per by Mr. Boyd Dawkins, F.R.S., on 'The m Range of the Basques,' in the *Fortnightly* for September, 1874."

MEETINGS OF SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY (Monday, Jan. 25).

SIR HENRY RAWLINSON, the President, announced that Messrs. Watson and Chippendale, two young Engineer officers who left London last summer to join Colonel Gordon's expedition in Central Africa, had arrived at Gondokoro on November 14, and purposed to proceed to explore the Albert Nyanza lake towards the end of that month, a small steamer for the purpose having been previously conveyed to Dufilé, a station above the falls which obstructed navigation between Gondokoro and the lake. The duties of these two officers would be exclusively exploration and survey, and to that end they had been furnished with instruments by the society. M. Linant, another member of the expedition, was under orders to proceed to the Somerset Nile of Speke and Victoria Nyanza. The Khedive had given permission for the geo- graphical results of the mission to be commu- nicated to the Society, and early intelligence might be looked for.

A paper was then read by the Rev. J. Mullens, D.D., of the London Missionary Society, on the Central Provinces of Madagascar. The island, according to Dr. Mullens, is 818 geographical miles long, and 354 broad in its widest part. The central mountain mass commenced with lofty hills at its northern end, and retained them till not far from the southern cape. In the higher parts the chief formation was gneiss or granite. The central province had been the scene of volca- nic eruptions on an enormous scale. To the south- west of the capital lay the Ankarat Mountains, covering a space of 600 square miles. The chief inhabitants are the Malagasy people, a single race, divided into three principal tribes; as a rule, they are backward, but peaceful, hospitable and in- dustrious. The prince was their chief and the owner and lord of all. All obligations were paid by feudal service, and remunerations were made by assignment of lands and of service of inferior men. The queen was an excellent Christian lady, and possessed a warm affection for her people. Many thousands had proved by their example that they were not only intelligent but sincere. Sir Bartle Frere spoke of the beautiful climate of the island and the interest attaching to the flora and fauna. The missionaries, he could bear witness, were exercising a beneficial effect on the islanders, who were fast becoming a civilised people. Sir Henry Rawlinson then announced that the sub- ject of the next meeting would be a paper by Admiral Sherard Osborn, on the approaching Arctic expedition.

ANTHROPOLOGICAL INSTITUTE (Tuesday, Jan. 26).

ANNIVERSARY MEETING: Professor Busk, F.R.S., President, in the Chair. The Report of Council stated that owing to the liberality of its members the Institute had been placed in a sound financial position, its burden of debt having been removed, and that it commenced a new year with great hope and prospect of success in increasing its number of members, and in the accomplishment of a much larger amount of scientific work, resulting in the publication of its Journal more frequently and regularly, as well as other works on Anthropology.

The President, in his address, reviewed the works of the past year in Anthropology, English and Foreign, offering criticisms on the most im- portant, especially the memoirs of Professor Owen, and Professor Lauth, on Egyptian Ethnology; Dr. A. B. Meyer on the Papuans; on Memoirs by M^{me}. Royer, M. Arcelin, M. Mortillet, M. Broca, Dr. V. Holder, and others. At the close of the address a vote of thanks was given to Professor Busk, on retiring from the Presidential Chair, which he had filled with the greatest advantage, financially and scientifically, to the Institute. The following were elected to serve for 1875:—President: Colonel A. Lane Fox,

F.S.A. Vice-Presidents: Professor Geo. Busk, F.R.S.; John Evans, Esq., F.R.S.; A. W. Franks, Esq., M.A., F.R.S.; Francis Galton, Esq., F.R.S.; Geo. Harris, Esq., F.S.A.; Sir John Lubbock, Bart., F.R.S. Directors: E. W. Brabrook, Esq., F.S.A.; F. W. Rudler, Esq., F.G.S. Treasurer: Rev. Dunbar I. Heath, M.A. Council: J. Beddoe, Esq., M.D., F.R.S.; W. Blackmore, Esq.; H. G. Bohn, Esq., F.R.G.S.; Hyde Clarke, Esq.; J. Barnard Davis, Esq., M.D., F.R.S.; W. Boyd Dawkins, Esq., F.R.S.; Robert Dunn, Esq., F.R.C.S.; David Forbes, Esq., F.R.S.; Sir Duncan Gibb, Bart., M.D.; Charles Harrison, Esq., F.R.S.L.; J. Park Harrison, Esq., M.A.; Professor T. McK. Hughes, F.G.S.; T. J. Hutchinson, Esq., F.R.G.S.; Professor Huxley, F.R.S.; F. G. H. Price, Esq., F.R.G.S.; J. E. Price, Esq., F.S.A.; C. R. Des Ruffières, Esq., F.R.S.L.; Lord Arthur Russell, M.P.; Right Hon. D. H. Stone; E. Burnet Tylor, Esq., F.R.S.

GEOLOGICAL SOCIETY (Wednesday, January 27).

J. EVANS, Esq., F.R.S., President, in the Chair. A paper "On the Structure and Age of Arthur's Seat, Edinburgh" was read by Mr. J. W. Judd. It is generally supposed that the volcanic series of Arthur's Seat may be referred to two distinct geological periods; the earlier eruptions must certainly have been of Lower Carboniferous date, but the later period of activity has been variously re- garded as Tertiary, Secondary, and Permian. The hypothesis of two distinct epochs of eruption, originally suggested, but subsequently abandoned, by Charles Maclaren, has been since advocated by Professor Geikie and other Scotch geologists. Mr. Judd pointed out the great difficulties which this view presented; such as the extreme improbability volcanic action breaking out on precisely the same of site at widely-separated geological periods. He then suggested an explanation, which involved far less difficulty, inasmuch as it referred the whole of this volcanic series to one general period of ac- tivity. It would appear that in the middle of the Calciferous-Sandstone series a vast accumulation of trachytic and doleritic lavas was poured forth from a submarine volcano, which was gradually elevated so that the eruptions ultimately became subaerial; the volcano after its extinction being again submerged.—Mr. J. Clifton Ward read his second paper on "The Glaciation of the Southern part of the Lake District, and the Glacial Origin of the Lake Basins of Cumberland and Westmoreland." Having extended the ob- servations recorded in his previous communi- cation, he was enabled to show the probability of some of the larger Cumbrian lake-basins having been formed by the agency of moving ice. By means of sections drawn to a true scale he showed the comparative depths of the lakes, and the thickness of ice which must at one time have travelled over their sites, as testified by the heights to which glacial markings extend up the sides of the surrounding hills.

ROYAL SOCIETY OF LITERATURE (Wednesday, January 27).

MAJOR-GENERAL SIR COLLINGWOOD DICKSON, K.C.B., V.C., V.P., in the Chair. Mr. Percy Gardner read a paper "On a Greek Inscription found by Mr. Calvert in 1874 at Hissarlik (Ilium Novum)." In this paper Mr. Gardner gave a transcript and a translation of this decree of the people of Ilium in favour of Malusius of Gargara, confirming to him the grant of a crown of gold worth 1,000 drachmas, in return for the good deeds he had done for that city, for the temple of Athens, at Ilium, for the festivals held there, and for the league of cities; and, especially in that he had lent free of interest 300 gold staters towards the equipment of an embassy to Antigonus (King of Asia), with a further addition of 450 similar coins. The decree in addition granted to him and his descendants complete immunity from taxation, with the order that it should be engraved

on a pillar and set up in the temple of Athene, to the end that all men might know that the allied cities were ready to reward their benefactors. It is further stated that this pillar and inscription were to be kept in repair by the people of Gargara, while towards the end of it there is also the statement that, beside his other benefactions, Malusius had given 3,500 gold staters to the Agonotheatae, beside paying the debts they had incurred in a former year.

The forms of the letters suggest the latter end of the fourth century B.C. as the date of this inscription, and from internal evidence we may presume it was engraved between B.C. 301 and 311. The larger donation of 3,500 staters must have represented a sum equal to 20,000*l.* of our present money.

ROYAL SOCIETY (Thursday, January 28).

THE following papers were read: "On the Theory of Ventilation," by Dr. François de Chaumont; "On the Atmospheric Lines of the Solar Spectrum," by J. B. N. Hennessey.

SOCIETY OF ANTIQUARIES (Thursday, January 28).

A PAPER was read by Morgan Nichols, Esq., on "The Recent Discoveries elucidating the Topography of Rome, especially of the Forum Romanum." Mr. Nichols exhibited a map showing the portions of the city which have been excavated down to the original level, and the lines of the *via sacra* and other principal roads, with the sites of the buildings whose bases have been brought to view. It has been found that the *via sacra* or *via sub veteribus* (sc. *tabernis*) after traversing the forum does not proceed in a straight line to the temple of Vesta, but turns off at a right-angle northwards for a short distance, and then resumes its original direction past the temple of Faustina and on to the basilica of Constantine. The angle thus made was doubtless cut off by a foot-path leading past Vesta's temple, as mentioned by Martial in a passage quoted by Mr. Nichols. Of the temple of Vesta all that now remains is the raised base, a circular mass about fifty feet in diameter, and near it is a bank of earth, which is probably the site of the *Virginea domus*, "Where dwelt the holy maidens who fed the eternal flame."

Near this stood the temple of Castor, and in the same neighbourhood the temple of Julius, of which the brick base of about twenty-two feet in height has been laid bare by the excavations. The front of this base was used as *rostra*, and was ornamented by Augustus with beaks of the galleys taken at the battle of Actium. In addition to the maps, Mr. Nichols exhibited many photographs of buildings and other remains at Rome, and among them representations of two bas-reliefs which were discovered in September, 1872, in the northern part of the Forum. These are two slabs of white marble, about seventeen feet by five feet six inches, placed so as to form an approach, probably to an altar. On the inside face of each slab are sculptured a ram, a bull, and a boar, decked with sacrificial bands and *vittae*, their heads pointing towards the spot where the altar probably stood. The outside faces bear sculptured groups representing acts in the life of the emperor in whose honour the altar was erected. On one is a figure of the emperor seated on a throne, surrounded by attendants, receiving with outstretched hands a female figure holding a child on one arm and perhaps leading another, to judge by the attitude; but the sculpture is at that part too much injured to allow of more than conjecture. It is supposed that this group commemorates the provision made by the Emperor Trajan for the children of poor citizens. On the other side is a group of men bearing large portfolios, and depositing them in a heap, to which another person is stretching out his hands, probably with a torch. This, it is presumed, represents the burning of the registers of taxes remitted by the Emperor. It is known that this ceremony was performed by order of Ha-

drian on such an occasion in the forum of Trajan, but the sculpture cannot refer to this, as the buildings represented in the background do not in any way tally with the spot where this act is said to have been performed. It is known that Trajan also remitted certain unpopular imposts, and it is conjectured that his clemency may be here commemorated. The objects in the background are the sacred fig-tree, the statue of Marsyas, the rostra and other buildings in the Forum Romanum. The tree represented is not the *ficus Ruminalis*, but another mentioned by Pliny as standing in the forum near the Gulf of Curtius. These various objects are placed in different positions in the two bas-reliefs, not accidentally, but as representing two different views of the forum; and Mr. Nichols thinks that the sculptures will be found of great use in determining the relative positions of the buildings which they represent.

ROYAL INSTITUTION (Friday, January 29).

A LECTURE on "The Geological Results of the Challenger Expedition" was delivered by Professor Huxley, LL.D., F.R.S. Tracing back our knowledge of the character and distribution of deep-sea deposits to the early observations of Sir John Ross, Sir E. Sabine, and other explorers, the lecturer remarked that these observations had proved that large areas of the sea-bottom within the Arctic seas were covered with the siliceous remains of minute plants and animals belonging to the *Diatomaceae* and *Radiolaria*. Subsequently the exploration of the Antarctic seas showed that a similar polar cap of siliceous mud covered the sea-bottom of this southern area. It has since been abundantly proved that, between these two zones of siliceous deposits, large portions of the bottom of the Atlantic and Pacific Oceans are covered with a calcareous ooze, made up in great measure of the tests of foraminifers, especially those of the *Globigerina*. But the dredgings of the *Challenger* have recently shown that certain deep oceanic valleys contain thick deposits of finely-divided red clay, composed of silicate of alumina and peroxide of iron. Thus, between Tenerife and St. Thomas, a great valley was found at a depth of about 18,000 feet, the bottom of which was covered with this red material. The origin of such deposits is probably to be found in some experiments by Mr. Buchanan, the chemist to the *Challenger*, who, by treating the globigerina-marl with dilute acids obtained about one or two per cent. of insoluble residuum, which strikingly resembled the clay in question. Hence the conclusion appears to be forced upon us that the great deep-seated deposits of red clay actually represent the remains of marine organisms, of which myriads must have suffered decomposition to furnish these vast accumulations of their *débris*. We are now, therefore, in a position to show that siliceous, calcareous, and argillaceous deposits may be formed by the long-continued action of organic agencies. Nor should it be forgotten that internal casts of foraminifers in glauconite have been dredged up similar to those which Ehrenberg originally described as occurring in certain beds of greensand. It is thus clear that sedimentary rocks of almost any mineralogical composition may be formed by the action of natural causes still in silent operation in the depths of the sea. These researches consequently lend great support to the views of those geologists who find an explanation of the past history of the rocks in the present operations of nature—views which were held half a century ago by Sir Henry De la Beche, were advocated by Mr. Poulett Scrope, and were still more clearly developed by Sir Charles Lyell, who has so ably elaborated the doctrine of uniformitarianism originally enunciated by Hutton. Sir Charles has, indeed, survived the prejudices which at first opposed his views, and has lived to see the reputed heresies of his youth become established as the creed of every philosophical geologist.

FINE ART.

THE DUDLEY GALLERY.

(First Notice.)

THIS collection of Water-colours, the eleventh of the series, which opened to public view on February 1, is chiefly a landscape-gallery. In general aspect it is skilful, but also ordinary. As one goes through it, however, the number of clever or attractive pieces is found to be considerable, and the landscapes are not scantily interspersed with figure-subjects. This ranks as at any rate a nice average exhibition in its sequence.

Professor Poynter's small figure-picture may, on the whole, count as the leading work of that class in the room. It bears the motto—

"In time long past, when, in Diana's chase,
A bramble-bush pricked Venus in the foot,
Old Aesculapius helped her heavy case
Before the hurt had taken any root."

The composition presents Aesculapius seated under a portico; Venus standing on her right foot, and bending forward her left across the right knee, to exhibit the injured part, and propping herself with her left hand (which along with the arm is a weak point in the drawing) upon one of the three attendant Graces; the second Grace stands close by the first; the third, whose back only is seen, calls to a female slave for water from a dripping fountain close by. This little work is a careful and complete piece of execution, good in form, and, if not precisely poetical in spirit, still free from anything discordantly prosaic. It is a choice specimen from a choice hand. Three of the painter's carefully-observed landscape-bits are also in this gallery. The *Farm near Hartlebury Common* and *Wilden Pool* are pleasant local studies. *Hardrow Scar* may be somewhat less satisfactory, having an ordinary general look, and (as well as the *Wilden Pool*) too lightless a sky: the water flung straight downwards over the rock, into successive almost founce-like undulations, is however a valuable item of reality. Along with Professor Poynter we may name, as painters of classical subjects, Mr. Crane and Mr. Henry Holiday. Mr. Crane sends two pictures. The first is named *Pluto's Garden*; and shows Proserpine, in the Elysian fields, plucking the pomegranate, by eating which she forfeited her chance of ever returning to earth. "Aesculaphus was the only one who saw it; and, for his discovery, the goddess immediately changed him into an owl." There is always a great difficulty in representing pictorially any transformation of this sort. Mr. Crane adopts the expedient of showing us Aesculaphus as a bald-headed red-robed man, gazing at Proserpine; and then, on a marble seat hard by, he gives sculptured figures of two owls, and besides a real living owl perching. This is one way of suggesting to the eye what the mind needs to realise, in case the incident is to be treated at all: it is not quite a reasonable way, if (as would seem) we are to infer the Aesculaphus was the first owl created, and parent of all owls. The garden of Pluto presents clipped old-fashioned hedges, an arcaded palace behind with baleful-looking fires beyond it, and a multitude of marigolds and sunflowers; this floral material being perhaps the most telling element in the picture. The face of Proserpine is inexpensive, but is of a large Grecian type, in itself appropriate enough. The like may be said concerning the recumbent figure of Mother Earth in Mr. Crane's second contribution, named *The Earth as Spring*. The sonnet given in the catalogue marks well the character of the work:—

"Child Spring, escaped from harsh Dame Winter's rod,
Upon the still green meads stole forth to play,
Glad in the sun's first smile that early day,—
Fresh daffodils declaring where he trod
Full softly; while upon the tender sod,
Amid the quickening blooms, asleep Earth lay;
Though Spring to her had many a word to say,
And token sweet to bear from Day's bright God."

Then on his pipe he made sweet noise, that woke
The singing fowl by every wood and hill,
And soaring treble from the answering sky,—
Until the sweet unrest Earth's slumber broke :
Though, fearing it a dream, yet bode she still
A little space, till Spring to her did cry."

The landscape-background here is pleasing and well-felt in this simple poetic way. Spring is a Cupid-like boy, poorly drawn: Earth is grand in pose, but her foot somewhat clumsy. Mr. Crane takes a good place among the neo-classicists who seem to think that they must paint goddesses and demigods, but should mingle *naïveté* with abstractness in the form of presentment. Mr. Holiday's female impersonation of *Music* (marked "unfinished," though we hardly know why) has moderate elevation in nude form, with a good deal of nature: she touches a lyre, to the symphonious murmur of the waves on the sea-beach. This portion of the picture, no less than its principal subject-matter, is very attentively studied, and the whole executed with much efficiency.

Mr. John Scott sends two subjects—*The Course of true Love never did run smooth*, and *An Afternoon's Amusement in the Fourteenth Century*, some youths and maidens at archery practice; both tasteful in some fair degree, and seeming to promise agreeable work when the artist's hand shall be stronger, and his practice more assured. Mrs. Stillman's *May-time* represents a loveable hearty little girl, with a face of much sense as well as comeliness, holding a bough of hawthorn over her head in a thicket; she seems to be standing still a moment, to reply to some questioner not shown in the picture. This is a work of fine simple colour, much accurate detail, and no pettiness. The same accomplished lady exhibits two flower subjects, *Chrysanthemums and Christmas Roses*, and *Study of Lilies*—the latter more especially effective. Mr. Hennessy's little picture—*The Offering, Normandy*—is unusually pleasing; we see a baby-girl assisted by her mother, a fisherman's sprightly wife, to set a taper on the metal stand in front of an effigy of the Virgin and Child, placed in a small side-chapel, along with some of the homely votive pictures of ships &c.; a tenderly and nicely felt work. *The Rescue*, by Cabianna of Rome, is an uncommon piece of picturesqueness, in which great artistic value is got out of the long dark stretch of convent-wall, with its darker cypress and other verdure: this is indeed a work not easily forgotten, and ensuring no small popularity to its painter. The figures also have a certain pictorial sense and tact, but, when looked at individually, are peculiarly stolid and ungainly in visage. The incident appears to be a nun carried off from her convent by a party of Florentines of the fourteenth century: but it is not so perspicuously made out, and certainly not so dramatically forcible, as it should in reason have been. *The Pigeons of St. Mark's* is by the same artist, and has suavity as well as vigour of colour. Another painter resident in Rome, M. Charles Bellay, paints, as *Fatima*, an Oriental girl with her brown soft hands clasped over the edge of a brazen platter; an elaborately patterned wall serves for a background. The execution combines depth with softness. Mr. Alfred Emslie has selected a very odd subject to which a distich serves as title; an old white-woolled negro plays the fiddle, seated in the grounds of some house, while a small baby-negro, neatly costumed, and tied in a high chair, laughs with glee, and the pet dog, outstretched in lazy enjoyment, contributes a canine smile to the general satisfaction. This very quaint little picture is carefully as well as dexterously touched. Another example of quaintness is *I'd be a Butterfly*, by Mr. Alfred Ward: a young lady in a dark-blue foulard dress gazing at a yellow butterfly by a rough-hewn wall. Mr. George McCulloch mostly displays a feeling for design, more or less carried out: the work named *Débris*, representing a young woman who has drowned herself—

"One more unfortunate,
Weary of breath,"—

may be cited in proof, but the amount of work in it is scanty. Miss Constance Phillott exhibits *Lucy Gray*, Wordsworth's little secluded country-maid, knitting busily as her bare feet trip along the hill-side path; the artist's conception is fairly enough in harmony with the poet's, and there is an elegant turn in the execution. Mr. Jopling is not entitled to any of the like commendation: he must either have an odd idea of Fielding's *Sophia Western*, or else has signally failed to convey to the spectator any moderately apposite idea which may have been present to his own mind. This Amazon has much more of the *blasé* jaded look befitting one of those heroines, whether of romance or of society, who used to be comprised under the name, "The Girl of the Period." Miss Adelaide Claxton's *Ghost* is, in art, the counterpart of "Pepper's Ghost" in supernature. *A Warder's Dream in the Tower of London* has afforded this lady a great opportunity of introducing a medley of shadow-forms, Anne Boleyn and numerous others: her trick is a dexterous one, but tedious on frequent repetition. We may conclude this section of our notice—the figure-subjects not including the portraits—by calling attention to the following works:—*Sir Peter and Lady Teazle*, A. W. Bayes; *Off Duty*, a member of a sisterhood returning home through the snowy country roads, G. Pope; *Far Away*, Adrian Stokes; *A Crowd, a Sketch at Bergen*, J. Reed Dickinson; *The best Friends must Part*, a sale of lambs to a butcher, E. Penstone; *A Wanderer*, an Italian tambourine woman in a French country-town, G. Clausen; *A Highland Girl*, Townley Green. W. M. ROSSSETTI.

ART JOURNALISM.

Paris: Jan. 6, 1875.

WITH the new year a new Art journal has appeared in Paris. It is called *L'Art*, and is quite original enough in its aspect not to pass unnoticed. It will probably have a satisfactory career, for it was founded by persons who no doubt have a great interest in supporting it. Its very cradle is sumptuous; a publishing office bearing its name has been opened for its special behoof in the Rue de la Chaussée d'Antin, near the new Opera. To introduce it to the world like a young man of fashion, a quantity of very costly etchings have been bought or ordered. It is the first time that we have seen such a *mise en scène* for a journal whose motive power is neither the restoration of a throne, nor a great banking speculation, nor the throat of a singer, nor the legs of a ballet-girl.

In short, it is an interesting fact that a new art journal is being founded among us, which gives good illustrations, which pays etchers and engravers well, and brings together a young and combative staff. The next few numbers will speedily reveal to us what its secret designs are, if it had not for its sole and single object the disinterested propagation of works of art and of the laws which govern them.

Some lines in the Preface, which is signed "La Rédaction," will produce the impression that the idea of this journal originated during the last Exhibition of the Union Centrale. A dealer in pictures and works of art, M. G—, had placed in the rooms devoted to the History of Costume some ancient stuffs and a few portraits of the English school of the eighteenth century. He is an active and enterprising man. He published this winter several catalogues of sales sumptuously adorned with etchings, and it was he also who was the originator of the famous Wilson collection. After lending a part—too large a part—of these plates to the *Gazette des Beaux-Arts*, which I hope, for its own sake, will henceforth renounce such loans, which are more compromising than profitable with subscribers used to unpublished or very scarce engravings, M. G— has just collected them, adding the second part of an American Museum left by America to M. Jules Jacquemart, in a large volume entitled *Conversa-*

tions on Painting. The text is by the present editor of the *Gazette*, M. René Ménard, and an English translation appears on the opposite page by Mr. P. G. Hamerton, who has an article in the first number of *L'Art*.

M. Eugène Véron, formerly editor of a Liberal political journal at Lyons, who has lately published a popular history of the Union Centrale, is the chief editor of *L'Art*. He has rallied round him several well-known names: M. Jules Castagnary, the inventor of the word "realism," and the vigorous champion of Gustave Courbet; M. Jules Claretie, a more indefatigable writer even than M. René Ménard himself; M. Champfleury, a humorous writer, keeper of the Sèvres Museum of Pottery since the Fourth of September. Then comes a whole battalion of young writers, which advances to the attack of the academic doctrine by the French bayonet or by German turning movements. It is these above all—the rest having taken their degrees already—that we would heartily welcome. To the slackness of our art corresponds the slackness of our criticism, which is very far from lacking vigorous and honest men, but which is given to the world in the columns of political journals, that is, precisely where manifold concessions have to be made to the all-powerful class of old subscribers. The *Artiste* is almost dead. The *Gazette* is tossed this way and that without any very clear direction. The daily papers devote to criticism only the space left vacant by politics and the news of the day. For some years the *Figaro* has given the example of a rapid, superficial, ill-informed criticism, without previous education, which amuses without instructing, and confers on the beginners whom it patronises hasty and unwholesome reputations. The *Temps*, the *Débats*, the *Siècle*, and some others only just escape this reporters' epidemic. Again, by being doubly serious, they sometimes fall into the same error as those husbands who, the more cheerful their wives are, grow but the surlier themselves.

There is plenty of room, then, for minds, young, active, laborious, willing to be bound by the modern laws of criticism; to read, travel, frequent artists of all schools and of all countries, to devote themselves in a loyal spirit to certain ideas or certain men, by concentrating on the creatures of their choice all the strength of passion and of reasoning, of information and of public confession. If Eugène Delacroix had had about him ten apostles with the talent and loyalty of W. Bürger, we should have witnessed the complete development of the mightiest genius in modern painting, and the doctrine of David would not have been diverted by the pedants from its true aim, naturalism calling to its aid the study of the remains of antiquity.

L'Art, then, if it favour the new school without systematically disparaging the old, is called to play a part of some consequence. It addresses itself to a wealthy public; for though it is published weekly, and only costs three and a half francs a number, the annual subscription is 120 francs. There is an *édition de luxe* at 400 francs, and another which, like Jean Maria Farina's triple eau-de-Cologne, costs 1,200 francs. I do not doubt that *L'Art* will get subscribers. But I do doubt whether its subscribers will consent to receive their engravings bent double.

The first number contains two etchings: one is by Rajon, a young etcher whom I had the good fortune to bring forward in the *Gazette*, and who is deservedly held in high esteem by amateurs among you, for he is laborious and clever. It is *The Court of a Dutch House*, after that vigorous Pieter de Hooghe, which from Sir Robert Peel's collection passed to the National Gallery. The second is by Boilvin, *The Happy Mother*, a pleasing pastoral composition by François Boucher. Boilvin, who is at least as young as Rajon, is a painter, which makes him aim at colour and life in his engravings. He drew and engraved some very expressive heads for Lemerre's highly artistic

publications. He comes near our vignettists of the eighteenth century. This etching is, by an exception to the rule that each number will only contain one, borrowed from the publication, the title of which I quoted above, *Conversations on Painting*.

The first number contains, beside woodcuts after bronzes in the Museum at Naples, vigorously engraved by M. Méaulle, the facsimile of a pen-and-ink sketch by Gavarni's son, Pierre Gavarni. It is a first attempt, with the exception of some water-colours, which in the last Salon attracted so much attention as to win a medal for the artist, who bears manfully the burden of the name of an artist not appreciated as he deserves in England. M. Pierre Gavarni devotes himself exclusively to the expression of modern life. He is young. He is rich. He has inherited from his father, who was passionately fond of high mathematics, a rigorous taste for the anatomical construction of animals and things. All that he wants is confidence in his pencil and his brush, to render freely the outward appearance of life, luxury, and light. He has contributed to *L'Art* a sketch representing a party of ladies and gentlemen on horseback, and carriages standing at the corner of an avenue. The attitudes are well observed, but it is still forced and dry, like drawings of the German school. Edmond Morin, who is more naïf, is very much more supple. Modern life, a vague term, yet one understood by all unprejudiced minds, is made up—not in the interior, which is permanent like the family, but in its ever-varying passage into the world without—of tones, of effects, of movements, of forms, at once as strongly marked and as fugitive as the aspect of flowers or fruits in their season, or of animals in a state of freedom. The extreme concentration of civilisation which manifests itself in a lady's head-dress or a gentleman's neck-tie, produces the same effect as the green leaves of a birch-tree in spring, or the gilded scales of a beetle crossing a path. To render its extreme unity, one must be either a scholar or a genius. One day Gavarni was met as he was going, gloved and booted, with his hair curled, and a new suit, to the masked ball at the Opera. "I am going to the Library," he remarked. M. Pierre Gavarni has never yet seen the Bois de Boulogne except from the court of the Ecole des Beaux-Arts.

M. Pierre Gavarni is celebrated in this journal in enthusiastic fashion by M. Paul Leroi. There is fire in these juvenile leagues, but how touching is this very naïveté. M. Paul Leroi even goes the length of shattering idols to scatter the fragments on the threshold of his friend. He has attacked Ingres with an energy for which we cannot blame him. It is one of the cries of deliverance of the rising generation. But we must not go too far. Ingres, a negative painter, and still more dangerous as a master, showed the temperament of an energetic draughtsman in his fragmentary pieces, and will live by his studies.

The other articles do not as yet suffice to give the paper a position. Perhaps the proprietors wished at all hazards to appear on the first Sunday in January, when some general rehearsals were still required. M. Eugène Véron's study on Mme. de Pompadour as patron of the arts bears traces of haste. M. Louis Ménard has made a hurried abstract of the latest works on the excavations at Herculaneum and Pompeii. The most original is Mr. P. G. Hamerton's article entitled "Of Nationality in Art." It consists of general considerations on certain natural objects and on certain philosophical entities; the inconvenience of seeing an umbrella brought you, when you had asked with the help of drawing for a mushroom; the revelation of the name of a Scotch landscape-painter, Horatio Macculloch, less "over-excited" than English landscape-painters; the variations of taste according to latitudes. Mr. P. G. Hamerton, beside feeling and judging as an artist, handles our language adroitly enough for

us to have a right to expect from him articles more immediately instructive. We know, for instance, but very little of the history of your arts and artists, past and present. This some writer might well give us, not trying to imitate our modes of procedure, but with form and feelings purely English. The name of such a correspondent would become deservedly popular in France.

PH. BURY.

Jan. 25, 1875.

P.S. I have nothing to alter in the above remarks, the publication of which has been delayed by circumstances beyond my own control. But I do not regret the delay, since it allows me to give a maturer judgment of the new periodical. The later numbers are better in all respects than the first, in point both of text and of illustrations; except the "History of Medal-Engraving during the French Renaissance," a hitherto unpublished memoir, crowned by the Academy of Fine Arts, and mortally dull. M. Paul Leroy has been explaining, or rather strengthening, by excellent reasons, his sharp attack on Ingres—it is a vigorous blow aimed at the pedestal of a plaster statue. The bibliographical department is sufficiently ample, and bears witness to a desire to keep amateurs *au courant* of all that should enter their libraries. There is, however, one great lacuna—the absence of foreign correspondence. This young, vigorous, and active journal must break with the French custom of taking no interest in what is passing abroad, and must bring us into communication with the international artistic and intellectual movement. The later numbers contain some very curious facsimiles of animals, drawn with pen and ink by Auguste Lançon, an artist unknown and misunderstood, deserving in all respects that criticism should pause for a moment before his works. I shall speak of him very shortly.

PH. B.

ART SALES.

THE final dispersion of the great Salamanca gallery of pictures took place on the 25th and 26th at the Hôtel Drouot. The first part of this collection, so celebrated for its fine examples of Murillo, Velasquez, and all the great masters of the Spanish school, was sold in 1867, at the time of the French Exhibition. The fact that the paintings have passed through the galleries of the Infant Dom Luis de Bourbon, the Marquis of Altamira, the Countess of Chinchona, and others of known judgment, is sufficient guarantee for their being genuine. It would appear that the Marquis of Salamanca had two collections—one at Madrid, the other at his country villa at Vista Alegre—and bequeathed them to different heirs. The contents of Vista Alegre form the present sale. Of Murillo, *The Patience of Job* sold for 2,000 fr.; *Moses receiving the Tables of the Law*, 1,200 fr.; *Tobit and the Angel*, 7,000 fr.; *Susannah and the Elders*, 5,100 fr.; *Daniel in the Den of Lions*, 1,000 fr.; *Joseph's Dream*, 750 fr.; *Beggar Boys of Seville*, 1,000 fr.; *St. Rosa of Lima*, 20,000 fr.; *Preaching of St. Paul*, 620 fr.; *Head of St. Anna*, 1,100 fr.; Ribera, *The Immaculate Conception*, 6,050 fr.; *Baptism of Jesus*, 5,600 fr.; *Apollo and Marryas*, 2,000 fr.; Juan de Arellano, *Flowers*, 800 fr.; M. Cerezo, *Apparition of the Virgin to St. Francis*, 3,000 fr.; Alonso Coello, *Portrait of Fernando Cortes*, 1,750 fr., and *Communion of St. Theresa*, 4,700 fr.; C. Coello, *Christ and St. Peter*, 600 fr.; Goya, *Portrait of Emmanuel Garcia*, 1,300 fr.; *Ladies on a Balcony*, 1,750 fr.; *Bull Fight*, 7,500 fr.; and a *Procession*, 5,100 fr.; Juan de Juanes, *Descent from the Cross*, 1,000 fr.; Velasquez, *Interior of an Inn*, 4,980 fr.; *Blind Men playing the Guitar and Violin*, 1,600 fr.; *Portrait of Cardinal Velasquez*, 19,300 fr.; *Portrait of a Lady of the Court of Philip IV.*, 17,000 fr.; *The Dwarf of Philip IV.*, 2,750 fr.; *Portrait of Philip IV.*, a *Sketch*, 4,400 fr.; *Portrait of the Wife of Philip IV.*, 3,050 fr.; Zurbaran, *The Assumption*, 1,010 fr.; and a *Grey Penitent*, 2,200 fr.

Among the paintings of the Italian school were: A. Cuyp, *Sea Piece*, 6,000 fr.; A. Dürer, *Triptych*, 6,800 fr.; Van Dyck, *Portrait of Marquis de Lé-ganès*, 2,500 fr.; of Doña Polixena Espinola, 4,500 fr.; Pieter de Hooch, *Cavaliers and Amazons*, 6,000 fr.; M. Muller, *Fruit Merchant*, 12,200 fr., and *Fishwomen*, 10,000 fr.; Rubens, *Wrath of Achilles*, 13,200 fr.; *Death of Achilles*, 20,000 fr.; *Boar Hunt*, 2,500; Rubens and Snyders, *Nest of Cupids*, 3,150 fr.; Snyders, *The Game Seller*, 6,300 fr.; *Dog and the Shadow*, 4,650 fr.; *Kites and Cocks*, 5,800 fr.; *Cock and Turkey fighting*, 6,200 fr.; Terburg, *Portrait*, 5,100 fr.; P. de Vas, *Boar Hunt*, 5,000 fr.; *Bull Fight*, 2,500; *Rosebuck Hunters*, 3,000 fr. Of the other schools: A. Caracci, *Study of Four Heads*, 4,050 fr.; Falcone, *Attack of a Bridge*, 4,050 fr.; School of Raffaele, *Holy Family*, 3,200 fr.; Claude Lorraine, attributed to, *Dancers*, 6,800 fr.; Largillière, *Portrait*, 1,000 fr. The two days' sale of this important collection realised only 340,390 fr. (13,812l.).

NOTES AND NEWS.

MR. L. ALMA TADEMA has just completed two important works, which are not intended for exhibition in this country. The first is *Cleopatra meeting Mark Antony*. The picture is oval, and contains only the life-size head and bust of the Egyptian queen in profile. She lies, propped up with pillows, the erect vigilance of the head belying the assumed languor of the voluptuous limbs. Her breast is half covered by a tight robe of yellow silk, but neck, throat and arm are bare. All the accessories are chosen with suggestive reference to her life and royal dignity. Out of the masses of her black hair, over her forehead, rises the sacred asp, the symbol of her Egyptian queenship. Round her arm a golden serpent is wound, and from her ear hangs the famous pearl. A tiger-skin, marvellously rendered, seems to embrace her bosom, the head of the beast with its flattened features and blind eyes gazing with a sort of passion up into her face, this being designed partly to give rotundity to the composition, partly to illustrate the thought that this woman's beauty was so all-powerful that even inanimate things were stirred by it. But hitherto we have mentioned the surroundings only. The Cleopatra herself is the most consummate triumph of the whole. With the intense fire of her eye, constraining herself to be calm, she follows, she is supposed to have just fascinated, the eye of Mark Antony. She is balancing in her mind the power of her charms; the whole posture and expression reveal a sensuous woman of reckless and fascinating loveliness at the very moment of conquest; the hero is not yet at her feet, but the peculiar satisfaction of the lips, the peculiar glitter of the eye, show that she is certain of her triumph. The painter has founded his conception of the face in some degree upon the well-known head of Berenice, the mother of Cleopatra, but the outlines are in all cases fuller, the lines more voluptuous, the whole face more exciting, commanding and overpowering. The picture is painted in Mr. Alma Tadema's brilliant way; nothing can be more dazzling than the skin of the Queen, more radiant than her eye. It has also a special interest as a triumph gained by the painter in a manner of treatment hitherto unfamiliar to him. The other new picture, *A Peep through the Trees*, is in the style more customary in the painter's later works. It is an English landscape in July; a woman, robed in a long soft garment of blue-grey, with a pale brown drapery rolled under her head, lies on her back in a beech-wood, gazing up between the boles of the trees to catch a glimpse of the sky between the leaves. The spectator has a quite different "peep through the trees." Through the trunks, and over the brown grass and underwood, he catches the full evening light of the sky, and a luminous line of meadow and plain far below. The composition is

very sweet and harmonious. The woman holds some autumn flower listlessly in her hand, but the feeling of the deep leafage has overpowered her. She lies back in the soft bed of the grass as in a grave, and her limbs are placidly laid out almost as if in death. The whole is hardly an idyl, but rather a reverie or a recollection, a single poetical chord struck in tones of sombre and delicate colour.

FROM a return which has just been made, in compliance with Lord Hampton's motion, we gather that there has been expended in the diocese of Hereford since the year 1840 no less a sum than 435,579*l.* upon church building and restoration. In an agricultural diocese such as that of Hereford, it is obvious that the greatest part of this sum must have been spent upon restoration, and we find that more than 200 of its churches have been subjected to this hazardous process. While honouring the zeal which has been able to accomplish so much, we cannot help fearing (and knowing) that it has not always been tempered with discretion. An unrestored church is rapidly becoming a curiosity, and in the next generation both antiquaries and architects are likely to suffer from want of occupation. In their interest, as well as in that of the buildings themselves, we would urge a little less haste.

AT the last meeting of the Royal Archaeological Institute, on Friday, February 5, at 4 P.M., was exhibited a very interesting addition to the already-known authentic portraits of Michel Angelo Buonarrotti. It consists of a medallion portrait in wax, which there is every reason to believe the original, modelled by Il Cavaliere Leo Leoni, of Arezzo, from the life, from which he executed the medallion signed by him, and noticed by Vasari as one of the few undoubted portraits of the *maestro*. A discourse referring to the circumstances connected with the discovery of this relic, and to the other known portraits of the sculptor, was read at the meeting by Mr. C. Drury Fortnum.

THE *Gazzetta di Venezia* of the 24th ult. gives the account of an important discovery at Fonzaso, near Treviso, on the property of Signor Buzzati. In excavating round the foundation of an old castle, one of the line of fortresses built to defend the road from the Valley of Belluna through the Rhaetian Alps to the German territory, the workmen came upon a large basin slightly concave, upon which rested another basin inverted over the other. Above the second basin lay a cup, also inverted, and carefully fitted together. On further examination, these vessels proved to be of solid silver, weighing in all 2 kilogrammes 130 grammes.

The larger basin had concentric rays radiating from the centre, and terminated by a circular line, round which was incised in Roman characters *Geitimir Vandolorum et Alankorum Rex* &c. The basin measures 49 centimètres in diameter. The other, of more finished workmanship, two thirds of the size of the first, and a little more concave, has in the inner side, impressed in relief in repoussé, three figures, representing a helmeted warrior, spear in hand; a young woman attired, her head crowned, and a bouquet of flowers in her hand, and a child standing between them; behind is a covered urn, and on the other side what appears to be a column. The cup inverted over the basins has the outside edge ornamented with arabesques in relief. These pieces may have constituted part of a service for the use of the royal Vandal table, or perhaps, to judge from the subject, for a marriage ceremony. The description recalls the "Treasure of Hildesheim," so well reproduced by Christoffe, and which was described in an early number of the ACADEMY.

M. CLÉINGER has just finished a bust representing "La France" that is greatly admired for its calm power and originality. "C'est la France," writes a French critic, "cuirassée et casquée, non point belliqueuse, mais prête à la guerre."

IN Mr. Greville's *Memoirs*, it appears that he presented the Madonna of the Pantheon with a

model horse-shoe (of silver?), duly inscribed, by which he sought to win the Virgin's favour in a race in which he had a horse engaged. This strangest of all donations ever made is lost. On enquiry it was stated that it had been removed by a sacristan, who thought a horse-shoe (it was declared to be only of iron) was an unbecoming gift to the Queen of Heaven; and on a suggestion that the horse-shoe was silver, not iron, the official professed ignorance. Subsequently he modified his statement by asserting that it was lost in the flood of 1872, which inflicted so much damage upon the altars and interior of the Pantheon, and repeated his assertion that it was only a piece of iron. Whatever Mr. Greville's gift was made of, it has disappeared; but whether in consequence of the conscientious scruples of a sacristan, or by the waters of the Tiber, it is hard to say. It might be thought that metal offerings, if washed down, would lie on the pavement when the waters subsided, and could hardly be removed unless very little supervision was exercised over those who swept the mud away.

Pius IX. has not fallen behind his predecessors in restorations and preservations. Those executed in Sta. Maria in Trastevere are very splendid; the pavement in "Opus Alexandrinum" is especially superb. The church of Sta. Maria sopra Minerva does not present a good instance of restoration, although it is evident that an enormous sum has been expended. The clustered piers are covered with *scagliola*, representing a grey-veined marble; and however well they may be done, still they are evidently false. The ribbed and vaulted ceilings are painted blue in the mediæval manner, with mosaic borders and gold stars after the old fashion; and groups of prophets and saints are represented in a later style floating in the blue ether, which somehow have a very modern look. The apse is filled with painted glass by Pompeo Bertini, of Milan, with all his unsurpassed skill of drawing and painting, and with all his usual indifference to congruity of style; and the *occhi* or round windows of transepts and clerestory are filled with kaleidoscopic patterns which it would be cruel to assign to any artist whatever.

The result of all these decorations and darkenings is that the *Christ* of Michel Angelo is thrown into such profound shadow that a work of art which, despite its admitted defects, is worth all that the church contains, is extinguished. It can only be examined, at all events on a winter day, by standing within a foot of it; further off it is a dark mass, the outline only of which is visible.

AN annual pension of 1200 francs has just been granted to Millet's widow, on the recommendation of the Director of Fine Arts.

THE Galerie Lenoir in the Museum of the Louvre has just been opened. The donor of this curious collection is a former proprietor of the celebrated Café de Foy, in the Palais Royal, rendered popular by the swallow which Carle Vernet painted upon the ceiling. Having amassed an immense fortune, and having no son to inherit it, Philippe Lenoir amused himself by forming a collection of snuff-boxes, which, by the will of his widow, is bequeathed to the Louvre. Mme. Lenoir has left the rest of her fortune to the "Assistance Publique." The collection is divided into six divisions—the snuff-boxes, enamels, miniatures, ivories, jewels, and old lacquers. The great attraction consists in the snuff-boxes, so many masterpieces of the ornamentation to which the goldsmith's art was applied in the eighteenth century with such taste, and such diversity of invention. Some of these boxes are valued at about 12,000 francs (480*l.*) by the experts, a figure which is not astonishing when the wonderful workmanship which enhances the value of the materials employed is closely examined. These materials have served as divisions for their classification: the first comprises the snuff-boxes in pietra dura, mosaic, incrustations, mother-of-

pearl, and burgau; the second, those of gold, of gold and enamel, and of gold and cameos; the third, the enamelled snuff-boxes; the fourth, the paintings mounted upon the boxes; and the fifth, various compositions. For a detailed description, we refer the amateur to the admirable catalogue prepared by MM. Barbet de Jouy, &c., in which each piece is described with a technical precision which leaves nothing to be desired.

AN exhibition of the works of Maxime Lalanne is being held at Bordeaux. "France," says the *Chronique*, "is beginning to acclimatise the English custom of having small private exhibitions of artists' works." Lalanne's works were exhibited some months ago at the Cercle de la rue de la Chaussée-d'Antin, and achieved a great success. The catalogue enumerates nearly 400 drawings of various kinds, ninety-nine etchings, three lithographs, and eight wood engravings, beside some interesting photographs from drawings not exhibited.

AN important archaeological discovery has been made, says the *Bulletin Français*, at Bourbonnes-les-Bains (Haute-Marne), a little town resorted to by the lame and paralytic for its thermal waters, which were well known to the Romans, who had here an important station where persons of distinction, as well as those unfavoured by fortune, came annually to leave their infirmities or drown their *ennui*. In executing soundings in the thermal reservoir there have been found already more than 4,000 pieces or medals in bronze, 300 of silver, and several pieces of gold, embedded in the clay of the river, which have been placed in the museum of the town. The gold pieces, of which the largest are of the size of a forty-franc piece, bear the effigies of Nero, Hadrian, Honorius, and Faustina, and are thought by archaeologists to be *ex-voto* offerings made by the sick. Beside these medals, there have been found a considerable number of pins and rings of finished execution.

THE *Allgemeine Zeitung* for January 29 contains an interesting report by Dr. Schöner of the most recent excavations at Pompeii, where, in a lately uncovered house, which was apparently only half-completed at the time of the destruction of the city, a splendid fresco of Orpheus charming the beasts of the forest has been brought to light. The figure of Orpheus, which is nude, is, according to Dr. Schöner, one of the most perfect as yet found. In the grandiose but perfectly symmetrical proportions of the limbs, the beauty of the face and head, and the power and calm abstraction in the expression and attitude, it has more of the divine than the human character; while the bright glow of the landscape which forms a framework to the figure contrasts strikingly with the characteristic wildness of the animals grouped near him, to which he seems to give no attention, while he looks forth into the far distance as he strikes the lyre which rests on his knee. Accessory groups of strange and brightly plumed birds, and of various domestic animals, fill up ivy-framed compartments of the wall on either side, and with the main group constitute one grand whole, which must be ranked among the most beautiful of the rescued remains of Pompeian art.

INTERESTING excavations are in progress in front of the portico of the Pantheon, following up others made some time since on one of the flanks, which revealed solid thick walls encrusted with marble, indicating that the design of the exterior was at one time very different from what it now is. The new excavations, which are about five and a half feet deep, reveal the original steps for ascending to the portico, the pavement of which is now lower than the level of the piazza. It was, therefore, once at least five and a half feet higher. There are considerable remains of three steps, each having a rise of a foot, and in front of them are the large travertine slabs of the original pavement. Two panels of the friezes of candelabra and

festoons which decorate the interior and exterior of the portico have been found, and also a block of marble, part of a frieze and architrave richly decorated, which is sculptured internally and externally; singularly enough, the subject of the frieze—lions drinking water from large vases—is the same on both sides. The sculpture is not of a high order. It is understood that the lofty iron railings which are at present placed between the noble granite shafts of the Corinthian order of the portico, and which sadly disfigure it, are to be moved to the outside of the new excavations. This is an admirable idea, but perhaps it would be well also to diminish the height of these railings. The name of Pius IX. will be remembered as long as the Pantheon endures, by the restoration made at his expense of the superb marble pavement, a work worthy of the age of Augustus.

THE *Zeitschrift für bildende Kunst* for January is particularly rich in interesting matter and illustrations. 1. We have a continuation of Robert Vischer's *Stenische Studien*, in which he describes the curious old frescoes by Simone Martini and other masters of the Sienese School in the Palazzo Pubblico. These frescoes have already been described in Crowe and Cavalcaselle's History; but Herr Vischer's independent study and criticism of them is particularly valuable. A beautiful, graceful head representing Concordia, by Ambrogio Lorenzetti; a quaint resurrection of the Virgin, with many figures, by Taddeo Bartoli; and Sodoma's splendid figure of San Vittorio, illustrate the subject well. 2. The conclusion of Dr. Woltmann's long critique on the Suermondt Gallery. 3. A letter from a Boston correspondent respecting the projected Exhibition at Philadelphia. 4. Some newly-discovered particulars about an artistic family named Knop, who appear to have lived and worked in Münster at the beginning of the seventeenth century. They were artistic workers in metal, and executed much of the splendid armour of that period. 5. A short but graphic account of the excavations at Pompeii, and their most recent results. If the excavations are continued at their present rate, it is reckoned that the whole of the town of Pompeii, of which about a third is now laid bare, will be uncovered in the space of seventy-two years.

The larger illustrations of the number are an etching by Leopold Flameng of a winding river landscape by Hobbema, and one by W. Unger, of three Flemish Graces by Rubens.

THE STAGE.

"HOME."

Home might have had some interest as a strong drama, if the author had not endeavoured to make it a comedy: it might have had much merit as a comedy if the author had not endeavoured to make it a strong drama.

The principal characters are an adventuress and a well-disposed young gentleman who baffles her projects; and had Mr. Robertson kept the character of the adventuress, as he has undoubtedly kept that of the young gentleman, within the modest limits of English domestic comedy, the work would have been harmonious, and the result just pleasantly laughable. But M. Augier's *Aventurière* furnished him with his plot; that is, he followed the lines laid down by a writer who grapples with important problems and makes a serious study of all the subtleties of character and emotion. To show elaborately, among many other things, the soul of goodness in things evil, is work congenial to Emile Augier, and work for which he is fitted. Mr. Robertson had no taste for that kind of analysis; and probably no talent for it.

Here, in *Home*, writing for a larger stage than the Prince of Wales's—a stage demanding greater effects than the effects of witty charades in a parlour—he did venture on more difficult ground. It was not new to him to give some serious in-

terest to his pieces, but the serious interest had generally been idyllic. Here it is meant to be very strongly dramatic. You are to sympathise very keenly with a woman, whose scoundrel of a brother does for her what Edith Dombey's mother did for her—teaches her, that is, to display herself to advantage, and to sell herself to the best bidder. She recoils from all this, and feels the shame of it, and has a long scene of passionate avowal of her past, and a fine moment of amendment. But in all this Mr. Robertson is strangely out of his element. The words and the thoughts proper to the many situations she passes through came to him apparently with difficulty. And yet of all the serious interest that is in the piece, hers is treated the best. Other characters have serious interest, or are meant to have. The well-intentioned young man who is to baffle the adventuress, in her hunt for the hand of his father, comes back from America, when his friends have thought him dead. He comes back as somebody else, so that his father shall not suspect his plan, and he tells his sister who he is. The sister receives the intelligence that he is not dead but living—nay, here beside her—as the most natural thing in the world, and as a rather good joke, into the bargain. She laughs; he kisses her—she proceeds to eat chocolate. She is seventeen, and has a lover, and he too finds the happiness of courtship to consist of eating chocolate *à deux*. Again, when the father receives a letter informing him that the long lost son is alive, he has hardly more than a sentence to say about it. He lifts his hand, and—being about as genuinely surprised as a man is when he receives a "testimonial" from his admiring friends—observes to Lucy, "Your brother Alfred is alive," or words to that effect, and soon he proceeds to the transaction of ordinary and social business. There is a ludicrous want of just proportion in a scene so conceived and executed. I don't suppose the spectator can for an instant believe in its reality.

On the other hand, there is a good deal of accepted fun, though chiefly fun of the kind that is produced for the benefit of Mr. Sothorn. The drunken scene, when the adventuress's brother calls for his host's champagne at early lunch, and passes through various stages of intoxication until he lies helpless on the drawing-room sofa when he should be giving his arm to one of the young ladies, is not only farcical, but entirely superfluous. It is none the better because it is fairly acted by Mr. Rogers. It leads on to nothing whatever in the piece, and concludes the first act feebly. Of Mr. Sothorn's love-scene (that is, Alfred Dorrison's, with the young visitor, Dora Thornhaugh), more is to be said in praise. It drags a little at first; it reminds you too much of the Dundreary you would fain forget; but as it goes on it improves—really tells upon the action and progress of the piece, and besides that, has some delicate touches which are true to the art of domestic comedy and to the nature of commonplace young people.

Mr. Sothorn's acting with Miss Ada Ward—Mrs. Pinchbeck, the adventuress—is quite as good, though not so characteristic, as his acting with Dora (Miss Dietz). A vein of well-preserved irony runs through all his love-making with her; and he makes love to her, remember, only that she shall release his father, being fascinated by the position of the German Count, whom he represents himself to be. The few serious utterances given to Mr. Sothorn to make are delivered well and genuinely; but Mr. Sothorn in serious moments turns away his face from the audience, so that little facial expression is seen or attempted. His acting, as far as it goes, is undoubtedly good; but the part might be much finer, if Mr. Sothorn made a greater demand on his own powers, and, in giving the character its proper scope and range of naturally exhibited feeling, aimed to be here a high comedian as well as a comic actor.

Miss Ada Ward's performance of what might be a very great part indeed, is better at the end

than at the beginning. The first scene is decidedly unhappy. Here the tone is dramatic; the emotion forced and exaggerated. But her performance notably improves as it proceeds, and leaves on you at last the impression of many spontaneous gestures, many pathetic details. The gentleness of her love scene with Dorrison is well-nigh all that it should be. It cannot quite rise, as a great French artist to the scene in which the adventuress profits by her brother's bargaining and wins for her behalf, and tears up the cheque which Dorrison has written and given her as the price of her peaceful departure.

As the young lover of young Dorrison is a lad who, as some cynic says, is just as when lovers are most in earnest—Mr. Sothorn makes a first appearance on the stage, and plays his part with a little roughness, perhaps, but at least very good-humouredly, on the whole very well, with a good deal of promise. Lucy, whom this youth, Bertie Thompson, has his early loves, is represented by Miss Walton, already an established favourite of Haymarket audiences. The actress looks upon, and sets herself with a will to play, she is playing. But she has hardly the air of a true *ingénue*, so rare to find on the stage; so much more readily found on the French, owing to one wonders what infuses French life, of French manners and ideas. The Lucy Miss Walton represents is what the public. She is indeed agreeable, child-like; jolly, but not naïve.

FREDERICK WELLS

MR. CLEMENTS MARKHAM—Secretary of the Geographical Society—writes to us, of course officially, that he is anxious to get many theatres to present the Arctic Expedition, any dresses and other properties they may wish to spare. "Theatricals and fancy dresses," he writes, "proved an important resource in the minds of the men healthily employed on our expeditions, so that if the managers could give any contributions they would really be of a national service." Theatrical people are verbally prompt to do good service, and possibly some of the managers may be inclined to take up Mr. Markham's suggestion; or it might perhaps be thought advisable to open a subscription list, so that private persons might have an opportunity of contributing their part in so good a work, with which, we are sure, there would be very general sympathy.

IN the ACADEMY, "Mr. Wedmore"—our weekly theatrical paper in its last issue—has named dramatic articles, and they have been. He declares that both Mr. and Mrs. Keble have the habit constantly of false accentuation. "I have thought so before, but few people have said it." The criticism, whether true or not, can only have been by a slip of the pen attributed to Mr. Wedmore. It is not his, nor that of any other writer in this journal.

Maggie's Situation is the name of a short farcical comediotta to which a prominent place is now given in the bills of the Court Theatre. The piece is by Mr. Madison Morton, and is not out good points, to which the acting of Mr. Bruce, Mrs. Chippendale, and Miss Marie give force; but *Maggie's Situation* is without importance, though its merits and those of the actors are enough to keep it for some little time in the programme.

THE New Royalty Theatre opened its doors Saturday night, with the first English performance of one of Offenbach's best opera bouffe, *Périorchle*—and with an adaptation from the French, called *Awaking*. Of the latter piece of its interpretation by Mr. Stephens, Mr. Rayne, and Miss Bessie Hollingshead, then

reek be something to say in these columns. of course nothing whatever in common with *La Périhole*, which may well be separately of. Jacques Offenbach's opera bouffe its heroine a street singer—a good-looking young woman who is greatly attached to her habitual companion, one Piquillo, another singer. Like most of the heroes and heroines in opera bouffe, they live in an ideal world, with no morals have nothing to do—and it is quite an offence that in a world that makes no pretence to resemble ours, *La Périhole* should have the ceremony of marriage, in consequence exceeding costliness. The Viceroy sees her enamoured of her—this is in Peru, but the eye must still discern some world other than our own and he desires to bring her to his palace, but she forbids the presence of spinsters there. He must find an official husband for the Viceroy, and she chooses Paquillo himself. In this way they are to be married, and a young couple get a good meal at the wicked Viceroy's expense, and afterwards the Viceroy's plans are thwarted and the faithful *Périhole* lives for ever, with the faithful Paquillo. All done—except indeed the living happily for the accompaniment of Offenbach's best. If the piece is trivial in subject, the performance is excellent. There is a good orchestra, a small one, and there is an efficient chorus, the scenery and appointments are suitable and bright, and the minor parts are well done. So far the various accessories, all of which are, for the most part, of much importance to success. A word of the leading performers. Mr. Sullivan is very good as the Viceroy, and Mr. Fisher very satisfactory as the faithful lover. Mme. Dolaro is *La Périhole*, and the best *Périhole* to be met with. Those who are not great admirers of Schneider must be much to say that Mme. Dolaro's representation is better than Schneider's. It is, in truth, very better; for while very spirited, it is refined and graceful. Of course the drunken-song is a little in the way, but it is pretty well overhauled while for Mme. Dolaro's rendering of the "letter-song" and of the Spanish quasi-melody, there can be nothing but praise. Mme. Dolaro has rapidly taken her place as the best because at once the most complete and versatile of English actresses in opera bouffe.

The comedy of *Home*, duly noticed above, does comprise more than half the programme at the Haymarket Theatre, where the piece is presented by *A Fair Encounter*, which is a graceful trifle from the French, played by Miss Dietz, Miss M. Harris, and is succeeded by the *Family*, in which Mr. Buckstone's performance, as Aminadab Sleek, calls forth as much as it has called forth at any time these years. But neither piece calls for any considerable discussion.

The *Merry Wives of Windsor* is to be succeeded, at the Gaiety, by *A Midsummer Night's Dream*, said.

On Ash Wednesday question has been revived again, and Mr. John Hollingshead has written the following letter to the Lord Chamberlain:—My Lord,—I beg to forward your lordship a printed paper signed by the members of my company protesting against the compulsory closing of theatres on Ash Wednesday, and I also enclose a few letters received by me which show the different exemptions to the Ash Wednesday rule existing in different parts of the country. Imitating your lordship's example on a recent occasion, when you had a printed circular to theatrical managers, I have this correspondence to the press, so that the case may be in a position to judge between us. This question will probably be brought before Parliament in the session, in connexion with an attempt to be made to remove the illegality of morning performances at concert rooms and entertainment houses. The moment that brilliant sample of an- legislation (the 25th Geo. II. cap. 36) is brought before the House of Commons to be patched and

mended, the defects of our present licensing systems will have to be discussed and remedied.—I remain, my Lord, your Lordship's most obedient servant, JOHN HOLLINGSHEAD.

The following is the Protest, which accompanied the letter:—

"We, the undersigned members of the dramatic profession and of Mr. John Hollingshead's theatrical companies, beg most emphatically to protest against the law, custom, whim, and prejudice which compel us to remain idle, and to earn nothing on Ash Wednesday, while the three millions of people, more or less, in London, not being members of the dramatic profession, and the twenty-seven millions of people, more or less, in the suburbs and throughout the country, whether members of the dramatic profession or not, are at liberty to work on that mysterious day, in any moral or immoral, active or passive way, in which they are accustomed to work throughout the year."

Among the chief members of the profession (belonging at present to Mr. Hollingshead's companies, and so signing the protest) are Mr. Phelps, Mr. Hermann Vezin, and Mr. and Mrs. Kendal.

THE second part of M. Legouvé's *conférence* on Samson and his pupils was even more interesting than the first, of which we gave a few notes last Saturday. In the second part, the author of *Adrienne Lecouvreur* spoke of Samson's relations with Rachel. Rachel repaid him his pains, more than any one else, and she got from him more than any one else. At the end of her career, just as much as at the beginning, she depended on advice as to how she should play each character; and Samson's counsel was of the utmost use to her from the time when she began, to the time when the two became estranged. He recognised from the first her power; but her power was not so much of conceiving a whole character as of finding, at isolated passages, cries and expressions of amazing significance and genius. She knew this herself, and when they quarrelled once or twice before their final rupture, she said—so says M. Legouvé—"J'ai tout perdu en perdant M. Samson. J'en mourrai! Je veux quitter le théâtre. Je ne puis rien sans lui." When it was objected to that, that she should rely on her own genius, she answered, "Oui: je me sens née pour aller très haut. Mais je ne peux pas m'élever seule. Je trouve bien des effets isolés, des mots de passion, des accents de vérité, mais l'ensemble d'un rôle m'épouvante." And afterwards she said that Samson alone guided her. "He gave me ideas, which in their turn gave me other ideas." And anyone who has any serious knowledge of the art of acting will understand that expression of hers "l'ensemble d'un rôle m'épouvante," and will not draw from it the inference that Rachel was less great than she has been considered to be. "Very blind and very ungrateful would those be," M. Legouvé justly adds, "who should see in this marvellous artist only the echo of her master. Samson did not create Rachel. He evoked her." Samson, it is further related, had all the traditional reverence for Corneille and Racine. Once, when Théophile Gautier had confided to him one of the most important dramatic feuilletons in Paris, he spoke slightly of these two French classics. Samson could not restrain his rage at what he considered almost blasphemy. It did not matter if he offended Gautier—he rather willingly embroiled himself with him. "Il se précipita," says M. Legouvé, "avec l'impétuosité d'un fidèle qui défend ses dieux." And if Samson loved all the old traditions of the French Theatre, he was very jealous of its good fame. He felt very keenly how much *esprit de corps* was wanting in his profession, and it was he, along with Baron Taylor, who established the Society of Dramatic Artists. Union, which had done so much for the clergy, for the bar, for the profession of medicine and the profession of literature, should do something for actors too. Only after Samson retired, in his old age, did he receive the decoration of the Legion of Honour. Official France does not always share the views common in French society, and

the authorities who did at last tardily "decorate" Samson, wished the decoration to be made the occasion of a promise by him that he would never again appear upon the boards. "Jamais!" he answered, indignantly, "je n'achèterai un honneur au prix d'une lâcheté, et je ne renierai pas toute ma vie sous prétexte d'en décorer la fin!" His pride, as we know well, was not only personal pride, or pride in his profession and his triumph in it; it was also pride in his country. He was always intensely patriotic, and M. Legouvé might have added, what he must well have known—that he died not so much of old age or disease as of torture at his fatherland over-run and humiliated. He retired, we know, to Blois. In time, the Prussians got there, and that finished what other troubles had begun. The proud and sensitive old man died of the effects of that shock.

MUSIC.

CRYSTAL PALACE—BEETHOVEN'S MASS IN C.

THE Saturday Concerts at the Crystal Palace are so uniformly good that one can hardly venture to use with reference to any one of them the phrase "of more than usual interest." Nevertheless, I feel almost tempted to say this of last week's concert, because it gave amateurs an opportunity of hearing one of Beethoven's greatest masterpieces, which is but seldom performed on a scale at all adapted to its adequate presentation. This was the mass in C, the first of the two with which the composer of *Fidelio* enriched the music of the Catholic church. The work is not infrequently to be heard with orchestral accompaniments on festival days in our Roman Catholic churches; but with a necessarily small band and chorus, such as is available on these occasions, much of the effect, especially in the more massive portions of the music, is inevitably sacrificed. It was therefore a great treat to hear a performance of the mass with such a band and chorus as those over which Mr. Manns presides. It had been once previously given at the Crystal Palace, on November 5, 1870. It has also been occasionally produced by the Sacred Harmonic Society, but the enormous vocal and instrumental force engaged at the concerts of this society is as much too large as an ordinary church choir is too small; the proper balance of tone is destroyed altogether, and many of the more delicate effects are indistinguishable.

The Mass in C was composed in the year 1807, shortly after the pianoforte concerto in G, and the overture to *Coriolan*. It was written for Prince Nicholas Esterhazy, the patron of Haydn, and, on the authority of Herr C. F. Pohl, of Vienna (quoted by "G." in last Saturday's programme), was first performed in the Prince's chapel at Eisenstadt on September 13 of the above-named year. It was not, however, published until 1812.

None of Beethoven's works are more representative of what is commonly known as his "second style" than the present mass. From the first bar to the last it bears the strongly-marked impress of his originality. Nothing can be more unlike an average mass by Mozart and Haydn than the mass in C. The very first movement, the "Kyrie," shows the difference at once. In Haydn's six grand masses, written for the same Prince Esterhazy, for whom this work was composed, the prayer "Lord have mercy upon us," is generally set to extremely lively music, which offers the flattest contradiction to the sense of the words, and which can only be explained by Haydn's own remark that the thought of God's goodness filled him with such joy that he believed he could not help setting even a "Miserere" in *tempo allegro*. Beethoven, on the contrary, treats his "Kyrie" in a strictly devotional spirit, as it is also treated by Cherubini and Schubert in their masses. The final "Dona nobis" is a similar instance of the attention paid to the spirit of the words. It was the custom with Haydn and Mozart to conclude their masses with a brilliant

chorus, suggestive rather of a feeling of relief at getting out of church than of a prayer for peace. Beethoven ends his mass with a reminiscence of the opening movement, his music dies away in an impressive *pianissimo*. Space forbids entering in detail into all the numbers of this great work; nor can I do more than mention the exquisite beauty of such slow movements as the "Qui tollis" and the "Et incarnatus," or the grand effect of the "inverted pedal" (the upper G held by the treble voices against the moving harmonies of the other parts) in the great fugue which concludes the "Gloria." But a word or two should be said of the fugal writing; and the more so because it is frequently asserted that this was Beethoven's weak point. It is true that in his works *strict* fugues are seldom, if ever, to be met with; but this is because with him the fugue is a means of expression, not the end—not what Dr. Bülow, speaking of Bach's fugues, has so happily described as the "Selbstzweck-Fuge." Such movements as the "Cum Sancto Spiritu" and the "Et vitam" prove clearly enough Beethoven's mastery of counterpoint; and the very licences which he here allows himself are the results of design, not of incapacity. The rules of the school were his servants, not his masters.

The performance of the mass on Saturday was in many respects admirable. Mr. Manns's "reading" was very judicious, though I could not but think that he took the "Kyrie" perceptibly slower than Beethoven designed it. The pace of the other movements left little or nothing to desire. Again must special praise and congratulation be given to the Crystal Palace choir, who fully realized the expectations raised by their excellent performance at previous concerts this season. The chorus parts are by no means easy, and they were, with one or two very trifling exceptions, most admirably rendered, not only as regards precision, but still more in respect to the observance of the *nuances*. The piano singing in the "Qui tollis," "Benedictus," and elsewhere was all that could be wished. Of the orchestra it is superfluous to speak; their share of the work was simply perfect. The solo parts were on the whole less satisfactory. Miss Blanche Cole, who sang the soprano part, is much more at home in operatic (in which, as is well known, she excels), than in sacred music; nor did Miss Julia Elton appear very comfortable with the alto solos. On the other hand, Mr. Vernon Rigby and Mr. Lewis Thomas (though the last-named gentleman was suffering from indisposition) were both heard to advantage.

Beethoven's Mass was not the only specialty of the afternoon. True to their principle of giving, if possible, some absolute novelty at each concert, the programme included Reinecke's arrangement for orchestra of Schumann's six pianoforte duets entitled "Bilder aus Osten." The work in this form is only just published, and was announced on the present occasion as for "the first time in England." In their original shape the "Bilder aus Osten" are well known to pianists; and from their construction and the comparatively very small amount of mere "passage-writing" which they contain, they for the most part adapt themselves admirably to the orchestra. The first, fourth, and fifth numbers are especially successful in their new dress. In addition to Sullivan's "In Memoriam" overture and various vocal solos, the concert brought to a hearing, for the third time at Sydenham, Brahms's fine variations on a Theme by Haydn. It was certainly an error of judgment to put this elaborate piece at the end of a long programme. It was impossible that an audience, who had already been listening for nearly two hours, could properly enjoy a composition requiring such close attention for its full appreciation.

To-day Herr Joachim will make his first appearance this season in a concerto of Spohr's, and a new nocturno of his own.

EBENEZER PROUT.

By the lamented death of Sir William Sterndale Bennett, which occurred on Monday last, the 1st inst., English music has lost its most distinguished representative. It is but rarely that any English composer succeeds in gaining a continental reputation; but it is hardly too much to say that the name of Bennett was as well known in the musical centres of Germany as in London. He was born in 1816, in Sheffield, his father being an organist of some distinction in that town. He lost both parents at a very early age; but his musical talent being recognised by friends he was sent, in 1824, to King's College, Cambridge, as a chorister in the chapel. Thence he proceeded to the Royal Academy of Music, where he studied under Dr. Crotch, at that time principal of that institution, and Cipriani Potter. At this period he produced some of his best works, among others his pianoforte concertos in C minor and F minor, and his overtures to *Die Naiaden* and *Die Waldnymph*. In 1836 he visited Germany, and was fortunate enough to gain the friendship of Mendelssohn and Schumann. The former introduced his chief works at the celebrated Gewandhaus concerts at Leipzig, of which he was then conductor; while the latter, at that time editor of the *Neue Zeitschrift für Musik*, lost no opportunity of calling his readers' attention to the merits of the young Englishman. Under these circumstances Bennett's music was, as it deserved, most favourably received. On his return from Germany he resumed his professional work in London, and was equally esteemed as a pianist and as a teacher. In 1856 he was appointed Professor of Music in the University of Cambridge, and in the same year became conductor of the Philharmonic Society, which post he held for twelve years. In 1858 he composed his cantata *The May Queen* for the Leeds Festival held during that year. In 1862 he was selected to compose a work representative of English music for the opening of the International Exhibition, the poem being written for the occasion by Tennyson. In 1867 he composed for the Birmingham Festival his oratorio *The Woman of Samaria*. In 1868 he succeeded Mr. Charles Lucas as Principal of the Royal Academy, a position which he continued to hold till his death. He received the honour of knighthood in 1871. As a composer Sir Sterndale Bennett belonged to the school of Mendelssohn. His works resemble those of that great master, not only in the nature of their ideas, but in the beauty of their artistic finish. Like a true musician, he never wrote down to the popular taste. His most recent compositions, the symphony in G minor (lately performed at the Crystal Palace), and the pianoforte sonata "The Maid of Orleans," show the same purity of style and delicacy of workmanship which elicited the praises of Schumann and Mendelssohn nearly forty years since. Of Bennett's ultimate position among composers it would be premature to express an opinion; of his beneficial influence on music in this country there can be no doubt. In his personal relations he was esteemed and respected by all who knew him.

THE almost inexhaustible richness of the repertoire of Haydn's eighty-three quartets was proved at the last Monday Popular Concert by the introduction for the "first time at these concerts" of one of the finest of the series—that in B flat, Op. 71, No. 1. It might have been supposed that all the best quartets would, ere this, have been heard at the more than five hundred concerts already given; but there seems no limit to the supply of fresh beauties to be found in Haydn's chamber music. Space will not allow a detailed notice of the quartet, which was admirably played by Mdme. Norman-Néruda, and Messrs. Ries, Zerbini and Piatti. The pianist was Dr. Bülow, who introduced as a novelty Raff's very clever and interesting Suite for piano solo in E minor, two movements from which he recently played at one of his recitals. The other concerted pieces were Beethoven's sonata in A, Op. 30, No. 1, and

Spohr's trio in A minor, both of which had been previously given at these concerts. Miss Alice Fairman was the vocalist, and Sir Julius Benedict the conductor. On Monday next, Herr Joachim will make his first appearance at St. James's Hall for the present season.

HERR WILHELMJ was again heard on Tuesday night at the Royal Albert Hall; when, in a new concerto, composed expressly for him by F. Hégar, he again showed himself one of the first living performers on the violin. The work is of considerable interest and much novelty of form. The programme also included Mendelssohn's "Italian" symphony, the overtures to *Der Freischütz* and "In Memoriam," which last was also played at the Crystal Palace last Saturday, and the March from the *Prophète*. The vocalists were Mdle. Levier and Mr. W. H. Cummings.

MR. KUHE's annual Musical Festival at Brighton is to commence on Tuesday next, and will be continued until the 22nd inst. The chief works announced for performance are: Bach's *Passion according to Matthew*, Costa's *Naaman*, Macfarren's *St. John the Baptist*, Gounod's *Gallia*, the *Creation*, the *Messiah*, Barnett's *Lay of the Last Minstrel*, Sullivan's "Overture di Ballo," and Benedict's overture to *The Tempest*. The list of soloists engaged is excellent; and the band and chorus will be complete in every department.

VERDI is said to be engaged upon a new opera, the subject of which is taken from Shakspeare's *King Lear*.

THE *Musikalisches Wochenblatt* announces that Offenbach is writing a mass, which is to be performed at a family festival. If the statement be correct, the work will doubtless be looked for with much curiosity.

DR. SLOMAN's Cantata, *Supplication and Praise* which was performed in June last at the Royal Albert Hall, London, will be shortly performed with orchestral accompaniments, by the Melbourne Choral Society, Derby.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.
It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Communitic Societies of the United States, from Personal Visit and Observation: including detailed accounts of the Economists, Zoarites, Shakers, the Amana, Oneida, Bethel, Aurora, Icarian, and other existing Societies, their Religious Creeds, Social Practices, Numbers, Industries, and Present Condition. By Charles Nordhoff, Author of 'Northern California, Oregon, and the Sandwich Islands;' 'California, for Health, Pleasure, and Residence,' &c., &c. With Illustrations. (London: John Murray, 1875.)

ANY portions of Mr. Nordhoff's subject are new to the English reader. Through Hepworth Dixon's works and others, peculiarities of the Shakers and Economists, of the Perfectionists of Oneida, are pretty well known to us already. The value of Mr. Nordhoff's volume consists in its more comprehensive scope, comprising, it would seem, all the communistic societies (outside Romish monachism) now existing in the United States; in the utter absence from its pages of sensationalism and pruriency; and in the interesting generalisations contained in the "Comparative View" with which the volume terminates.
It need hardly be said that the bodies to which Mr. Nordhoff's book refers represent communism in the older sense of the word, implying community of property, and not the political sense impressed upon it by the Paris "communards" as having reference to the organisation and independence of the commune. In the former sense, the term is applied to eight principal societies, all of which were personally visited by the author, and which comprise together seventy-two communes, besides two small bodies, very recently founded, which are described at second hand. There is also an account of a body which has ceased to exist in a communistic form, and of a few "colonies" which are not communistic. Of the eight chief societies, which contained in 1874 "about 600 persons" (Mr. Nordhoff's figures added give over 5,200), the oldest dates from 1794, the youngest from 1852, so that they present an experience of from twenty-two to eighty years.
Taking the subject within the limits needed by Mr. Nordhoff, it must be admitted that its importance lies rather in the future than in the present. 5,000 or 5,200 persons among the many millions in the United States are but a drop in the ocean. Of the eight chief societies, only two, the inspirationists at Amana, Iowa, and the Shakers, exceed 1,000, the former with 1,450

members, the latter with 2,415; so that these two bodies comprise together more than two-thirds of the whole number of communists in America. The eight societies own together from 150,000 to 180,000 acres of land, or thirty-six acres per head, "which is," says Mr. Nordhoff, "for this country, a comparatively small holding of land;" but it is "probably a low estimate" of their collective wealth to place it "at twelve millions of dollars," or "over 2,000 dollars per head, counting men, women, and children." And "it is not an exaggeration to say that almost the whole of this wealth has been created by the patient industry and strict economy and honesty of its owners, without a positive or eager desire on their part to accumulate riches, and without painful toil."

But the eight societies in question must be taken only as instances of "the survival of the fittest." Although the history of only one extinct commune is given, a list extracted from Mr. Noyes's *History of American Socialisms* shows that by 1870 there had been no fewer than forty-seven failures, no less than eighteen of which, it may be observed, testify by the title of "phalanxes" to the extraordinary seductiveness of the Fourierist doctrines. Moreover, none of the communities are stated to be increasing in numbers, except the Inspirationists or Eben-Ezers, and the Perfectionists. In some there is a marked falling off. The Economists have dwindled down to their present 110 from 750, which they were at starting; they are "most of them grey-haired," and seem evidently dying out. The Separatists, though more numerous than at first starting, were double their present number thirty-five years ago. The Shakers have "not in recent years increased," though they expect "large accessions in the course of the next few years." From this it would seem clear that the communes cannot be exercising an increasing influence upon the American people; and this is further shown by the fact that they are mainly composed of foreigners. "In origin the Icarians are French; the Shakers and Perfectionists Americans; the others are Germans; and these outnumber all the American communists." The Shakers themselves came from England; and thus it would appear that American Communism is really, with the sole exception of the Perfectionists, a product of the Old World and not of the New.

Hence, although Mr. Nordhoff's conclusions are, on the whole, extremely favourable to the communistic form of life—although he has "no doubt that the communists are the most long-lived of our population," tells us that they are "usually healthy," that "drunkenness is unknown in all the communes," that "the communist's life is full of devices for personal ease and comfort," that the people are "everywhere cheerful, merry in their quiet way, and with a sufficient number and variety of healthful interests in life;" that they are "all very cleanly;" that the "reputation for honesty and for always selling a good article is worth to the Shakers, the Amana and other communes, at least 10 per cent. over their competitors;" that they are "humane and charitable," and uniformly kind to their hired hands, so that it is a privilege to be employed by them, and

that even "the animals of a commune are always better lodged and more carefully attended to than is usual among its neighbours,"—it is clear that there is as yet for the bulk of mankind something repellent in the communistic life, which is sufficient to countervail all its advantages and attractions. That this something is neither the celibacy of the Shakers and Economists on the one hand, nor the distorted morality of the Perfectionists on the other, is clearly shown by the fact that communes where marriage is in honour, and no restriction is placed upon it, do not appear to increase more than the others.

Much of the newest matter in Mr. Nordhoff's book relates to the Inspirationists of Amana, the second most numerous among the societies examined, but which lives in Iowa in "rigorous seclusion," and entirely conceals itself and "its faith and plan from the general public." The members, all German, own about 25,000 acres of land, on which they live in seven small towns. They derive their name from their claiming to govern themselves by the inspiration of the Holy Ghost, speaking through "instruments;" holding the work of inspiration to have begun again in the later times about the end of the seventeenth and beginning of the eighteenth century. A leader of the name of Christian Metz, a carpenter, brought them over from Germany in 1842, and their present head is a woman, Barbara Heynemann, originally a poor Alsatian servant-maid, altogether untaught. Their "Rules for Daily Life" were drawn up by one of their earlier leaders, "an old mystic, E. L. Gruber." Here are a few out of twenty-one:—

1. To obey, without reasoning, God, and through God our superiors.
2. To study quiet, or serenity, within and without.
3. Within, to rule and master your thoughts.
4. Without, to avoid all unnecessary words, and still to study silence and quiet.
7. Do not disturb your serenity or peace of mind—hence neither desire nor grieve.
13. Fly from the society of womankind as much as possible, as a very highly dangerous magnet and magical fire.

Another very interesting account, outside of the author's regular subject, is that of a non-communistic undertaking, the colony of Vineland, in New Jersey, established by a "long-headed, kind-hearted man," Mr. Charles K. Landis, in a region called "the Barrens," the light soil of which was supposed to be "unfit for profitable agriculture," but upon which, by means of certain simple rules and the exercise of judicious forethought, he managed to gather in twelve years, upon a tract which had "not a single inhabitant in 1861," about 11,000 people, who have built "twenty fine school-houses, ten churches," and kept up 178 miles of road; the poor-tax in Vineland township amounting to about five cents for each inhabitant per annum, and police expenses to about one-half cent, while these two items in another township of the same state amount to two dollars per head.

Mr. Nordhoff's introduction is disfigured by a violent and uncalled-for attack on

trade-unions, which in fact only shows his ignorance of the subject. He will perhaps be surprised not only to hear that co-operative views are very largely entertained by men who are also the most devoted of trade unionists—that co-operative bodies have been in several instances established, and in some instances successfully carried on, by trade-unions—but that some of their leaders have been trained in those communistic views which he seems to consider purely antagonistic to trade-unionism; and I feel certain that, if he will take the trouble to investigate the macrocosm of trade-unionism with anything like the personal care and thoughtful impartiality with which he has investigated the microcosm of Communism, the results of his enquiries will be at least as favourable to the former as to the latter.

One word also in vindication of a man now dead, of whom Mr. Nordhoff speaks with a harshness strangely contrasting with the tenderness with which he treats a personage like Mr. Noyes, of "complex marriage" notoriety. Etienne Cabet was no "vain dreamer," without "grim patience" or "steadfast unselfishness." He was a dreamer, but the influence he exercised was precisely owing to his "steadfast unselfishness." The least talented of all Socialist leaders of our day—not eloquent either with tongue or pen—it is by sheer weight and simplicity of character, conjoined with faith in his *Icaria*, that he drew French working-men to him, never sparing their vices or their follies, always inculcating the strictest morality; a man of so high a courage that, when he had in his absence (according to the atrocious French criminal system) been convicted on a charge of fraud, he came back to France as soon as he had settled his colony, in the darkest days of the Napoleon régime, for the sole purpose of submitting to a second trial, and with a full expectation of being sentenced, on the strength of his name, to several years of imprisonment. A friend of mine, who has since won a high place in literature, saw him on this occasion during his passage through England, and declared that "the old Frenchman of sixty-five" might fairly stand beside Regulus. As it happened, he was fully acquitted; but considering what French courts of justice are, and especially what they were then, the act was simply heroic.

And finally, to turn to quite a different subject, why, when Mr. Nordhoff appends to his work a bibliography, could he not render his readers the further service of putting some order into it, whether chronological or alphabetical? Even different editions of what appears to be the same work are separated, whilst one entry occurs twice over; compare, for instance, Nos. 2, 45, 46, and 47, or again 21 and 40. Mr. Nordhoff should have employed a Shaker to draw up his bibliography.

J. M. LUDLOW.

Assyrian Discoveries. By George Smith. (London: Sampson Low & Co., 1875.)

MR. SMITH'S book is one of great interest for the scholar as well as for the general public, and it can be heartily recommended to both classes of readers. The new ma-

terials he has furnished for the reconstruction of the history of the past will not be more acceptable to the one than the record of travels and explorations among the ruins of an ancient empire to the other. Indeed, many of the inscriptions, translations of which form the second half of the volume, are likely to awaken a keen interest in others besides professed students, not only on account of their theological bearings, but yet more of their intrinsic merits.

It will be remembered that Mr. Smith's discovery of the native Chaldean account of the Flood induced the proprietors of the *Daily Telegraph*, with a munificence worthy of imitation, to send him to the site of Nineveh to search among its buried libraries for the missing fragments of the tablets which narrated the story of the Deluge. The expedition was successful, and the present volume contains the first translation yet made of the whole text of this remarkable document. While waiting for the Sultan's firman to authorise his excavations, Mr. Smith floated down the Tigris from Mosul to Bagdad, stopping on his way to examine the mound of Kalah Sherghat, the ancient Aashur or Ellasar, and visited some of the most famous sites of Babylonia. When at last the firman arrived, "I left," he says, "this part of the country with regret, as I was far more desirous of excavating here than in Assyria. Babylonia is the older and richer country, and is a field not worked nearly so much as Assyria;" words which every Assyrian student will echo. Work was begun as soon as possible at Nimrud, Nebbi Yunus, and Kouyunjik, the ancient Calah and Nineveh; and on May 14 the traveller had the satisfaction of finding the clay fragment which exactly fitted into the vacant places of the Deluge-tablets. His satisfaction, however, was not an unmixed one, as the proprietors of the *Daily Telegraph*, considering the object of the expedition to be accomplished, and that the work they had begun ought to be taken up by the nation, now summoned him home. After continuing the search for antiquities up to the last moment before departure, he closed his trenches, and quitted Mosul on June 9, arriving in England the following month. He had to leave his antiquities behind him, however, as the Turkish officials, with a duplicity and obstructiveness from which Mr. Smith had often to suffer, detained them in the custom-house at Alexandria, from which they were only released by the exertions of the British consul, Mr. Franck. The constant trouble that the explorer experienced from the representatives of a Power which we once aided at the expense of so much life and treasure is a matter for astonishment and regret.

The Trustees of the British Museum determined to send Mr. Smith on a second expedition to Nineveh before the expiration of the firman, in order that the fragmentary inscriptions in the Museum might be still further supplemented and completed by an exploration of the Library of Sennacherib at Kouyunjik. He accordingly entered Mosul a second time on January 1, 1874, but the annoyances he encountered on this occasion from the authorities of the Turkish government, whose archaeological cupidity had

been aroused by Dr. Schliemann's discovery of gold ornaments at Hissarlik, embittered his stay, and seriously interfered with his excavations. Much, however, was found, and in spite of another seizure of the antiquities near Aleppo, Mr. Smith and his treasures succeeded in reaching England in safety.

The account of his journeyings and adventures, his discoveries and difficulties, is told with unaffected simplicity, and some of the passages of the book remind one of the charming freshness of early travellers. It is prefaced by a brief history of cuneiform decipherment, and a list of the chief works upon the subject, among which, however, we miss any notice of Mr. Smith's own publications. But the main characteristic of the volume, which will give it an abiding value, is the translations of the most important and interesting of the inscriptions he has found. For the first time the palaces of ancient Nineveh were investigated by one who knew what to look for and what to pass by, and who was able at once to appreciate, as few else can, the importance of the relics he unearthed. Foremost among translated inscriptions comes a fairly complete text of the Deluge-tablet, together with other portions of the "Izdubar" series of legends, the oldest epic of which we know. I find myself, however, unable to agree with Mr. Smith's conclusion that the theory started by Sir H. Rawlinson that these legends describe the passage of the sun through the Zodiac "is contradicted by their plain narrative;" it seems to me, on the contrary, that the additional matter supplied by Mr. Smith furnishes further proof of the theory in question. Thus the sixth tablet records the love and vengeance of Ishtar, corresponding to the name of the sixth Zodiacal sign, while the ninth month of "clouds" and the tenth month "of the eastern sea" answer to the visit of "Izdubar" to cloudland, where the giants, like Atlas, "guard the rising sun, their crown at the lattice of heaven, under hell their feet," and his journey to the sea to seek Sisnithrus. Next in point of interest to these old legends are the tablets which contain hymns to the gods, instructions to rulers, and astronomical details; but the chronologist and historian will find plenty to attract them in the large mass of new or supplementary data which Mr. Smith has brought home. An ancient Babylonian inscription throws light on the early condition of that country, a new text of Sargon's refers to his conquest of Judaea in the fourteenth year of Hezekiah, which has been mixed up by the Jewish writers with the campaign of Sennacherib ten years later, and the fragmentary annals of Tiglath-Pileser, so important to the Biblical student, are for the first time given in full. Tablets from Babylon, again, fix the date of the revolt of Arsakes from the Seleukidae and the foundation of the Parthian monarchy, and thus settle what has long been a disputed question of chronology.

Besides his strictly "Assyriological" discoveries, Mr. Smith came across much else of considerable interest. To say nothing of bilingual inscriptions in Assyrian and Phoenician, or of the famous Bagdad lion, one of the few remains of the Hyksos in Egypt, he saw at Aleppo a new inscription written in

the so-called Hamath hieroglyphics, and found in the palace of Assur-bani-pal at Kouyunjik several objects from Kyprus, one of them stamped with three Kypriote characters. The existence of this curious syllabary in the seventh century B.C. is thus proved, and may be recommended to the notice of those who are at present engaged upon the subject.

Where there is so much fresh material and healthy narrative appealing to different classes of readers, it is impossible to pick out special passages for quotation without exceeding the limits of a review. The reader may put perfect confidence in the statements of the author. Every Cuneiform scholar will guarantee the substantial accuracy of Mr. Smith's translations, while his extraordinary skill as a decipherer is too well known to need remark. He is distinguished, too, by common sense and care not to go beyond his facts. Once or twice, however, he has forgotten his wonted caution, as when he says that Nineveh was built by Nimrod, or that the god Sukamuna was a Babylonian king. The Babylonian royal family, indeed, traced its descent from Sukamuna, just as Hekataeus counted a deity among his ancestors, but it never transformed Sukamuna into an earthly monarch. A similar disregard of the boundary between the mythical and the historical has led him also to claim a place for "Izdubar" among the personages of history. This is the more to be regretted, as Assyriologists have already incurred the just suspicions of historians and critics by the readiness of their historical belief. The "Niebuhrian method" has yet to be applied to the study of the Assyrian inscriptions. Apart from these microscopic blemishes, however, Mr. Smith's book is a thoroughly good one, simple and straightforward and, in fact, just what it professes to be. It is emphatically a record of discoveries, and at the same time a monument of patient perseverance and conquest over difficulties.

A. H. SAYCE.

MAURER'S HISTORY OF ICELAND.

Iceland von seiner ersten Entdeckung bis zum Untergange des Freistaats. Von Konrad Maurer. (München.)

It is strange enough that not from any of the scholars of Scandinavia, but from a German, we receive the first really important contribution to Icelandic history produced since, and in consequence of, the Thousand-Years' Feast. The learned author states in his preface that he has even hurried his work somewhat that it might be published at the very time of the Jubilee, in order to prove to his Icelandic friends that though circumstances prevented him from being personally present, he was still in full sympathy with them in the moment of their triumph, and to show the German world of readers what a unique place in the history of culture has been held by the inhabitants of the remote and barren island to which Denmark has just granted a long-wished-for Constitution. So delicate a compliment as this cannot fail to delight the Icelandic people, who will ask, and not without ground, why it did not occur to any of the great scholars of Norway or Denmark to exert themselves in a similar

way, and so to save their countrymen from the extraordinary indifference and ignorance that they show in all matters concerning the island to which they owe so much.

It was not until the end of the eighth century that Iceland first became known. Its earliest discoverers and visitors were the Celts, who were at that time in undisputed possession of the islands on the north and west coasts of Scotland, and the few anchorites who had already ventured as far as Shetland and the Faroe Islands, and who now, in search of penitential solitude, fled further still from the haunts of man. An Irish monk, Dicuilus, in a work written in the year 825, describes a visit a friend of his had made thirty years previously to an island far north of Scotland, which he considered to be the Thule mentioned by Pliny and others. It was not, however, until seventy years later still that Iceland was discovered by the Northmen. A Norwegian viking, Naddoör by name, sailed thither, and called it Snæland, because it was covered with snow. Slightly later a Swede, Garðar Svavarson, circumnavigated Iceland, and named it Garðarsholmr, after himself. Its present title is owing to the third Northman who visited it, a Norwegian, Flóki Vilgerðarson; his exploration is considered to have taken place about the year 870, and from this moment an enormous emigration to Iceland from the mainland of Scandinavia took place, the main stream of which, headed by Ingólfr Arnarson, reached it in 874, and it was the anniversary of the landing of the colonists close to the spot at present occupied by the capital of Iceland—Reykjavik—that has just been so joyously celebrated. After a brief account of this stream of emigration, and its causes, the author proceeds to discuss the nature of the island itself, its climate and resources, in those early days, and then the nature and qualities of the remarkable race that took possession of it. It will be remembered that the main cause of so many of the very best families in Norway leaving their fatherland was the impossibility of bearing the tyranny of Harald Fairhair, when he made himself King of all Norway, so that the Jubilee of Norwegian Unification in 1872 was the natural precursor and forerunner of the Icelandic Jubilee of 1874.

Professor Maurer then starts upon the main theme of his book, the history of the Icelandic Republic. He sketches the chaotic condition in which the settlers first found themselves plunged; the sudden determination in self-defence to create laws and a civilised political constitution, and then the inestimable benefit which accrued to the infant state from the possession of a great legal genius in Úlfljótt, whose laws became the basis of the Icelandic Commonwealth. He then passes to the introduction of Christianity, and traces the progress of the new religion as far as the foundation of the bishopric of Skálholt, and the full establishment of the Icelandic church. In due course he passes to the consideration of the fall of the Republic. The golden age of Icelandic freedom lies between the beginning of the eleventh and the end of the twelfth centuries. All the chaotic elements that had troubled the earlier settlers were completely at rest;

arts and sciences were flourishing, and the national literature was at the full blossom of its best period. Professor Maurer, in answering the natural question, how it was that this brilliant period came so rapidly to an end, attributes its decline mainly to internal reasons, to the unique conditions of the communities called "goðorð," the chiefs of which held priestly power in pre-Christian times, and till the end of the Commonwealth retained a large share in the national government, and also to the no less unique relation of the Church to the State. The rivalry between the goðar and the priests created an ecclesiastical opposition that gravitated towards Norway. It is to the eternal disgrace of the great poet and historian, Snorri Sturluson, perhaps the first imaginative genius that Iceland has produced, that it was through his active intervention that the Republic ultimately fell, and that Iceland passed into the hands of Hákon, King of Norway.

The second division of Professor Maurer's work is no less able and weighty, but deals with matters of less general interest. First he discusses the internal construction of the Icelandic Commonwealth, its civil and criminal laws, its parliamentary constitution, its development and gradual perfection, and finally its division and decay. He then passes to the church, analysing in full its organisation, its oscillation between the archiepiscopal sees of Bremen-Hamburg and Lund, the creation of a bishopric of Skálholt and later on of Hólar, and of the peculiar nature of the jurisdiction of the bishops. He then gives a minute description of the priestly order, and of the functions and privileges of its members; describes the cloister-life as we know it from the early Christian literature, and finally draws a sketch of the ecclesiastical life generally in Iceland during the later years of the Commonwealth.

It would be impossible in these columns to follow the distinguished Professor through all the divisions of his subject. He says himself that had he worked out to the full the treasures of Icelandic history and law that thirty years of indefatigable study have gathered around him, not one volume, but thirty would be needed to present only an analysis of the whole. One cannot, however, but admire the consummate skill with which the present volume has been put together. In every page one is conscious that one listens to a teacher who speaks with authority, and though it is in some respects a book of a popular nature, there is also conspicuous everywhere the sensitive and scrupulous hand of a writer who will not hazard the smallest dictum without being certain of his authorities. More than this one dare not say. A man must be profoundly learned or ridiculously arrogant who would venture to praise such a scholar as Konrad Maurer!

EDMUND W. GOSSE.

SIGNOR GINO CAPPONI'S *Storia della Repubblica di Firenze* has been received with such favour in Florence that a subscription is already on foot for the purpose of erecting a bust of the author. The Italian papers announce the speedy appearance of the letters of Alessandro Manzoni, collected and edited by Giovanni Sforza (Pisa).

The Natural History and Antiquities of Selborne. By the Rev. Gilbert White, M.A. Thoroughly revised, with additional Notes, by James Edmund Harting, F.L.S., F.Z.S. (London: Bickers & Son, 1875.)

To Gilbert White is due the credit of having been the first to render natural history a popular and attractive study, nor is it easy to over-estimate the debt which science owes to his most delightful letters. Of them it may be truly said that "they are not dead things, but do contain a progeny of life in them, to be active as that soul whose progeny they are." They have probably made as many naturalists as Robinson Crusoe has made sailors, and, in spite of our advance in knowledge, they neither are nor are likely to become at all out of date. Their style alone would preserve them, even if they contained far worse heresies than those which their author held on the hibernation of swallows or the origin of honey-dew. No matter whether he is detailing with scientific precision his observations on the habits of some familiar insect, or recounting with boyish enthusiasm the acquisition of some new specimen, he is always alike delightful. He talks of "my bat" or of "my newly-discovered migrators" as though they were members of his family or his welcome guests; and, mingled with acute remarks, there are constantly to be found little playful touches, reminding us of Charles Lamb and suggesting how the Londoner might have written had he been trained in the country and a dweller in Selborne. Take, for instance, the following account of "the old family tortoise":—

"Because we call this creature an abject reptile, we are too apt to undervalue his abilities and depreciate his powers of instinct. Yet he is, as Mr. Pope says of his lord,

'Much too wise to walk into a well;'

and has so much discernment as not to fall down a haha; but to stop and withdraw from the brink with the readiest precaution. Though he loves warm weather, he avoids the hot sun; because his thick shell, when once heated, would, as the poet says of solid armour, 'scald with safety.' He therefore spends the more sultry hours under the umbrella of a large cabbage leaf, or amid the waving forests of an asparagus bed. But as he avoids heat in the summer, so, in the decline of the year, he improves the faint autumnal beams, by getting within the reflection of a fruit-wall; and, though he never has read that planes inclining to the horizon receive a greater share of warmth, he inclines his shell by tilting it against the wall, to collect and admit every feeble ray."

The same spirit of research which Gilbert White displayed in collecting the facts of Natural History, rendered him a most competent antiquary. And, we may add, the Antiquities of Selborne, beside being a valuable contribution to topographical literature, form a model of parochial history not beyond the power of many a country clergyman to imitate. Hampshire is still without any county history worthy of the name; are there no successors of White within its limits able to supply the want?

Mr. Harting has edited the letters relating to Natural History in a very judicious way. He has not overwhelmed the text with notes, as his predecessor, Mr. Bennett, did; nor has he passed over unnoticed the errors in White's conclusions which subsequent re-

search has detected. He knows Selborne and its neighbourhood well, and ornithology has been with him, as with White, a favourite study. Thus he is able to tell us that black game, which "abounded much before shooting flying became so common," though thought to have been exterminated, have yet maintained their ground, and are now to be seen in not inconsiderable numbers; the curl-bunting and the garden warbler, which were either unknown to Gilbert White or were overlooked by him, have since been met with in Selborne; and the land-rail and teal are no longer rare, but frequent visitants to the neighbourhood. On the other hand, the red-deer, which once roamed the Forest of Wolmer, have long become extinct. The honey-buzzard has deserted Selborne Hanger, and the raven has now ceased to breed on Blackmoor. The flora of the neighbourhood has undergone still further changes, and although White might be grieved to know that Bin's Pond had been drained, and that cattle now graze where wild ducks and snipe used to find shelter, he would rejoice that Wolmer Forest, which eighty years ago was "without one standing tree on the whole extent," is now partly enclosed, and planted with oak, larch, and Scotch fir.

We cannot say that the illustrations of the present edition are much to our taste. Some of Bewick's woodcuts exhibit his characteristic vigour and accuracy, but the rest are poor specimens of art, and contrast unfavourably with the engravings by C. T. Thompson, which add so greatly to the beauty and value of Mr. Yarrell's works, and with those which have increased the popularity of Mr. J. G. Wood's well-known volumes.

CHARLES J. ROBINSON.

Le Chancelier Pierre Séguier, Second Protecteur de l'Académie Française. Par René Kerviler. (Paris: Didier & Cie., 1874.)

AMONG the biographies in which French literature is so prolific, it is singular that not one has been before written of the Chancellor Séguier, one of the most remarkable characters of the seventeenth century. The favourite of Cardinal Richelieu, he had often the courage to oppose him; a zealous royalist, an energetic magistrate, and a patron of letters, he was appointed Chancellor at the age of forty-seven, and held the seals, with some short interval, for thirty-seven years. During his tenure of office, the charge of three memorable trials devolved upon him—those of the Queen, Cinqu-Mars, and Fouquet—all undoubtedly criminal, but whom posterity has thought fit to pity, while it has loaded with obloquy him whose office rendered him their compulsory accuser.

The new Chancellor began his career with the affair of the Val-de-Grâce. Anne of Austria was accused of maintaining a secret correspondence with her brother, the King of Spain, contrary to the interests of her adopted country. The Chancellor was ordered to visit Val-de-Grâce to search for papers, and afterwards to interrogate the Queen and her valet, La Porte, the bearer of intercepted letters. So far from pursuing the affair with severity, Séguier, animated

by compassion for a neglected wife, without support or counsel, and anxious to shield her from the vengeance of the Cardinal, and to avoid the scandal of exposing the culpability of one of so exalted rank, is supposed to have privately given information of the intended domiciliary visit to the abbess of the convent, so that when Séguier and the Archbishop of Paris arrived to seize the papers, nothing was found to compromise the Queen. When afterwards interrogated by the Chancellor, Anne acknowledged the intercepted letters (which are now in the National Library), but neither fear of the question nor of the terrors of the Bastille could elicit anything from La Porte, for he was well prepared. Faithful friends had made known to him to what extent the Queen had confessed. The manner in which the information had been conveyed savours more of the romance of fiction than of the truth of history, but it is so related in his memoirs:—

"Le chevalier de Jars, qui venait d'échapper à l'échafaud, était aussi prisonnier à quatre étages au-dessus de La Porte. Mlle. de Hautefort vint le voir déguisée en soubrette, et lui remit l'état exact des aveux de la reine; de Jars perça son plancher, passa l'avis au prisonnier de l'étage inférieur, qui en fit autant, et d'étage en étage la lettre parvint au valet de chambre de la reine. Il n'y avait plus à hésiter. Dès lors, comme épouvanté devant l'appareil de la question, il fit exactement le même aveu que la reine, ce qui n'était pas trop compromettant. Le cardinal fut confondu, et la paix signée entre Anne et Louis XIII., qui n'avait pas trouvé dans ces papiers la conspiration épouvantable dont l'avait menacé Richelieu."

In all this affair Séguier appeared in an odious light in the eyes of the public, who accused him of servile compliance to the Cardinal, but it is evident the Queen thought differently, and showed him, throughout her life, the most lively gratitude for his timely warning.

Again, in the trial of Cinqu-Mars, Séguier did his utmost to moderate the violence of Richelieu. He would not allow Gaston of Orleans to be confronted with the accused, declaring the jurisprudence of the kingdom did not allow such an indignity to be inflicted upon a "fils de France;" and when Cinqu-Mars had made a full confession of his crime, and had been sentenced with De Thou to be beheaded—the one for the conspiracy he had made, the other for having known it and not discovered it—Séguier did all in his power to save the young De Thou, and would probably have succeeded had not an adherent of Richelieu brought forward an ordinance of Louis XI. which declared that he who had the knowledge of a conspiracy and did not reveal it, was subject to the same penalties as the author himself.

The death of the Cardinal three months after these executions was soon followed by that of the King. His will was set aside, and Anne of Austria declared sole regent of the kingdom. The Chancellor remained in office, and during this, the second period of his public life, Séguier showed his distinctive characteristic—an absolute and obstinate devotion to the royal authority. He persuaded the Queen to remain firm in her conflict with the Parliament, contrary to the advice of Mazarin, who desired to yield. The disturbances of Paris were soon taking the

rm of a civil war, and Mazarin, to pacify e Fronde, deprived Séguier of the chancellorship. He supported his disgrace with gnity, being sure that the Queen had only sented to his dismissal from reasons of ate. He retired to Rosny, having been me weeks previously elevated to the gnity of duke and peer, and passed his me in the pursuits of literature and with ie members of the French Academy. Proudly learned himself, and speaking with egance and facility, Séguier delighted in tters and the society of literary men. His rrespondence forms forty-four volumes in ie National Library. His collection of books as his chief amusement. In his letters to is librarian Blaize, during his retreat at osny, he styles his library his "bien mée." He writes: "Je vous recommande 'avoir soing de ma bien aymée, je veux ire ma bibliothèque, c'est ma passion." nd again: "Vous devrés prendre pour arque de l'assurance que j'ay de vostre ertu, la confiance que j'ay en la garde de ce ue j'ayme le mieux." And once more, not to ultiplied quotations: "Monsieur Blaize, je ne oubte point du soing que vous avés de ma ibliothèque; mais un amoureux a toujours e l'inquiétude pour ce qu'il chérit. Je ne ie suis pas mortifié jusques à ce point que e quitter l'affection de mes livres, elle ugmente par l'absence."

In 1656, Séguier was recalled a third ime from his peaceful retirement to take he seals. The French Academy, through ellisson, made him a congratulatory address n the occasion.

In 1661, Cardinal Mazarin died, leaving he King his universal heir. Louis, now ly twenty-three years of age, was at the ighest point of his prosperity. The peace f the Pyrenees had made him the arbiter f Europe, and he works during this eriod of peace at the internal organisation f his kingdom. He assembles his ministers, nd announces to them that he has called hem together to tell them that though itherto he had left the government of ffairs to the Cardinal, he now intends to ule alone, and they will assist him with heir advice when "he asks for it." The ninisters soon found they had a master.

The death of Mazarin made no difference in he position of Séguier. Louis XIV. knew and appreciated his merits. The trial of Fouquet which now devolved upon him was just and necessary. The history of his arrest has been too often told in history and in romance to need repetition. Colbert had in his hands the proofs of Fouquet's financial malversations. Séguier took an active part in the proceedings, though he was now seventy-five years old, and the infirmities of age were fast creeping upon him. Fouquet's life was spared, but he was condemned by the King to a rigorous imprisonment for the rest of his life in the fortress of Pignerol.

Colbert now occupied himself in the re-orm of all the branches of administration, —finance, police, commerce, manufactures, justice, &c.—which marked a new era in the internal organisation of France. He re-instituted the ancient Chamber of Commerce, desiring, as he said, "to place the kingdom in a condition to dispense with having re-ourse to foreigners for things necessary for

use in France." In all these counsels, Séguier took his share, but especially in the conferences relating to the reformation of justice. In drawing up the famous ordinance of 1669-70, known under the name of the "Code Louis," which was the basis of public right in France for 130 years, Séguier, though in declining health, took an active part. The publication of the criminal ordinances, in which were observable the same order, simplicity, and unity as in the civil code, was the last important act of his long ministerial career. He died, January 1672, at the age of eighty-four, "avec beaucoup de piété et de connoissance." His seals of office had been previously delivered to the king, who held them in person till April 18, when Aligre was appointed Chancellor. Louis also desired to succeed Séguier as protector of the French Academy, whose sittings were transferred from the Hôtel Séguier to the Louvre.

Such was the career of the most illustrious of the Séguier family. M. Kerviler has well acquitted himself of his task, and Séguier appears in a totally different light from that in which he is represented by his vindictive contemporaries. M. Kerviler shows us the causes of the animosity against him. In becoming the servant of the Crown, he devoted himself entirely to the maintenance of royal authority, and he attached himself to Richelieu and Mazarin because these two ministers appeared to him to have best understood the principle. As he says, in conclusion:—

"Nous n'avons pas caché les faiblesses du chancelier, mais comment ne pas le pardonner en songeant que ses adversaires eux-mêmes n'ont pu s'empêcher de manifester leur étonnement et leur admiration en apprenant que quarante années de ministère ne l'avaient point enrichi? Tous, amis et ennemis, rendent un hommage éclatant à sa vaste érudition, à sa prudence dans le cabinet, à sa connaissance approfondie de toutes les affaires publiques, à son éloquence au pied du trône. Son nom se trouve malheureusement attaché à l'histoire de trois procès célèbres, dont les coupables ont réussi à exciter la pitié de la postérité; mais ni l'abandon de la reine, ni la jeunesse de Cinq-Mars, ni les élégies de La Fontaine, les plaidoyers de l'ellisson, et les lettres de M^{me}. de Sévigné en faveur du troisième, ne peuvent absoudre les crimes d'Etat, les projets d'assassinat, ou la dilapidation des deniers publics dont ils furent convaincus."

To this may be added that Séguier had the rare merit of being true to his party. He never sought personal aggrandisement when the opportunity was before him of attaining the first post in the kingdom, but remained a faithful subject, a devoted servant of the Crown, in the midst of temptations to which most men would have yielded. Voltaire, La Bruyère, and Mascaron have all paid their tribute to his merits. In the midst of the turmoil of political life he protected the learned of all professions, and the title of Mæcenas has never been given to a more eminent patron of arts, science, and letters than the Chancellor Pierre Séguier.

F. BURY PALLISER.

DR. INGLEBY is preparing a third edition of his *Still Lion*, a diatribe against Shakspeare emendators, with explanations and justifications of readings that have been supposed to be corrupt.

The Last Journals of David Livingstone, in Central Africa, from 1865 until his Death. Continued by a Narrative of his Last Moments and Sufferings obtained from his faithful Servants Chuma and Susi. By Horace Waller, F.R.G.S., Rector of Tugwell, Northampton. In Two Volumes. With Portrait, Maps, and Illustrations. (London: John Murray, 1874.)

THESE Journals are the best work that we have ever had from Livingstone's pen, but it is impossible to condemn too severely the careless, vulgar, and ignorant way in which Mr. Waller has edited them. Nothing can exceed the bad taste of his preface, and of the remarks, within brackets, which he constantly obtrudes between the paragraphs of Livingstone's diary. His habitual reference to Dr. Livingstone as "the Doctor" is, perhaps, a sufficient sign of the mental condition in which Mr. Waller set himself to the task he has so incompetently discharged. His principal offence is an utter want of delicacy, and of reverence for Livingstone's memory, in publishing the many ejaculations of fervent piety and the simple touching prayers scattered throughout Livingstone's diaries. It must be borne in mind that Livingstone never meant his diaries to be seen in their original form by any eyes but his own, or, in the event of his death, by his children. He always hoped to edit them himself, as he had done his *Missionary Travels*; and Mr. Waller, in preparing the diaries for the press, should have asked himself whether Livingstone, had he lived, would have published these hallowed utterances of the deepest feelings of his nature when alone with his work in the hidden heart of Africa. Livingstone's answer is given in vol. ii. p. 156 of the *Last Journals*, where, with reference to his timely deliverance by Stanley at Ujiji in 1871, he writes:—

"I am not of a demonstrative turn—as cold, indeed, as we islanders are usually reputed to be—but this disinterested kindness of Mr. Bennett, so nobly carried into effect by Mr. Stanley, was really overwhelming. I really do feel very grateful, but at the same time a little ashamed of not being more worthy of the generosity."

Livingstone's whole manner before his fellow-men was the outward and visible expression of the thought and feeling manifested in this passage, and the publication of his straightforward, guileless prayers by Mr. Waller is a really unpardonable outrage. They were, indeed, "stones of help"—"Ebenezers"—which Livingstone "set up by the way," through his diaries; and had he lived to edit them, when he came to these "memorials," they would have recalled the awe and hope and sense of blessing which inspired them; and he would have probably given enlarged expression to them as a man writing for men: but he never would have published them as they were uttered.

These journals are a most interesting and invaluable contribution towards our knowledge of Inner Africa. They form an almost unbroken record of Livingstone's seven years' wanderings in the interior of the continent from the date of his leaving the coast on April 7, 1866, to his death on

the southern margin of Lake Bangweolo, in Ilala of the Wabisa, on May Day, 1873. His first entry, indeed, is dated at Zanzibar, January 28, 1866, and the last on April 27, 1873. The first part of his journey, from the sea to Lake Nyassa, occupied four months, from April to August, 1866. From Nyassa he laid his course across the Chambezé for Lake Tanganyika, the southern end of which he reached April 1, 1867. Leaving the lake, he struck due west to Lake Moero, formed by the Lualaba, and thence southwards to Lake Bangweolo, formed by the Chambezé, from which the Lualaba issues, and which he discovered July 18, 1868. Altogether Livingstone was engaged for nearly two years—from January, 1867, to October, 1868—in exploring the basin of the Chambezé and Lualaba, and lakes Moero and Bangweolo. Returning during the autumn of 1868 and beginning of 1869 to Lake Tanganyika and Ujiji, he again, in July, 1869, struck off westward to explore the Manyema country, and after twenty-seven months' wanderings returned to Ujiji, where he was discovered in his distress and exhaustion by Stanley, on October 28, 1871. He took Stanley on a sort of pleasure excursion to the head of Lake Tanganyika, and accompanied him on his return to the coast as far as Unyanyembe, from whence, in spite of all Stanley's entreaties, after receiving fresh supplies from Zanzibar, he set off on his ill-fated second expedition to Lake Bangweolo on August 25, 1872, and there eight months later he died. The geographical results of these seven trying years are of the utmost importance. Livingstone's last march from the coast to Lake Nyassa was by a route entirely new to Europeans, although commonly used by the Arabs. He was practically the discoverer of lakes Moero and Bangweolo, although the basin of the Chambezé and the Lualaba had repeatedly been traversed by the Portuguese before him. Until he explored it the Manyema country was utterly unknown to scientific geography; and his persevering examination of the Tanganyika lake completes our knowledge of it, corroborating the discoveries of Burton and Speke, while his own discoveries have been confirmed by the recent scientific survey of its intricate shores by Lieutenant Cameron.

Unfortunately it is in the exposition of the scientific results of Livingstone's expedition that Mr. Waller most conspicuously fails. He throws no light on the objects which Livingstone had in view in undertaking the expedition; or on the considerations which directed his different excursions. He makes no attempt to harmonise his discoveries with those of other travellers, or to point out where Livingstone had been anticipated by others, and where a discovery is entirely his own. And worst of all, where Livingstone has unwittingly done palpable injustice, as in his criticism on Mr. Cooley's account of the hydrography of the Chambezé, Mr. Waller has simply cast an insult at the victim of Livingstone's inadvertence, and passed on. He has virtually left Livingstone's notes just as he found them—a jungle without sign-post or tracks, more bewildering to the general reader than the wilds and desolate wastes through which Livingstone

himself passed. As examples of Mr. Waller's usual commentary on Dr. Livingstone's text, the following quotations are made at random:—

"We see the thread by which he still draws back, a word or two from Stanley has not yet parted." (Vol. ii. p. 175.)

"His keen enjoyment in noticing the habits of animals and birds serves a good purpose while waiting wearily and listening to disputed rumours concerning the Zanzibar porters. The little orphan birds seem to get on somehow or other; perhaps the Englishman's eye was no bad protection, and his pity towards the fledglings was a good lesson, we will hope, to the children around the Tembé at Kwihara." (p. 198.)

"Geologists will be glad to find that the Doctor took pains to arrange his observations at this time in the following form." (p. 215.)

The objects of Dr. Livingstone's last expedition, and the principles which guided him throughout it, have been fully stated by him in numerous private letters written when staying in Bombay in the spring of 1866. They are also stated in a lecture which he gave before the Bombay branch of the Royal Asiatic Society, and in his correspondence with myself as Honorary Secretary of the Society. This letter and one of his letters to me are published at length in volume viii. of the Journal of the Society, pp. 91–116 of the *Proceedings*. In volume xv. of the *Transactions of the Bombay Geographical Society*, Mr. Waller would have also found the "Narrative of Said Bin Habeeb, an Arab Inhabitant of Zanzibar," who is several times mentioned in Livingstone's Journals. This "narrative" would have suggested some interesting comments to Mr. Waller.

In vol. ii. p. 282, Livingstone's remark that "no traces seem to exist of Captain Singleton's march" has excited some criticism. Livingstone knew perfectly, as Mr. Waller has pointed out in a foot-note, that Singleton was only a character of fiction. In 1863 I read a paper before the Asiatic Society in Bombay "On Recent Discovery in Eastern Africa, and the Adventures of Captain Singleton," and Livingstone was singularly impressed with my idea that De Foe had taken the story of this African journey from one who had actually made it. He evidently had the copy of my paper with him in Africa, as the whole page 338 of the first volume of these Journals is apparently written directly from it. His suggestion that Moses had been in Central Africa was also, if I remember rightly, started in Bombay. The time Dr. Livingstone spent there was one of the happiest periods of his life. He was received by the Governor, Sir Bartle Frere, and Mr. W. E. Frere, and the Rev. Dr. John Wilson, with an unbounded welcome, and was thoroughly set up for his expedition. He was in the highest spirits during the whole time of his visit, and started some new idea every day that haply he might find amongst them some inspiring theory to work his way by. And it may be as well to mention here that the 6,500 rupees contributed to his expedition by the Bombay Asiatic Society had been increased to nearly 11,000 rupees when made over to his family last year.

It is difficult to make any quotations of general interest from a mass of detached notes such as these volumes present. In

volume ii.—by far the more entertaining of the two—Livingstone describes the flowers of the Babisa country, pp. 264–265:—

"There are many flowers in the forest—marigolds, a white jonquil-looking flower without smell; many orchids; white, yellow, and pink *Asclepias*; clematis, *Methonica superba* (*Gloriosa superba*), gladiolus, and blue and deep purple polygalas, grasses with white starry seed-vessels, and spikelets of brownish red and yellow. Besides these, there are beautiful blue-flowering bulbs, and new flowers of pretty delicate form and but little scent. To this last may be added balsams, compositae of blood-red colour and of purple; other flowers of liver colour, bright canary yellow, pink orchids on spikes thickly covered all round, and of three inches in length; spiderworts of fine blue, or yellow, or even pink. Different coloured *asclepiads*; beautiful yellow and red and umbelliferous flowering plants; dill and wild parsnips; pretty flowering aloes, yellow and red in one whorl of blossoms, peas, and many other flowering plants, which I do not know. Very few birds or any kind of game. The people are Babisa, who have fled from the west."

At page 189 he describes some Wydah birds:—

"A family of ten Wydah birds (*Vidua purpurea*) come to the pomegranate tree in our yard. The eight young ones, full-fledged, are fed by the dam, as young pigeons are. The food is brought up from the crop without the bowing and bending of the pigeon. They chirrup briskly for food: the dam gives most, while the red-breasted cock gives one or two, and then knocks the rest away. . . . The young ones lift up a feather and play with it as a child with a doll, and invite others to do the same in play; so, too, with another pair. The cock skips from side to side with a feather in his bill, and the hen is pleased; Nature is full of enjoyment. . . . Cock Wydah bird died last night. The brood came and chirruped to it for food, and tried to make it feed them, as if not knowing death."

In one of his frequent bursts of indignation against African slavery he writes, p. 214:—

"But no one expects any benevolent efforts from those who cavil and carp at the efforts made by governments and peoples to heal the enormous open sore of the world. . . . It is almost an axiom that those who do most for the heathen abroad are most liberal for the heathen at home. To this class we turn for help. With others arguments are useless, and the only answer I care to give, is the remark of an English sailor who, seeing slave traders actually at their occupation, said to his companion, 'Shiver my timbers, mate, if the devil don't catch these fellows, we might as well have no devil at all.'"

Of missionary efforts he writes, at page 246:—

"The spirit of missions is the spirit of our Master: the very genius of His religion. A diffusive philanthropy is Christianity itself. It requires perpetual propagation to attest its genuineness."

There is much wisdom also in the following remarks, which have a wider application than Livingstone perhaps intended, p. 256:—

"The pugnacious spirit is one of the necessities of life. When people have little or none of it, they are subjected to indignity and loss. My own men walk into houses where we pass the night without asking any leave, and steal cassava without shame. I have to threaten and thrash to keep them honest, while if we are at a village where the natives are a little pugnacious they are as meek as sucking doves. The peace plan involves indignity and wrong. I give little presents to the headmen, and to some extent heal their hurt

ensibilities. This is indeed much appreciated, and produces profound hand-clapping."

Mr. Waller throughout these two volumes entirely ignores the name of Sir Roderick Murchison, to whom Livingstone owed so much, and to whom he was so sincerely attached. This is Livingstone's comment on the death of his venerable and revered friend:—

"Alas! alas! this is the only time in my life I ever felt inclined to use the word, and it bespeaks a sore heart: the best friend I ever had—true, warm, and abiding—he loved me more than I deserved; he looks down on me still. I must feel resigned to the loss by the Divine Will, but still I regret and mourn."

One of the last entries before his death, when entangled in the spring-floods of the Bangweolo, notes the remarkable cry of the Sea-Eagle of that lake "as if calling someone to the other world."

The narrative of Livingstone's last sufferings and death, and of the transport of his body to Zanzibar, collected from his faithful servants Chuma and Susi, and Jacob Wainwright, has been admirably elaborated by Mr. Waller. He tells in fitting language the story of a deed equally to the credit of the African race and of our missions in the East; and every reader of it will heartily re-echo Mr. Waller's hope that none of those who assisted Livingstone, whether white or black, will be overlooked in England. Susi, Chuma, Wainwright, and the negress Halima, of the Missionary Societies cannot provide for them, should be supported by the British Government for the rest of their days. Of Halima Livingstone has recorded in his diary, May 29, 1872: "She is the best spoke in the wheel. . . . I shall free her and buy her a house and garden at Zanzibar, when I get there." She followed his body to Zanzibar, but her long services to him have remained entirely unrequited.

The illustrations of these volumes are very poor, and the likeness of Livingstone trashy and theatrical. The map has been most carefully drawn, and is of great service, although already obsolete, owing to the recovery of Livingstone's route map from the coast to Nyassa, by Cameron. The sheets of Cameron's survey of Tanganyika have now been received in this country, and it is to be hoped that this part of Mr. Waller's map will also be recast from them in any future edition of the Journals, in the preparation of which Mr. Waller should seek the assistance of some geographer.

GEORGE BIRDWOOD.

The History of India from the Earliest Ages.

By J. Talboys Wheeler. Vol. III. Hindu, Buddhist, Brahmanical Revival. (London: Trübner & Co., 1874.)

MR. TALBOYS WHEELER recommends himself to the reading public as a new historian of India by official and literary experience of some years. He possesses, moreover, a clearness and terseness of style which can hardly fail to secure him a favourable first impression. And although he goes over ground which for the greater part has been trodden by previous writers, whether historians, philosophers, or philologists, he shows a confidence in his own powers, as well as his own knowledge and research, which is not

simply an excusable feature in his handiwork, but rather an essential warrant of fitness for the duty he has undertaken. With such a task before him, we do not envy the man who does not feel strong to execute and able to discriminate. Of course there will always be a difference of opinion as to the method pursued in enlightening and guiding the attention of the reader, when treating of a period of years countable by thousands; a period which comprises quite as much of religious and ethical development as of matter-of-fact reigns or dynasties. But the genuineness of the oracle should be acknowledged, even though, like the Pythian, its prose be preferred to its hexameters.

The author presents his third volume as a history "complete in itself." His two first volumes are not essential to its comprehension; and his coming volume will introduce new actors and a new scene. In this light the better way to review its contents will be simply as an account of the rise and progress of the Hindu power in India, the last chapter on the Portuguese being supplementary.

The two first chapters are so far introductory that they embrace no really fixed period. They look back upon the Kolarians, or aborigines of India, the Vedic Aryans, the Dravidians; and upon the Nāgas, "who were possibly of Dravidian origin;" and they show how Brahmanism took root in the double form of priesthood and philosophy; the first as a hereditary institution, the second as a school varying in numbers and intellectual power. They are rather disquisitions than historical narrative; but they are full of interest, and supply remarkably good reading. If there be discerned, among the more didactic paragraphs, somewhat of exuberance in a certain popular and *ex cathedra* writing, the charge need not be a matter of cavil or surprise. The style is catching; and as it is, moreover, telling, is not so willingly or easily shaken off as may be supposed. If an imitation at all, it is not of an individual, but a class; and the class represents the spirit of the hour.

The third chapter is descriptive of the life and writings of Gotama Buddha, otherwise Sākya Muni, the founder of Buddhism. There is little that is new in this as a narrative; nor indeed is there much of personal incident to relate. The principal figure is interesting and not too highly coloured; but we do not feel sufficiently sure of his personal attributes and individuality to set him side by side, as does our historian, with the Prophet of Islam. In one thing both are alike. The morality which they inculcate is an emanation of human frailty. At its best it is the cry of the fallible philanthropist looking upward. In no case has it the character of the immeasurably higher teaching of Sinlessness. Mr. Wheeler places them in direct contrast when he says:—

"One was intellectual and spiritual, the other was sentimental and intensely human. The benevolence of Gotama took the form of a passionate yearning to deliver mankind from its hopeless imprisonment in an eternity of transmigrations; and according to the Brahmanical teaching of the time, a life of celibacy and mortification was the first and all-essential step in this direction. The pleasures of female society were supposed to be the most powerful obstacles to religious progress; the

deadliest of all the sins that enthralled the soul in the universe of the passions. The culture of Mohammed was altogether different. His conception of God was that of deified humanity; merciful and compassionate to all who worshipped him, but wrathful and revengeful towards all those who disobeyed his laws or followed after other gods. The idea that the love of woman was injurious to the soul never crossed the mind of the old Arab prophet. On the contrary, the sympathy and companionship of women were the mainstay of his religion, and thus the Koran and polygamy went on hand in hand."

The above fiat may not find very general acceptance in the abstract; nor do we think the distinctive qualities given to the respective systems capable of analysis. The religious culture of Gotama was, we are told, "intellectual and spiritual," that of Muhammad "sentimental and intensely human." May it not be truly said, on the other hand, that a "passionate yearning for the deliverance of mankind from the miseries of existence," combined with the practice of "celibacy and mortification," as means to the end, savours of "sentiment;" and, as argued by a very recent authority,* is there not in the religion of Muhammad that marked spirituality which rejects human intervention between the soul and the Creator, and is especially abhorrent of idols and images? Whether "intensely" be correctly applied or not, we may be permitted to doubt, unless humanity be held sorely restricted in its comprehensiveness.

A chapter follows on Greek and Roman India. It is a skilful summary of data derived from popular annals, the truths of which, though digested and expounded by earnest students, never seem to have been generally realised. The period is both eventful and interesting when Western classical history blends with the record of Eastern creeds and systems; when Sandrokottos and Megasthenes are found confronted with Brahman and Buddhist monarch or chief; when scenes which seem to have been first displayed to us by a modern incident of conquest and annexation are reviewed in the light of remote antiquity. But the association of the Hindu as we now see him, with the heroes of our school classics as we have heretofore portrayed them, is more or less unnatural; and however familiar with the statue of an elderly Governor-general in the scant garb of a Proconsul, few Anglo-Indians have, probably, thought seriously of Porus as of a Rajput Rāja, whose interview with Alexander might aptly be likened to that of Ranjit Singh with Lord Ellenborough. Stranger still is it to conceive that another Porus should have sent to Augustus Caesar an embassy of high-caste natives, one of whom, as cited by Mr. Wheeler, performed an act of self-immolation at Athens. In these days of extended intercommunication—when the Hindu and Indian Muhammadan are freely moving in the salons of London fashion, or lecturing to British Societies on British soil; when the Parsi finds his way to European courts, not excluding the Kremlin or the Vatican—we should scarcely wonder at these things: but looking back upon past ages, uncon-

* Mr. Bosworth Smith. See Review of *Muhammad and Muhammadism* in the ACADEMY of June 6 and June 20, 1874.

scious of steam or rail, we cannot believe it possible that Sappho could have known Sākya Muni, or, many centuries later, Macbeth have met Mahmūd of Ghazni! Yet it may reasonably be supposed that these incongruous couples were contemporary, each individual with each individual respectively.

Mr. Wheeler endeavours to explain the apparent anomaly of the marriage of a Hindu Rāja to a Greek princess, by the circumstance that Sandrokottos may have been a convert to Buddhism, and consequently not unwilling to prove to his Hindu subjects that he had thrown off the trammels of caste. And he alludes to a *vezata quaestio* which subsequently engaged the attention of Hindus, "as to whether the son of a Rāja by a Sudra Queen could inherit the throne?" Can he be aware that the Pandits of Benares were consulted on this very point by a gentleman who, in the early part of the present century, enjoyed the reputation of Oriental scholarship; their unanimous opinion being, that in the time of Sandrokottos (Chandragupta) the "Yavanas," or foreigners, were held in general respect; but that, as regards this particular monarch, he was himself a Sudra, or of the lowest class? * Or, bearing in mind the forgeries practised on the contributors to "Asiatic Researches" by the Pandits of those days, has he taken the opinion of men more learned in the ways of Western civilisation, and better acquainted than their predecessors with the objects of Western research, and found it trustworthy?

Inasmuch as nearly seven centuries are disposed of in little more than a page (pp. 239-40), and three particular epochs only in a thousand years are made the standing-points of narration or discussion, the contents of Chapter V. might have been appropriately designated, "Buddhist India in the Days of Asoka, and the Chinese Travellers Fah-Hian and Hiouen-Thsang." Chapter VI. might be detached from the book and transferred to the pages of a Quarterly, without so much as a change of title or other modification than the formal insertion of the latest editions of *Sakuntalā*, the *Mrichchakati*, *Mudrā Rākshasā*, and other Sanskrit plays prepared for the British public by Professors Monier Williams or Wilson. And Chapter VII. offers little more than a few *excerpta* from two substantial volumes on Rajputāna published more than forty years ago, the undoubted value of which work would be greatly enhanced by rearrangement and revision. But it should, in justice to the author, be admitted that, considered as parts of a history of India, or in any shape, the two first of the above three chapters are very acceptable contributions to literature. The story of the "Toy-cart" is especially well told.

Chapter VIII., or "The Brahmanical Revival," is practical in resuming the histori-

cal thread, and reintroducing dates, though in very round numbers. But, without the Muhammadan element, the thousand years of which it nominally treats present but a circumscribed field to the Indian historian. No wonder, then, that between forty and fifty pages are here filled up with a *résumé* of Hindu mythology, and passages from the travels of Marco Polo and Mr. Ralph Fitch. Chapter IX. completes the volume with an interesting if not an exhaustive account of Portuguese India.

Many extracts might be made in proof of what we have said on the literary merits of this volume. Passages readily offer themselves in every chapter to refute the notion that habitual official composition hampers the more general descriptive power. For ourselves, we detect little of the secretariat summaries of the author in the present case; and we happen to know something of them. Viewing the work in its isolated character, it is instructive and entertaining. Of its historical value we are sure in one sense: it reconnoitres, and affords a good incipient comprehension of the ground to be traversed. It indicates notable epochs, and gives a significance to particular chasms in a dim retrospect, even if it does little to supply the immense blanks in an important chronicle of ages. It is, at least, a welcome accession to the information already recorded on a subject well worth the expenditure of time and labour.

Had we, on closing the book, to specify the more palpable defect suggested to us in the course of perusal, we might record the impression that Rajputāna would have borne further elaboration; and that a study of the State of Jesalmér alone would have shed a new light on the Jain temples and Jain people.

F. J. GOLDSMID.

NEW NOVELS.

The Italians. By Frances Elliot. (London: Hurst & Blackett, 1875.)

Fair in the Fearless Old Fashion. By Charles Farmlet. (London: Samuel Tinsley, 1875.)

Antony Brade. By Robert Lowell. (Boston: Roberts Brothers. London: Sampson Low & Co., 1874.)

Greed's Labour Lost. By the Author of "Recommended to Mercy." (London: Samuel Tinsley, 1875.)

The Blossoming of an Aloe, and The Queen's Token. By Mrs. Cashel Hoey. (London: Hurst & Blackett, 1875.)

WE have seldom read a more satisfactory book of its kind than *The Italians*. Whether that kind is of the highest, or indeed is high at all, is perhaps rather a different question. It is hardly a book that any one would care to read twice; but on the other hand it is a book that one reads through with decided interest and pleasure, and that one lays down with a feeling of satisfaction, not by any means because the reading is over, but because the time occupied has been pleasantly occupied. Only in the third volume does the interest flag a little, chiefly because the situation becomes for a time more tragic and more complicated than suits the general

light and easy tone of the book. The writer has managed the picture of Lucca and its interiors, which fills the first hundred pages, with great skill, so that its photographic minuteness is not in the least wearisome. The ancient Cavaliere Trenta, moreover, is a capital sketch. The "Red Count" Marescotti, who unites piety, poetry, and communism, strikes us as somewhat overdrawn; at any rate, if he is a fair type of any portion of Young Italy, March hares may be looked upon as sane and sober in comparison with these young persons. It would be easy, too, to find fault on reflection with many of the other personages, but the merit (if it be a merit) of the book is, that it has sufficient "go" to carry one through a first reading without attracting much attention to these deficiencies. Whenever we are getting a little tired of the characters, the author artfully inserts a little bit of description of place or person which puts us in good humour again. A tendency to rather theatrical soliloquy, and here and there a religious or political sneer which is not in the best taste, are faults which it is more difficult to pardon; but still the book is one which is far more easy to find fault with than to dislike or to drop when one has once begun it.

Mr. Charles Farmlet has, it appears, an "enthusiastic admiration" for Mr. Swinburne, which is certainly creditable, and it would seem to have occurred to him that it would be a good way of expressing that admiration to write a novel, dedicate it to the poet, christen it by a phrase from "Dolores," and prefix mottoes from the *Poems and Ballads* to nearly every chapter. We do not know that there is any positive objection to this proceeding, except that the result would be rather terrible if the example were generally followed, and if everybody who has a favourite English poet were to write a novel in two volumes in order to apprise the public of the fact. But unluckily *Fair in the Fearless Old Fashion*, despite very loyal efforts on the part of its author, does not at all carry out the promise of its title and its mottoes. We cannot conceive anything less like Mr. Swinburne's goddess-heroine than Mr. Farmlet's American widow, who falls in love at first sight with a good-looking noodle, makes such unskilful use of her personal charms that she cannot entice him away from his betrothed, tries to ruin his reputation in order to get him in her power, spoils everything by interfering with her own plot before it is ripe, and finally poisons herself in the most horribly commonplace manner. But the book is rather unsuccessful than positively bad; there is really a certain amount of interest about it, and it is decently written. If Mr. Farmlet should wish to exhibit his admiration for somebody else in the same way, he should take a friendly suggestion, and "convey," in the language of the wise, his situations a little less openly. The well-known conservatory scene in *Guy Livingstone* is worked in twice, and the plot against the hero is discovered in exactly the same manner as the plot against the beloved friend of our youth, Peter Simple, not to mention suspicions of similar utilisation in almost every chapter. Also, we should like

* Lt.-Colonel Wilford, quoted in Maurice's *Hindustan* (vol. i. part i. page 35), a work which bears high testimony to the abilities and research of the author, and merits the close attention of all students of Indian history. The Rev. Thomas Maurice, Assistant Keeper of the MSS. in the British Museum, died in his apartments at that institution on March 30, 1824. His legacy of labour, notwithstanding the lapse of half a century, should not be forgotten, either in reviewing India from the death of Alexander, or in an exposition of the Hindu mythology.

to know why an Englishman having to mention an Italian should call him "Pic de la Mirandole"?

Antony Brade is scarcely a novel, being merely a tale of American school life. When one has succeeded in attuning one's mind to the proper key, and in getting one's teeth off-edge (if the expression be allowable), it is discovered to be a rather pleasantly and genially written book of its kind; but if the American boy be what he is here represented, he is certainly a most curious "sport" in the botanical sense.

"When a poor widow left with five little ones, and only the resources of a poor enough brain to which to turn for their support, buys—as the *Saturday* so funnily wrote—her 'inkbottle' and sets to work to write, she should, provided that she gives forth to the easily-pleased few who read her books no harmful words, be protected, and that by the might of the law, from injury."

Such are the ideas of the author of *Greed's Labour Lost* on the subject of criticism. It is certainly fortunate for us that this new *quis quaque liberorum* is not yet recognised, for we must say that the possession of five little ones, a poor brain, and an inkbottle does not seem to us a sufficient excuse for spoiling the taste, wasting the time, and weakening the brains of the easily-pleased few, or rather many, who look to novels for almost their only intellectual food; and still less does it seem to us (to drop the moral view) a sufficient excuse for the undisturbed production of what is intrinsically and artistically bad. But there really is nothing in *Greed's Labour Lost* to require all this protesting on the part of the author against the "dread artillery of criticism." The book is not specially silly, or vulgar, or extravagant. The heroine in the first volume behaves rather badly to her uncle; in the second she marries her cousin and behaves rather badly to him; in the third (the unfortunate cousin being well disposed of) she becomes the guardian angel of her family, and marries somebody else. The *dénouement* reminds one of the immense advance which we have made on our fathers and grandfathers in this matter. They—good souls—used to put a young lady or a young gentleman in difficulties as to whom they should choose; but when the choice was made, it was made. Now we are all of us alive to the great conveniences of second marriages. The only thing we find to wonder at is, that the indulgence is usually limited to two. We all know cases in which young ladies are engaged to three or four persons in a twelvemonth, and marry some one else six months after. Only think of the delightful intricacies of plot which might be indulged in, if a heroine had to bless and dispose of four or five happy and moribund beings in succession! Let us respectfully offer this to the author of *Greed's Labour Lost* as a ground-plan for her next novel, and so endeavour to make amends for the woes which she has evidently suffered at the hands of former critics.

Mrs. Cashel Hoey is another instance of a novelist succumbing to the temptation of making three people happy. But as the hero of *The Blossoming of an Aloe* allows some fifteen or twenty years to pass between his two marriages, the sternest censor can

hardly grudge him his elderly raptures. Mrs. Hoey's *aloe* does not, from the nature of the case and the medium of representation, blossom quite so musically as Mr. O'Shaughnessy's, but the story of its blooming is very pleasantly told, and the heroine, Anne Cairnes, is a decidedly satisfactory heroine. Indeed, all the characters from the cruel mother downwards are very fairly drawn, though there is nothing particularly striking about their conception, and the story, which has no great body, is perhaps unnecessarily prolonged. Even as it is, Mrs. Hoey has been obliged, after the manner of conscientious bakers, to throw in *The Queen's Token* as a makeweight. This latter, which is a tale with some legendary elements, is, like the longer work, pleasant and pleasantly written, but perhaps a little thin. We are very glad, however, to see that this writer has struck a quieter vein of incident than that which she worked in her earlier stories. Plots and murders, and things that live behind iron doors are not at all necessary to one who can bring to bear on more legitimate matters the freshness and good taste which Mrs. Cashel Hoey undoubtedly possesses, and has shown in this book.

GEORGE SAINTSBURY.

NOTES AND NEWS.

THE official work on Persia, to be published by Messrs. Macmillan, is now passing through the press. The second part indeed, containing the Zoology, by Mr. Blanford, with numerous excellent illustrations, is already printed. The first part opens with an original and most valuable chapter, by Major St. John, on the Physical Geography of Persia; followed by narratives of his journey from Shiraz to Baluchistan, and of Major Lovett's in the latter region. There are chapters on the geology of Persia by Mr. Blanford, and the work is completed by Major Euan Smith's narrative of a journey through Sistan and Eastern Persia from Bandar Abbas to Mash-had.

LIEUTENANT-COLONEL HENRY FISHWICK, F.S.A., of Rochdale, author of the *History of the Parish of Kirkham*, &c., has now in the press a book to be entitled *The Lancashire Library*—a bibliographical account of books on topography, biography, history, science, and miscellaneous literature relating to the County Palatine, including an account of the Lancashire tracts, pamphlets, and sermons printed before A.D. 1720, with collations, and bibliographical, critical, and biographical notes on the books and authors. In compiling this work not only the British Museum, the Bodleian, and other public libraries, but the many large and valuable private libraries in Lancashire have been laid under contribution. The number of books noticed (exclusive of the various editions) will exceed 750, which, with the tracts, sermons, &c., printed *ante* 1720, will make up a total of over 1000. In nearly all cases a copy of the title-page will be given, together with the size, &c., list of illustrations, and price; and to this, in the case of scarce works, will be added the name of the library where a copy is known to be. The want of such a book has long been felt, and we are sure it will be welcomed by all who take an interest in the literature of Lancashire. The author has wisely, we think, only included books which actually refer to the county, all of which illustrate in some way the history of Lancashire and its people.

WE are at last to have a complete edition of the Prose Works of Wordsworth, which he himself expected and desired to be given to the world by Dr. Wordsworth or Mr. Quillinan. The task

has now devolved upon the Rev. A. B. Grosart, who has been selected as editor by the family. Among the prose works but little known, or absolutely unknown to students of the poet in the present generation, we may mention *An Apology for the French Revolution: By a Republican*, now first published; tract on the Convention of Cintra, so scarce that a copy has sold for ten guineas; a letter, now first printed, transmitting the *Letter to Sir Charles W. Pasley, K.C.B.: Two Addresses to the Freeholders of Westmoreland*, 1818, very scarce; various Letters and Speeches on Education; *A Letter to a Friend of Robert Burns*, 1818, very scarce; two Essays on Epitaphs, from unpublished MSS.; *A Guide through the District of the Lakes*, and *The Kendal and Windermere Railway*, with which Mr. Ruskin must find himself in the fullest sympathy; the whole of the I. F. MSS. in their entirety, as written down to the dictation of Wordsworth by Miss Fenwick, "delightfully chatty and informal," and hitherto but very imperfectly published. The book will include a number of original letters, and accurate reprints of those already published, and a collection of conversations and personal reminiscences of Wordsworth. This edition of the Prose Works of Wordsworth, which bids fair to be a contribution of the first importance to English literature, will be published by Messrs. Moxon, in three volumes demy octavo, at the price of two guineas. It will be dedicated, by express permission, to the Queen, and with the dedication will be printed a hitherto unpublished poem by Wordsworth, addressed to the Queen on the occasion of sending a gift copy of his Poems to the Royal Library at Windsor.

A NEW series of English Classics, edited with Introductions and notes, is about to be issued under the direction of Mr. Forreast, Head Master of the High School, Surat, and Mr. J. W. Hales. Among the editors are Professor Dowden, Mr. Thomas Arnold, Dr. Morris, Dr. Abbott, Mr. Furnivall, Professor Ten Brink of Strasburg, Professor Wagner of Hamburg, Professor Henry Morley, &c. It is to be called the London Series, and to be published by Messrs. Longmans and Co.

The Children of the World will be published in future by Messrs. Henry S. King & Co., who have at press a new work by the same author, entitled *The Children of Religion*.

MR. JOHN NOBLE has in the press a volume of more than 300 pages on national finance, reviewing the policy of the last two Parliaments, and the results of modern fiscal legislation.

MR. SPEDDING is preparing a paper for the New Shakspeare Society, giving the results of his comparison of all the differences between the first Quarto and the Folio of *Richard III.* Curiously enough, he finds that the reviser of the first Quarto does not carry his work of revising beyond the beginning of the third scene of act v. From l. 47 of that scene to the end, the variations between the Folio and first Quarto are not corrections, but misprints, almost all copied from the late Quartos, and all wrong but one.

THE death of Alderman Wilkinson, of Burnley, is a serious loss for Lancashire archaeology. Thomas Turner Wilkinson was born March 17, 1815, near Blackburn, his father being a farmer averse to "larning." The feeling was fortunately not hereditary, the son devoting himself to mathematical studies with great energy. As early as 1839 he contributed to the mathematical section in the *York Courant*, and since then his papers on this branch of science have been very numerous. He was a Fellow of the Royal Astronomical Society, and was a member of the Historical Society of Lancashire and Cheshire, the Manchester Literary and Philosophical, and Geological Societies, and of the Manchester Literary Club, to which association his last book was dedicated. He was a working member of all these

societies, and the list of his contributions to their Transactions is long and varied, ranging from "Problems on Contact" to "Spenser and the East Lancashire Dialect." In conjunction with the late Mr. Harland, he wrote the two works by which he is best known to the general reader. *Lancashire Folk Lore* (1867), and its sequel, *Lancashire Legends and Traditions* (1873), take high rank among books of this class. He died on February 6, and the funeral, which took place on the 10th, was attended by representatives of the societies named, of the corporation, and of most of the public institutions of Burnley. As a mathematician, bibliographer, and antiquary, he had a more than English reputation, and his genial disposition and readiness to impart information will make him greatly missed by his numerous literary friends. His MSS., it is understood, have been left to the Chetham Library at Manchester. His last literary work was published only last month, being a revised and enlarged edition of the *Ballads and Lyrics of Lancashire*, issued some years back by Mr. Harland.

A sum of 1,050 fr. was given last week in Paris for a receipt signed in Rome, in 1548, by François Rabelais.

As the English public will not give its Early English Text Society money to enable it to print quickly enough the manuscripts which contain the early history of our language and our social state, Germany is coming to the rescue, as she did long ago in the case of French manuscripts. Professor Carl Horstmann, of Magdeburg, has just published at Paderborn (F. Schöningh), a most valuable selection of Early English Legends, the Childhood and Birth of Jesus, Barlaam and Josaphat, and St. Patrick's Purgatory, and means to follow it up by another volume containing the legend of Gregorius (from a unique MS. in the Bodleian, of the time and style of *King Horn*, early thirteenth century), the Miracles of our Lady, and the Legend of Pope Celestine. In his present volume Professor Horstmann gives "The Childhood of Jesus" from the early thirteenth century Laud MS. 108 (believed to be unique); "The Birth of Jesus" in parallel texts from the early fourteenth century MSS., Ashmole 43 and Egerton 1993, with the long continuation from the Egerton MS. alone; "Barlaam and Josaphat" from the fourteenth century MS., Bodley 779; and "St. Patrick's Purgatory," from the Ashmole MS. 43, the Egerton 1993, and the Laud 108. In Appendixes he adds "A Disputation betwene chi(1)d Jhesu & Maistres of þe lawe of Jewes" from the grand Vernon MS. in the Bodleian, before A.D. 1400; and two more versions of "Barlaam & Josaphat," the first from the Vernon MS. in the Southern dialect, and the second from Harleian MS. 4196 in the Northern dialect. A full preface on the Early English Legend-manuscripts, giving lists of the Lives in all the British Museum and Bodleian MSS., with comments, a list of exceptional rhymes and the assonances in his texts, &c., complete this volume, which is a credit to its editor and a welcome help to all Early English scholars and students.

MESSRS. MACMILLAN have in the press a *Practical Treatise on the Diseases of the Eye*, by R. Brudenell Carter, F.R.C.S., ophthalmic surgeon to St. George's Hospital. The work will be copiously illustrated by lithographs and woodcuts, and is intended to be a familiar exposition of the present doctrines and modes of treatment of English ophthalmic surgeons, adapted to the wants of both practitioners and students.

WE have received a corrected reprint of a very admirable address delivered by Mr. James Parker of Oxford, on January 27, to the members of the Reading Archaeological and Architectural Society. Passing in review the chief points of interest in the early history of the ancient borough, its conflict with the Danes in the ninth century and its mention in the Norman Survey, Mr. Parker enlarged upon the grandeur of the Abbey, and the

similarity in the structure and dimensions of its church to the Cathedral of Canterbury at the time of Thomas Becket, who came down to Reading to consecrate the Abbey. The chapel corresponding to the scene of the archbishop's murder at Canterbury is now, he complained, used as a coal-hole by the Roman Catholic priest whose house is adjacent. We hope the new Reading Society may prosper.

M. MICHEL CHEVALIER has published the opening lecture of his course of Political Economy for the present session in the College of France, under the title *Des Moyens pour un Etat de refaire ses Finances*. This subject has, of course, more importance for France at the present moment than for most other countries, but M. Chevalier's lecture discusses it on principles of general application. The emancipation of production and trade from all restriction is the method of financial reform he advocates. We had thought it hardly possible to say anything new on the point, but M. Chevalier has succeeded in giving freshness and novelty to its exposition. We are glad, too, to observe that, uncompromising free-trader in the widest sense though he is, he does not go the length, with Mr. Bright, of regarding adulteration as a form of competition with which the State ought not to interfere. Nor does he oppose the intervention of the State in assisting the construction of railways in countries where private enterprise is unequal to the task. But he appears to overrate the extent of competition between railway companies in England, where the constant tendency for some time has been towards amalgamation or combination, and consequent monopoly. We can recommend M. Chevalier's instructive lecture to experts as well as beginners in political economy; but, on the subject of English railways, we think those who can read German would do well also to study the remarkable work of Dr. Gustav Cohn, lately published at Leipzig.

It is reported that the late Professor of History at Zürich, Dr. H. H. Vögeli, who died at the close of last year, has left important manuscripts referring to the Transactions of the Oecumenical Council, which will shortly be published. *The Swiss Chronicle* for 1873, which appeared not long before his death, and in which he had given a most useful summary of the events of the year, will, it is stated, be continued by the publishers, Messrs. Schwabe, of Basle.

THE Royal Scandinavian Society of Literary Antiquities ("Kongelige Nordiske Oldskriftseelskab") has just celebrated its fifty years' jubilee in Copenhagen. The society was founded on January 28, 1825. The president, the King of Denmark, received the members in the Palace of Amalienborg early in the morning. Vice-president Worsaae opened the meeting with an eloquent address, in which he recapitulated all the society had accomplished since its foundation by C. J. Rafn, and enumerated its most important publications, some of which, as the *Antiquitates Americane*, had attracted the attention of the whole learned world to Denmark and to the Society. The accomplished Vice-president then mentioned that several important works were at this moment passing through the Society's press, among others a splendidly illustrated monograph on the remains discovered at Jellinghøj, and a large as well as a small edition of *Nydaasaga*. Before the meeting closed, the names of the King of Greece and of the Czarewitsch were added to the list of members.

A FRENCH translation of Alfred Larsen's *Life and Works of P. Chr. Asbjørnsen* has been printed in Christiania and circulated privately throughout Europe. It will, without doubt, tend to widen the circle of the personal acquaintance of this great writer. To be so widely known throughout the literary world is an honour that few authors, and still fewer comparative mythologists, attain during their own lifetime. The book is adorned with a

good portrait. We would suggest that the time had fully come for another reprint of Dr. Damm's translation of Asbjørnsen's and Moe's *Tales from the Norse*, which has long been unattainable.

A NEW monthly journal of philosophy and science is to appear at Naples, under the direction of Professors Francesco Fiorentino and C. M. Tallango, entitled *Giornale napoletano di filosofia e lettere, scienze morali e politiche*.

A VERY touching exchange of presents has just taken place between the Queen and the Empress Eugénie. Her Majesty the Queen sent to the widow of Napoleon III. immediately after her return to Chislehurst from her visit to Windsor Castle, the first volume of Theodore Martin's *Life of the Prince Consort*; and this week the Empress Eugénie has presented to Queen Victoria a superbly bound copy of the first two volumes of Mr. Blanchard Jerrold's *Life of Napoleon III.*

IN accordance with the financial reports recently published at Berlin, the German budget is charged with a sum of 923,980 mark for the Prussian universities, including Münster and Braunschweig. Of this sum 60,000 mark. are assigned to the purposes of augmenting the salaries of teachers, and assisting meritorious students. This falls short by nearly 29,000 mark. of the amount appropriated last year for the same object, owing to the fact that some university chairs have been better endowed in the interval, and no longer need further supplementation. A provision is made in the budget for "assistant teachers" at the universities, whose position is now for the first time officially recognised by a grant of 54,000 mark. for the payment of their stipends. The University of Berlin, which has been enlarged by the establishment of several new chairs, has now a staff of sixty-three ordinary, and forty-two extraordinary professors, five of each grade belonging to the faculty of Theology, eight of the former and two of the latter to that of Law; and, while fifteen ordinary and eight extraordinary professors compose the medical staff, the faculty of Philosophy is presided over by as many as thirty-five ordinary and twenty-seven extraordinary professors.

THE last number of *Unsere Zeit* (February 5) has an article on the present condition of Strasbourg, from which it appears that the University and Town Library is rapidly recovering its former prestige. As many as 44,500 volumes have been secured for it during the last year, of which 34,000 were obtained by purchase, and the remainder through private donations, and by these additions the entire collection has been raised to upwards of 344,000 volumes in all.

THE *Theological Review* for January contains an article on Ewald's *History of the Hierarchy in Israel*, by Francis R. Conder, which is not quite worthy either of its subject or of the review in which it appears. The author entertains an exaggerated belief in the later Jewish tradition, and takes Ewald to task for extending the principle of development, which rules in all other histories, to the history of Israel. He treats the history of the people of Israel somewhat as uneducated preachers are apt to treat the words of the Bible: to judge by the language he uses, it was brought out in England the other day. His knowledge of Judaism is drawn not from the really great Jewish critics, but from the Abbé Chiarini. And his Semitic scholarship may be measured by his derivation of Bedouin from Midianite. "The change of one servile letter for another turning Medeen into Bedeen."

In the *Fortnightly Review* the editor begins a study on Diderot, a subject much worthier of an estimable writer than Voltaire or Rousseau. Professor Cairnes concludes his protest against certain tendencies of Mr. Herbert Spencer's Sociology; but, as Mr. Herbert Spencer reminds us, in a note on Professor Cairnes's article, we must wait till

the *Principles of Sociology*, in three octavo volumes, are published before we can tell whether criticisms based on a comparatively concise and popular work are premature or not. Mr. Swinburne's unknown poet is a certain Mr. Wells, a contemporary of Keats, who wrote a play on *Joseph and his Brethren*, with no construction, but much command of the poetical dialect of the Elizabethan age. George Smith, the author of the *Cry of the Brickfield Children*, has an article on our Canal Population. He has not asked himself whether they are miserable as well as barbarous.

In the *Contemporary Review*, Professor Lightfoot deals with the series of confusions and misquotations by which the author of *Supernatural Religion* has bolstered up Volkmar's view, that a plausible and ambiguous statement of Malalas, a very inaccurate author of the sixth century, is to supersede the mass of evidence that Ignatius suffered at Rome. Professor Clifford treats of the postulates of the science of space in somewhat the same spirit as Mr. G. H. Lewes in the *Fortnightly Review* for August 1874, with a fuller development and illustration, perhaps with less maturity and precision of thought. Mr. Fitzjames Stephen gives an account of the curious penalties to which unpopular thinkers are still legally liable; for instance, Mr. Mill might have lost his place at the India House and been imprisoned. Father Bridgett attempts to rebut Dr. Lyon Playfair's charge that the mediæval Church proclaimed the Sanctity of Dirt, on the ground that the extreme neglect of their persons by some saints was exceptional, and that, as a rule, the Church did nothing but protest against self-indulgence. This falls short of the truth. The bath was the standing luxury or necessity of southern cities, as the daily pint or dram is the standing luxury of northern cities now. "In cute curanda plus æquo operata juventus" found the pleasant sense of being alive all over which followed the daily bath the best thing the day could give. The Church, rightly or wrongly, thought this pleasure dangerous, as the Mahometans think it now, and for whatever reason, when civilisation began to reconstitute itself in Southern Christendom, the bath did not reappear.

In *Macmillan* Mr. Freeman informs us that most of his examinees at Oxford think Orange is in the Netherlands, along with much other instructive matter about that little Burgundian principality. Professor Munro replies with much force, and not a little natural severity, to Mr. Keble's strictures on recent Latin verse. He succeeds in showing that the school to which Gilbert Wakefield belongs are not faithful to their original, and are more or less slovenly in language and thought. Does he succeed in showing that they have not a superficial likeness to Latin, an appearance of clearness, almost a reality of ease and flow which have disappeared in the work of their successors, who have escaped their faults?

In *Fraser* Professor Newman has an interesting paper on Vegetarianism, chiefly from the economical point of view, insisting on the growing difficulty of supplying large towns with an increasing quantity of meat, and on the certainty that a larger area is required to feed a meat-eating than a vegetarian population. F. R. C. has another rabbinical article on the literary history of the word "Messiah," implying that the current argument from prophecy rests mainly on an arbitrary patristic cento from the Targums. Mr. Carlyle's abridgment of Snorro is continued to the death of St. Olaf.

The most interesting article in the *Cornhill*, "Have we Two Brains?" is based on Brown-Séquard's researches; the writer is inclined to adopt his theories, but to question their practical utility. "Thoughts about Thinking" is a collection of genial and sensible observations on a subject too close at hand to be other than unfamiliar. A writer who has been permitted to use the unpublished materials for Shelley's life, states posi-

tively that he was little to blame for the way his first marriage ended. "S. C." has a learned article on Piero della Francesca, who, it is conjectured, took to mathematics at the age when, according to Vasari, he left off painting, because he lost his eyesight. Vasari's other bit of declamation about the ingratitude of Pacioli in profiting without acknowledgment by Francesca's writings, is refuted by copious acknowledgments in more than one of Pacioli's, from the last of which it appears that Francesca was still alive in 1494.

In the *Revue des Deux Mondes* for February 1, George Sand begins a novel, the subject of which recalls our "penny dreadfuls." The story is appropriately narrated by a *volet de chambre*, but still the ineffaceable distinction of the author is a relief after M. Cherbuliez's recent story, told with inconceivable "impudence" in the etymological sense, of how an English "Miss" threw herself at the head of a moody and handsome French *savant*, and brought him down at last. M. Othenin d'Haussonville, one of the three recruits from the Right Centre who gave the historian of St. Louis a chance of organising the third republic, concludes his pitiless study of Sainte-Beuve with a ferocious phrase of Cousins's, who said when Mérimée and Sainte-Beuve were being discussed, "Savez-vous la véritable supériorité de Mérimée sur Sainte-Beuve? Je vais vous la dire: Mérimée est gentilhomme, Sainte-Beuve n'est pas gentilhomme." Gaston Boissier has an article on M. Luce's edition of Froissart, which contains an interesting account of the three redactions of his great work, and several ingenious and unforced historical parallels.

THE following Parliamentary Papers have lately been published:—Statement exhibiting the moral and material progress and condition of India, during the year 1872-73, with maps, &c. (price 8s.); a Return of the Provisions made by each School Board for the Religious Teaching of Children (price 9d.); Correspondence between the Admiralty and the Rev. C. M. Ramus on certain Experiments conducted by them, with sketches, &c. (price 3s. 8d.); Return of the Population, Number of Electors, &c., of each City, Town, and Borough, returning a Member or Members to Parliament; Appendix to the Fortieth Report of the Commissioners of National Education in Ireland (price 3s. 6d.); First Report of the Civil Service Enquiry Commissioners, &c., &c.

WE have received *The Report of the Proceedings at the Dinner of the Cobden Club, July 1, 1874* (Cassell); *Protection from Fire and Thieves*, by G. H. Chubb (Macmillan); *The Problem of Irish Education*, by Isaac Butt, M.P. (Longmans); *The Dramatic Works of William Shakespeare*, edited by S. W. Singer, F.S.A., vol. iii. (Bell); *A Vision of Creation*, by Cuthbert Collingwood, M.A., second edition (Edinburgh: Paterson); *The Rudiments of Physical Geography for the use of Indian Schools*, by H. F. Blanford, F.G.S., third edition (Macmillan); *Theism*, an Address, by Brinsley Nixon, Esq. (Longmans); *Charles Kingsley*, a Sermon, by A. P. Stanley, Dean of Westminster (Macmillan).

THE forthcoming Part IV. of Mr. Alexander J. Ellis's great work on *Early English Pronunciation*

"contains his illustrations from contemporary writers of the pronunciation of the seventeenth and eighteenth centuries, an account of received English pronunciation, and the introductory matter to the new collections of English dialects which have been made for his work, in order to register dialectal pronunciation with a completeness hitherto unattained and even unattempted, as a necessary basis for understanding the pronunciation underlying our Early English orthography, which was wholly dialectal. These collections themselves, which have been already made to a sufficient and by no means scanty extent, will form Part V., to be published in 1875. That part will therefore be devoted to English Dialects. After it is completed, Mr. Ellis contemplates allowing at least two years to elapse before he begins Part the Sixth and last."

In his present Part IV.,

"thanks to the labours of the great Teutonic linguist Schmeller, Mr. Ellis has also been able to show the variations which interpenetrate one great branch of the High German dialects, the Bavarian (pp. 1357-1368); and, thanks to the extraordinary collection made by Winkler, just published in Dutch, to give English readers a general view of the present state of those Low German and Friesian dialects to which our own Anglo-Saxon language belongs, as they have developed under merely native influences, without the introduction of any strange element, like Celtic, Norman French, and Old Danish (pp. 1378-1428). These modern dialectal forms are invaluable for a study of our Early English dialectal forms, for, although chronologically contemporaneous with the English of the nineteenth century, they are linguistically several hundred years older. And they enable us to appreciate the state of our own English dialects, which are in fact merely a branch of the same, left untouched by Winkler, because, like our own, these Low German dialects (with the exception of modern Dutch, which is a literary form of provincial Hollandish), have developed entirely without the control of the grammarian, the schoolmaster, and the author."

NOTES OF TRAVEL.

THE very able and interesting paper on the subject of the Arctic Expedition, read by Admiral Richards at the meeting of the Geographical Society last Monday, conveyed some information respecting the instructions to its commander. There cannot be any doubt as to what the instructions to Captain Nares ought to be, and what the people of this country desire they should be—namely, to use his own discretion in carrying out the exploration of as large an area of the unknown region as possible, according to circumstances which cannot be foreseen. But it appears that he is to be trammelled by restrictions; he is not to go beyond the Pole; he is not to go east or west of certain meridians; but to advance due north towards the North Pole, as if he was some Alpine climber trying to reach a maiden peak. Nothing can be worse than the spirit which could conceive restrictions of this kind. They prove that there is no comprehension in high places either of the real character of the work that is required to be done, or of the best means of performing it. If Captain Nares is fit to command an Arctic expedition, he is fit to be trusted fully and unreservedly; and the country will not endure that he should be tied by foolish restrictions.

THE names of the Arctic exploring ships have now been decided upon. That of the *Alert* will not be altered. The *Bloodhound* will henceforward be the *Discovery*, a good old name formerly borne by Baffin's ship when he discovered Smith Sound, and by Captain Cook's second ship in his third voyage. Captain Nares has not yet decided which of the two ships shall be the advance and which the depot vessel; but all the work connected with strengthening and fitting is progressing rapidly and satisfactorily.

WE understand that Professor Newton, of Cambridge, has undertaken the Ornithological section of the *Arctic Manual*. It certainly could not be in better hands; and complete information as to all that is known of the birds of the far north will be specially valuable and interesting to the officers of the expedition.

THE despatch of the Arctic Expedition has stimulated the adventurous spirit of amateurs. Mr. Rickaby is a young sportsman who went up Baffin's Bay in the *Eric* in 1873, the same year in which Commander Markham made his voyage in the *Arctic*. In 1874 Mr. Rickaby hired the yacht *Sampson*, and visited Spitzbergen; and this year it is his intention to get a vessel and again to make a voyage up Baffin's Bay, in the direction of Smith Sound.

WE hear that Lieutenant Payer, the intrepid Austrian Arctic explorer, is making enquiries and preparations with a view to crossing the continental glacier of Greenland, from east to west.

The attempt has been made several times from the western side, but it has always been found impossible to penetrate further than from thirty to fifty miles. A success, or even a partial success, would lead to most valuable results in the elucidation of the important phenomena in physical geography connected with the formation of continental ice in the present and in past ages. Certainly a desperate adventure could not be undertaken under better auspices; for Julius Payer is one of the most renowned Alpine climbers in the Austro-Hungarian Empire.

THE collection of dried plants from the banks of Lake Tanganyika, made and sent home by Lieutenant Cameron, is now in the hands of Dr. Hooker. Unfortunately the specimens were injured on the way down to the coast, but they have been sufficiently preserved to be of use. The journal has also arrived, as well as the observations during Cameron's cruise round the lake, and a series of sketches. The carefully-prepared map of the lake, or rather of that portion south of Ujiji, is now in the hands of the Royal Geographical Society, and will shortly be published in the Proceedings of that body. It is as good and careful a piece of geographical work as has ever come from the interior of Africa.

Morgenbladet states that the German Polar Society in Kristvigen seems to be in a depressed state. The two newest, best, and most seaworthy of its ships have just been sold. It will be deplorable if this institution should fall into decay after the expenditure of so much money and thought.

A CURIOUS geographical problem is suggested by the appearance at the mouth of the Seine, near Havre, in the course of the present month, of one of the hermetically-sealed bottles in wooden cases which were thrown overboard during Prince Napoleon's North-Polar Expedition in 1860. Wooden-covered bottles of this kind were thrown into the sea daily in the month of June of that year from the Prince's ship, in the expectation that the course taken by them would lead to the elucidation of the direction of the greater oceanic currents, but during the fourteen and a half years that have intervened since then, none of these bottles have been seen till the present one was washed ashore. Its appearance at the mouth of the Seine seems to indicate that a polar current must be borne into the German Ocean, and must be carried thence through the Channel to the western coasts of France.

THE botanical products of the Queensland North-East Coast Expedition, the report of which we have recently received, are more important from an economic point of view than from any great novelties or peculiarities that they present. The discovery of extensive districts the soil of which cannot be surpassed in quality, and supports a truly tropical vegetation, including the bamboo, taro, and banana, is of more importance than new gold-fields. In some places, too, the timber trees were very fine, particularly of *Calophyllum Inophyllum*, *Eugenia grandis*, *Terminalia melmocarpa*, *Hernandia ovigera*, *Cardwellia*, *Cedrela*, *Alstonia*, *Castanospermum*, &c., &c. The rapid rise of Oooktown, on the Endeavour River, though not owing to the agricultural capabilities of the surrounding country, can only be maintained by its proximity to a district rejoicing in a fertile soil. Indeed, the settlement of this coast depends greatly upon this point, and the explorations thus far have resulted very satisfactorily, though barren wastes alternate with river valleys and alluvial lands.

BARON MUELLER, government botanist, Victoria, in his last report gives some interesting details of the results of recent explorations in the Upper Yarra, Hume River, and other districts. As might be expected, although the general physical features and the nature of the flora and fauna of most districts are known, every trip adds

new species to those previously known. In the forest regions of the Upper Yarra and the southern branches of the Goulburn River measurements were taken of some of the larger trees of *Eucalyptus amygdalina* var. *regnans*, the highest being approximately 400 feet, but it is believed that there are higher specimens, which, however, could not be measured on account of the labour of clearing away the dense jungle to get a base line. The magnificent grass, *Festuca dives*, first discovered in West Gippsland, was found in the same districts. This grass grows from ten to twelve feet high, or even as much as seventeen feet in the rich soil of the fern-tree gullies. In the Hume district an entirely new tree, "probably of medicinal value," *Bertya Finlayi*, was discovered. Many Tasmanian forms were traced northwards into New South Wales, and many facts observed are of great interest in phyto-geography. A list of additions to the genera of Australian plants during the year numbers fifty, and includes *Corynocarpus*, *Carmichaelia*, *Ilex*, *Lagerstroemia*, *Agrimonia*, *Embothrium* (sect. *Oreocallis*), *Ulmus* (sect. *Microptelea*), *Moraea*, *Areca*, *Wolfia*, and many others equally interesting to the student of the distribution of plants, besides fourteen absolutely new genera.

A SHORT report from Zanzibar, by Captain Elton, on Mti Sandarusi, or Gum Copal Trees of Dar-es-Salam, has just been printed among the Parliamentary papers. Captain Elton fully endorses Dr. Kirk's Report, published in the *Linnean Society's Journal* (Botany, vol. xi., paper on "Copal of Zanzibar and the *Trachylobium Mossambicense*"), for he was astonished at the immense number and size of these trees, far exceeding anything he had before imagined. The height of an average tree is about 60 feet, and the girth at bottom upwards of 4 feet. On stripping off the bark, the gum was found deposited in many places between it and the wood in a liquid form. The trees are suffering greatly from the attacks of swarms of ants and other insects, and are being slowly but surely destroyed, piece after piece, branch after branch. They are all festooned with the long intertwined ropes of the india-rubber *Uiana*, the thickly-matted cords of which, pendant from the main limbs and knotted into a sort of rigging, become an easy means of ascent to the natives looking for the resinous deposits on the branches. This india-rubber was worked rather extensively here at one time, but was soon given up as unprofitable, in consequence of the number of slave-lads carried off by leopards.

THE *North Otago Times* says that partridges appear to be spreading in that district. A brace have been repeatedly seen on Mr. Murray's land at Hampden recently, and pheasants are also pretty frequently flushed in the neighbourhood of that township. The goldfinches, either some of those liberated four years ago, or their progeny, are also occasionally met with, and that they are breeding is proved by the circumstance that a nest with four eggs was recently taken in mistake for that of a native bird.

AT Oamaru, New Zealand, says the *Southern Mercury*, a harbour light was displayed for the first time on December 1 last. It is visible for fifteen miles, and is situated on the point of a bluff above the harbour at an elevation of 160 feet. The lantern is of an octagonal shape, five sides being glazed, so that the light can be seen from N.W. to S.W.

THE same paper says that there is a chance of the *vignerom* industry being established on the west coast, as 200 two-year-old grape-vines, designed to form the nucleus of a vineyard, have been imported to the Lake Brunner district, to the order of an Italian settler, who, it is hardly necessary to add, understands their culture thoroughly, and is fully satisfied that they will flourish well in that locality.

THE ROYAL HISTORICAL AND ARCHAEOLOGICAL ASSOCIATION OF IRELAND.

THE January meeting of this Association was held on the 20th ult. at Butler House, Kilkenny. The annual report shows that there has been an accession of forty-two members and four fellows during the past year, and that the publications of this Association are in great request with the public. Several objects were presented to the museum, including bronze celts and spear-heads, an oaken paddle found with a single-tree canoe near Inniskillen and an Abyssinian MS. A fine specimen of the archaeological mare's-nest was destroyed by Mr. Hewson, in reference to a silver pin having a coin for a head. The coin had been identified by an eminent numismatist as belonging to a kind called *scattae*, of Danish, or at all events Northern origin, and had been consequently engraved in the last number of the Journal. Mr. Hewson subsequently compared the coin with others in his own collection, and has ascertained that it is a comparatively modern East Indian piece. Mr. Prim communicated a description of a stone-roofed oratory near the Abbey of Louth, which seems to have been hitherto unnoticed. The local legend ascribes its origin to miraculous power. St. Mochta, a contemporary of St. Patrick, while walking in the fields near the Abbey, fell into a state of ecstatic contemplation, which lasted for 100, or, as some versions of the story say, 300 years. On coming to himself he returned to the Abbey, and was, naturally enough, refused admission. He accordingly went to sleep in the open air, and in the morning this building was found raised over him. It consists of two storeys, connected by a staircase in the thickness of the wall; and is therefore not so old as the similar structures at Kells, Killaloe, and Glendalough, in which the only means of access to the upper room was by a ladder and a hole in the floor.

In the Journal of the Association for the past year, there is an account, illustrated by engravings from photographs, of the shrine of St. Manchan, which was exhibited at the Dublin Exhibition in 1872. This curious relic is preserved in the Roman Catholic chapel at Lemanaghan, and the peasantry in the neighbourhood are accustomed to swear by it, or by the bones of the saint, which are said still to rest there. The shrine is formed of yew boards in the shape of a high-pitched gabled roof, about two feet long. On each side is a Greek cross, of bronze, with bosses at the ends of each limb and in the centre, enriched with interlaced ornaments, the interstices filled in with enamel. The borders are composed of similar work. But the most remarkable feature in this ancient work of art is a row of bronze figures in high relief, placed in the spaces formed by the arms of the cross. Originally there were, on both sides, about fifty of these figures, but now only ten remain. They wear ornamental kilts and jackets, and hold swords or other weapons in their hands. As representations of the human figure they possess but little merit, and contrast strangely with the beautiful design and workmanship of the more decorative portions of the shrine. The Rev. James Graves has identified two similar figures—one in the possession of the Royal Irish Academy, and the other in private hands—as having formerly belonged to the shrine, and hopes that others may yet be discovered. One of these represents a bishop holding a pastoral staff, while all the figures still *in situ* are clad in the costume of the laity.

Mr. Wakeman contributes the results of a careful examination of the round tower at Devenish, the model round tower of Ireland. Though not the largest tower in Ireland, being only 84 feet 10 inches in height, it is distinguished from all its compeers by the beauty of its masonry, and especially by the ornamental cornice which underlies the conical roof. This cornice is decorated partly with a Romanesque scroll and partly with rows of discs, standing out in low relief; and over the four highest windows are four

heads, three with beards interlaced after the fashion so commonly seen in Irish MSS., but the fourth beardless. Mr. Wakeman conjectures that these sculptures represent Saints Patrick, Columba, Molaise, and Bridget, but gives no reasons for his conjecture. His remarks are illustrated by a view of the tower and by drawings of the cornice and other portions of the building. The Journal contains many other papers of great interest and value, which we have no space to notice here; especially one by Mr. G. M. Atkinson on "Ogham Writing," illustrated by facsimiles from several MS. treatises. Everyone who takes any interest in the Ogham inscriptions (and considering the numberless discussions to which they have given rise, all antiquaries must do so to some extent) will do well to study this paper with care.

RECOLLECTIONS OF MR. FINLAY.

MR. FINLAY was of Scotch extraction. I have reason to think that he studied in Germany in his youth. He came out as a volunteer in the Greek Revolution, when he became acquainted with Lord Byron, who said to him, on being introduced, "You are young and enthusiastic, and therefore sure to be the more disappointed when you know the Greeks as well as I do." Mr. Finlay attained the rank of colonel in the course of the war, and, after the establishment of Greek independence, believing in the future of the new-born country, purchased land in Attica, an investment which obliged him constantly to reside at Athens, as the collection of rents, paid under the *metairie* system in kind, involved that personal surveillance which could not be safely delegated to another. This enforced exile, if not to his own advantage, was turned to good account by him in the interests of literature. After making himself thoroughly acquainted with the modern Greek language and with most of the countries which formed part of the Byzantine Empire, he composed his History of the Greeks from the Macedonian period to the present day, a work which in every page shows not only the ripe learning and conscientious and impartial judgment of the author, but also that minute and far-ranging local knowledge of the countries of which his History treats which could only have been acquired by travel and long residence. One of the most interesting of his tours was one in which he accompanied Karl Ritter in a cruise through the Archipelago.

Mr. Finlay took an active interest in the political affairs of Greece, and the letters which he contributed as *Times* correspondent for many years show how thoroughly he appreciated the people among whom his exile was passed.

It could hardly be said of his account of Greek politicians that he was "to their virtues very kind, and to their faults a little blind." He told the truth about Greece fearlessly, and with no tinge of partisanship, and it is to the credit of the nation that they appreciated his impartiality; and all through their many political vicissitudes respected the one foreigner who, living in their midst, had the courage to tell them of their faults.

Of Mr. Finlay it may be said that though he passed a lifetime in the Levant, he never became a Levantine. He was every inch an English gentleman from the beginning to the end, and his loss will be deeply felt by all of his countrymen who have had the advantage of enjoying at Athens his genial hospitality and instructive society.

C. T. NEWTON.

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CORRESPONDENCE.

THE CENTURIE OF PRAISE.

4 Victoria Road, Clapham, S.W.: Feb. 9, 1875.

Will you allow me to correct an oversight in my article on Dr. Ingleby's *Centurie of Praise*? I said that Shakspeare's name does not occur (except after his death), in the greater writers of the day. Among these I mentioned Webster. Webster is, however, a very significant exception to my generalised statement, as is shown by an extract, dated 1612, given by Dr. Ingleby, p. 45. The extract was new to me, and I overlooked it.

R. SIMPSON.

IRISH TEXTS.

Stonyford, Ireland: Feb. 8, 1875.

Some time since a correspondence relative to the formation of an "Irish Text Society" was commenced in the columns of the *Athenaeum*. The projected society was to issue, for the use of students, the texts of ancient Celtic MSS.; and that there are practically unlimited materials any one who has read Professor O'Curry's *Lectures on the Manuscript Materials of Irish History* must allow. The projector or projectors of this new society seemed, however, to forget that there was already an organisation in existence for the same purpose, which only wants support to make it able to supply Irish texts in abundance. I allude to the Irish Archaeological and Celtic Society, whose noble rank of volumes, the Irish texts edited by O'Donovan, O'Curry, Todd, Reeves, and Whitley Stokes, are before me. I would also call attention to the Irish texts placed within the reach of Celtic students by means of the publications of the Royal Historical and Archaeological Association of Ireland, of which I have the honour to be Secretary. Besides several important tracts from the *Leabhar na Huidri* and *Book of Ballymote*, printed in the quarterly *Journal of the Association*, I would allude to the *Corpus Inscriptionum Hibernicarum*, forming its annual volume, which has been issuing in quarto yearly parts commencing with 1870, and has now reached the second volume. These lapidary texts are amongst the most ancient we possess; and as they are not only printed under the care of the best Irish scholars, but also facsimiled in numerous plates by the accomplished editress, Miss M. Stokes, they may be depended on as very valuable, not only in an artistic point of view—and many of them are exquisite examples of Celtic art—but also as forming the most trustworthy Irish texts we possess.

JAMES GRAVES, A.B., M.R.I.A.

AN UNPUBLISHED LETTER OF COLERIDGE.

The following letter of Samuel Taylor Coleridge, the original of which is in my possession, will, I think, prove interesting to many readers of the *ACADEMY*. It belongs to a large collection of autograph letters bequeathed by the late John Kenyon to Mr. James Booth, to whose kindness I am indebted for it and many others. It is addressed on the cover, "J. Kenyon, Esq., 9 Argyle Street," and bears Mr. Kenyon's endorsement, "Letter to me from Coleridge, autograph."

R. CHILDERS.

38 Clanricarde Gardens.

"Nov. 3, 1814.

"Mr. B. Morgan's.* . . .

"My dear Sir,—At Binns's, Cheap Street, I found Jer. Taylor's Dissuasive from Popery, in the largest and only complete Edition of his Polemical Tracts. Mr. Binns had no objection to the paragraph † being transcribed any morning or evening at his House: and I put in a piece of paper with the words at which the Transcript should begin and with which end—P. 450, line 5th to P. 451, l. 31—I believe. But indeed I am ashamed, rather I feel awkward and uncomfortable at obtruding on you so long a task—much longer than I had imagined. I don't like to use any words that might give you any unpleasure, but I cannot help fearing that like a child spoilt by your and Mrs. Kenyon's great Indulgence I may have been betrayed into presuming on it more than I ought.—Indeed, my dear Sir! I do feel very keenly how exceeding kind you & Mrs. K. have been to me—it makes this scrawl of mine look dim in a way, that was less uncommon with me formerly than it has been for the last 8 or 10 years. But to return, or turn off to the good old Bishop. It would be worth your while to read Taylor's letter on original sin, & what follows. It is the masterpiece of Human Eloquence. I compare it to an old Statue of Janus, with one of the Faces, that which looks toward his opponents, the controversial Phiz, in highest Preservation—the face of a mighty one, all Power, all Life!—the Face of a God rushing on to Battle; and in the same moment enjoying at once both Contest and Triumph. The other, that which should have been the Countenance that looks towards his Followers—that with which he substitutes his own Opinion—all weather-eaten, dim, noseless, a *Ghost in Marble*—such as you may have seen represented in many of Piranesi's astounding Engravings from Rome & the Campus Martius. Jer. Taylor's Discursive Intellect dazzled-darkened his Intuitions—: & the principle of becoming all Things to all men if by any means he might save any, with him as with Burke, thickened the protecting Epidermis of the Tact-nerve of Truth into something too like a Callus. But take him all in all, such a miraculous Combination of Erudition broad, deep, and omnigenous, of Logic subtle as well as acute, and as robust as agile; of psychological Insight, so fine yet so secure! of public Prudence and practical *Sagacity* that one ray of *creative Faith* would have lit up and transfigured into Wisdom; and of genuine Imagination, with its streaming Face unifying all at one moment like that of the setting Sun when thro' one interspace of blue Sky no larger than itself it emerges from the Cloud to sink behind the mountain—but a face seen only at starts, when some Breeze from the higher air scatters for a moment the cloud of Butterfly fancies, which flutter around him like a moving Garment of ten thousand colors—(now how shall I get out of this sentence? The Tail is too big to be taken up into the Coiler's mouth)—well, as I was saying, I believe, such a complex man hardly shall we meet again.

* Here follows a word which is quite illegible.

† The symbol § is used for this word.

"You may depend on the Wakefields (crepitu post Tonitrua! fœtor articulatus post fragrantia murmura, et musicos odores Zephyrorum e paradiso) on Tuesday. I shall fag all to-night & tomorrow at him—and shall try my hand at a review.—Aid me, butcherly Muses! and sharpen on your steel my cleaver bright & keen.

"May God bless you & yours!

"Your obliged,

"S. T. COLERIDGE.

"P.S. My address after Tuesday will be (God permitting) Mr. Page's, Surgeon, Calne."

POUR LE MÉRITE.

London, Arts Club : Feb. 9.

A paragraph appeared in the ACADEMY of last Saturday in which it is stated that the "*Ordre pour le Mérite*" is not given by the Sovereign or minister, but by the Knights themselves." Will you grant me a little space to enable me to point out that this statement is erroneous? The statutes of the Order (*Gesetz-Sammlung für die königlichen Preussischen Staaten*, No. 16, of May 31, 1842) are now lying before me, and paragraph 5, which deals with elections, enacts, that although, in the case of a vacancy occurring among the thirty knights (of either branch), the remainder may present a candidate for the royal approval, yet the King reserves the right of nominating a fresh knight, to fill up the vacancy, out of such eminent men in science and in art as he, the King, may consider suitable candidates. The royal right of nomination, as well as of approval, is expressly reserved. A glance at the paragraph in question (which I should be happy to lay before you) will convince anyone that the Sovereign possesses the right of nomination without consultation with the other knights. Now to apply this fact to the nomination of Mr. Carlyle. When I was, last year, in Berlin, I was assured, on the best authority, that a well-known and very distinguished German gentleman, who is thoroughly acquainted with England and with English literature, had suggested the historian of the Hohenzollerns to Prince Bismarck, who, in his turn, submitted the suggestion to Kaiser Wilhelm, by whom our Carlyle was nominated a knight of the Order.

It is reported that Mr. Carlyle has declined the Grand Cross of the Bath; but it seems certain that he did not refuse the *Ordre pour le Mérite*.

I may just add that the latter order was created by Frederick the Great, in 1740, in order to reward distinguished service in the field against the enemy; and that Friedrich Wilhelm IV., on the 102nd anniversary of the great Frederick's accession, added to it a *Friedens-Klasse*, which is intended as an honour for native and foreign men of distinguished eminence in science and in art. Mr. Carlyle has, of course, been nominated by the Emperor a knight of the *Friedens-Klasse*.

H. SCHÜTZ WILSON.

OUR OLDEST MS., AND WHO MUTILATED IT.*

St. Beuno's College, St. Asaph : Feb. 2, 1875.

I beg permission to make a few remarks on the interesting discussion which is now being carried on respecting the Canons of Sardica and the Bodleian MS. of the *Prisca Versio*.

1. Seven leaves were cut out of the MS.; four have been replaced; the contents of two only were printed by Voel and Henri Justelle. It is reasonable to conclude that the leaves were cut

* The following paragraph, which should have appeared as a postscript to Mr. Renouf's letter of last week, reached us too late for insertion:—

"I have ascertained" (writes Mr. Renouf) "that the preface on p. 276 is printed on a leaf inserted in place of another which has been cancelled. The traces of cancelling are very visible in the British Museum copies. In the copy at Sion College, the leaf which stood before the cancelled one has got out of its place and is bound after p. 278."

out by those who replaced them. Now these leaves were in the possession of the Justelle, and not of De Marca.

Here is the proof of it. The younger Justelle printed two leaves, and at the time he did so he was in ignorance of what the next two leaves contained. He conjectured that the Canons of Laodicea were on those leaves; not knowing, as the Ballerini point out, that Laodicea had no place in the *Prisca*. The two unprinted leaves were, then, mislaid, when Henri Justelle published the *Bibliotheca Juris Canonici Veteris* in 1861, but they were found before he gave the MS. to the Bodleian in 1875. Found by whom? Can it be supposed that De Marca had anything to do with these leaves? Evidently Justelle the younger found them among his father's papers. Where these were mislaid and afterwards found, the three leaves now lost will have been mislaid also, and with this De Marca is clearly not concerned.

2. It is deserving of remark that we have here a corroboration of the accuracy of Baluze. He said that two leaves were produced before the publication of the book. Having four in the MS. now, we might wonder why but two were then produced, if we did not know from Justelle's conjecture as to the contents of the other two, that he had not seen them then, but had found them since.

3. The character of Voel and Justelle is cleared from the imputation of "printing but two leaves when they had four, and letting the other three be lost." As they had not seen the two that were not printed, they cannot be held responsible for the loss of the other three.

4. Mr. Ffoulkes regards it "as morally certain that the canon wanting in this MS. . . is that canon which Pope Zosimus quoted to the Africans." Which is that canon? Pope Zosimus in his *Commonitorium* quoted two. What becomes of Mr. Ffoulkes' argument unless both of these canons were absent from "our oldest MS.;" and if this is to be said, what becomes of the argument from the numbering of the canons?

5. Mr. Ffoulkes' theory is, that the Africans looked over the Canons of Sardica, but could not find that quoted by Zosimus, and he thinks that if he had the missing leaves of Justelle's MS. he would find the same deficiency there. He therefore maintains that the Africans were acquainted with the Canons of Sardica. If they were, why do they say that they have sent to the East for genuine copies of the Council of Nicea? If they knew that it was a question of a canon of Sardica, they did not need to ask for those of Nicea.

And if the African bishops knew quite well all about the Council of Sardica, how came St. Augustine, who was one of them, to know only the Council of Philippopolis under that name, and that only when a Donatist had shown him a copy?

JOHN MORRIS, S.J.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 13,	3 p.m.	Royal Institution: Mr. J. T. Wood, II.
		" Crystal Palace Concert (Bilkow).
		" Saturday Popular Concert, St. James's Hall (Mdlle. Krebs).
	3.45 p.m.	Royal Botanic.
	8 p.m.	Royal Albert Hall: Ballad Concert.
MONDAY, Feb. 15,	3 p.m.	Asiatic.
	5 p.m.	London Institution: Dr. Carpenter on "Physical Geography of the Deep Sea."
	7 p.m.	Entomological.
	8 p.m.	Medical. British Architects.
		" Monday Popular Concert, St. James's Hall (Bennett Night).
TUESDAY, Feb. 16,	3 p.m.	Royal Institution: Mr. E. Ray Lankester, III.
	7.45 p.m.	Statistical: Mr. C. Gatiloff on "Improved Dwellings, their Beneficial Effect on Health and Morals."
	8 p.m.	Civil Engineers. Pathological.
		" Royal Albert Hall: Orchestral Concert (Wilhelmj).
	8.30 p.m.	Zoological.
WEDNESDAY, Feb. 17,	1 p.m.	Horticultural.
	7 p.m.	Meteorological.
	8 p.m.	Society of Arts.
		" London Ballad Concert, St. James's Hall.

THURSDAY, Feb. 18,	3 p.m.	Royal Institution: Professor Tyndall, III.
	4 p.m.	Zoological.
	6.30 p.m.	Royal Society Club.
	7 p.m.	London Institution: Second Musical Lecture, by Professor Ella Numismatic.
	8 p.m.	Society of Arts: Dr. Zerffi on "English Sculpture."
		" Chemical: Professor Clark Maxwell on "The Dynamical Evidence of the Molecular Constitution of Matter."
		" Linnean.
		" Mr. H. Leslie's Choir, St. James's Hall.
	8.30 p.m.	Royal. Antiquaries.
FRIDAY, Feb. 19,	1 p.m.	Geological: Anniversary.
	8 p.m.	Royal Institution: Weekly Evening Meeting. 9 p.m. Professor Frankland on "River Pollution."
		" Philological: Mr. Mendes on "The Pronunciation of Young Children;" Professor Aufrecht on "Ocean and Umbrian;" a Paper by Dr. J. A. H. Murray.

SCIENCE.

Economic Geology. By David Page. (London and Edinburgh: Blackwood & Sons, 1874.)

It is a matter of regret that the excellent design of this work should have been marred by faulty execution. Professor Page evidently sees with clearness the distinction between scientific and applied geology, and therefore knows what subjects should be discussed in a book like that before us. But we are compelled to say that the present compilation is of very small value, chiefly by reason of its general inaccuracy, although its slovenly style is another drawback. As the author, in his preface, solicits corrections and suggestions, we will point out in some detail the most serious errors of the book, in the hope that while justifying our critical verdict we may aid in the improvement of another edition. Passing over the introductory chapter, on the "Aim of Economic Geology," we find a description of the "Nature and Arrangement of Rock-Formations," which, though of necessity brief, is satisfactory in so far as it is geological, but which teems with errors on chemical and physical matters. For instance, on page 12 we are presented with a table of specific gravities, the numbers being given to three places of decimals, and yet, with this appearance of an unattainable precision, we find beryl set down as 3.549 instead of 2.7; while sapphire figures as 4.2, and topaz as 4.066, both these numbers being much above the truth. But a more serious error is to come. On page 14 is a list of "chemical elements" which will shock all chemists. For the long-banished element pelopium still holds its place in Professor Page's catalogue, together with ilmenium and terbium, while indium and rubidium are omitted.

The third chapter, treating of soils and manures, might perhaps have been expanded with advantage, but it is certain that the paragraphs concerning manures require much revision. For instance, some analyses of guano are quoted on page 46, but they are too imperfect to be of any service, since they do not give the percentage of nitrogen, the most important ingredient of this manure, while they are so old as to possess an antiquarian rather than a scientific or economic interest. In Professor Page's account of saline manures (p. 47), no student would be

able to discern the paramount importance of nitrate of soda, for which compound alone the *salinas* of South America are worked. This salt occupies the thirteenth place in our author's list of the products of the *salinas*—it ought to have been put first; while the statement on page 48 about the annual exportation (from Peru) of many thousand tons of "crude salts" should have included some information as to the fact that these crude salts are nearly pure nitrate of soda.

The subject of the valuation of land from a mining or agricultural point of view is not adequately treated in the seven pages here given to this department of Economic Geology; but the three succeeding chapters, on "Geology in relation to Architecture and Civil Engineering," are more satisfactory. The minor subjects under the above heads are numerous, including building stones, decorative stones, and marbles, cements, mortars, concretes, artificial stones, road, railway, and canal making, as well as dock and harbour construction and water-supply.

Chapter viii. contains a condensed account of mine-engineering, quarrying, mining, and placer-working, while the next chapter is devoted to heat and light-producing materials. Some of these subjects are fairly treated, considering the small space that could be assigned to them; but here and there we notice slips requiring correction, such as the confusing of native naphtha with coal naphtha on page 170.

Two of the sections of chapter x. are respectively entitled "The Clays we Fabricate," and "The Sands we Vitrify"—expressions which recall those employed in Johnston's *Chemistry of Common Life*, but are certainly less felicitous. We must demur to the statement on page 184: "In general, the kaolin or china-clay is a product of natural decomposition; but at Belleek, it is obtained by calcining the red orthoclase granite of the district." No calcination can remove the 12 or 14 per cent. of alkali from orthoclase felspar, or change it into a substance which can be substituted for clay as an ingredient of porcelain.

Grinding, polishing, and cutting materials are described in chapter xi., and fire-resisting substances and mineral paints in chapters xii. and xiii. The chemistry of the succeeding chapters (xiv. to xviii.) is often at fault, while the most complete confusion prevails as to the thermometric data introduced, and the use of the litre, the gallon, &c. Here are a few instances of such defects. On page 250, sea-water is said to contain but 66.47 per cent. of water; on several following pages, dozens of analyses of mineral waters are tabulated, without any statement as to whether the figures given represent grains per gallon, grains per litre, or parts in 10,000. Silver is said, on page 311, to melt at 1,000° Fahrenheit; while rubidium, mentioned on page 310, is stated to be as soft as wax at 0.10°—whatever that may mean.

We are sorry to have been obliged to express an unfavourable opinion of Professor Page's last book. If the scope of his work rendered a somewhat superficial treatment of his subject necessary, the author might at least have secured accuracy in his state-

ments and figures. Before the volume can be of real use to students of Economic Geology, it must be subjected to a thorough revision.

A. H. CHURCH.

Ewald's Biblical Theology of the Old and New Testaments. ["Die Lehre der Bibel von Gott, oder Theologie des A. und N. B." Von H. Ewald.] Third Volume. (Leipzig: Vogel, 1874.)

PROFESSOR EWALD'S writings are always difficult to criticise, for they are distinguished, as the Germans say, by an essential characteristic of Revelation: they must be received either with faith or with unbelief. This is peculiarly the case with the volume now before us. As the author unfolds his system of Christian Gnosis, we are often called upon to dissent from the way in which he uses a text, or represents a Biblical notion. But it is impossible to make our dissent the starting-point for a critical examination and modification of his view. The reader may say, "I do not believe this;" but he can never venture to say that a different apprehension of this or that Biblical detail would probably have modified the tenor of the author's teaching. For that teaching is always set forth as possessing a kind of *a priori* evidence of its own, so that it is hard to say whether the agreement between the Bible and Professor Ewald adds more to the authority of the latter or of the former. Thus, when at p. 303 the author concludes his remarks on faith, hope, and love, he observes in a footnote, "that it was purely by the attempt to find a right arrangement for the topics belonging to this section, that he was originally guided to these three forces, and that it was not till afterwards that he thought of the part they play in the writings of Paul." This is the more interesting, because we have just read on the preceding page that only one of Paul's creative intuitions into the essence of all true religion could have led the Apostle to what he says on this subject.

But apart from the fact that Professor Ewald never condescends to argue in favour of his views, or even to state them in a form which invites argument, the volume before us presents special difficulties to the critic by the extremely perplexing arrangement of the material. The completion of the *Glaubenslehre*, or systematic statement of Christian faith, ought to be an appropriate point for looking back on the three bulky octavos now in the hands of the public, and forming some general conception of the structure of the author's theological views. But the three-fold division under which Professor Ewald proposes to unfold his conception of the Biblical system is so framed that it is impossible to form a final judgment on the *Glaubenslehre* till we have in our hands the doctrine of the Kingdom. And this doctrine forms the last division of the work, so that our judgment must remain in suspense probably for some years. After all, it is somewhat doubtful whether, when it does appear, the doctrine of the Kingdom will supplement the present volume to the requisite extent. As matters stand at present, the whole circle of ideas connected with the Atonement has received a most perfunctory treatment, the Biblical conception of the work of Christ

forming only a secondary feature in the delineation of the gradual development in the minds of the New Testament believers of a transcendental conception of His Person and cosmical significance. One of the most important ideas which this treatment slurs over is that of mediatorship, and for this we are expressly referred to the doctrine of the Kingdom. Whether other equally important elements of the New Testament faith are to receive in another place the full discussion which one naturally expected to find in the *Glaubenslehre*, it is impossible to say. If they do not, the work, in spite of its great size and diffuse treatment of certain topics, will be a most imperfect system of Biblical Theology, and in particular will contrast very unfavourably with such thoroughly substantial discussion of Biblical problems as occupies the second volume of Professor Ritschl's recent great work. We suspect, indeed, that the only parts of doctrine which draw out Professor Ewald's full interest, and exercise all his strength, are those that belong to the metaphysico-religious theory of the universe. He is extremely fond of comprehensive speculative notions, and the whole book is very much shaped by the influence of certain abstract principles, which are speculative rather than Biblical. The doctrine of sin, for example, is dominated by the principle that at every stage in the development of the purpose of the universe, all creation, including mankind, is perfect in itself, and in harmony with its divinely appointed end. The Christology, again, is guided by the idea that Christ appears in the midst of the development of history as the necessary fruit of a single consistent evolution; so that if it were possible for the human race to begin its course again from the first, history would repeat itself in all essential points, a new Christ would be born as Son of God, be crucified, and rise again (p. 409). Surely conceptions like these belong to a branch of theological speculation, which cannot without the greatest confusion be allowed to present itself under the form of Biblical Theology.

The defects which we have endeavoured briefly to indicate have made our perusal of the new volume not a little disappointing. One has long been accustomed to tolerate and almost to admire Professor Ewald's peculiar style of investigation, in consideration of the enormous value of the results. In the present volume we have every familiar fault of method in an exaggerated form, and after all we find no available material on the very topics on which we were most anxious for new light. It is only fair to add that the reader who is content to relinquish the expectation of finding a uniform and satisfactory treatment of all Biblical questions will find in the volume several individual discussions that are both interesting and valuable. To those who are not already familiar with the papers on the narrative of Creation in Genesis which appeared long ago in the author's *Jahrbücher*, the treatment of this subject will probably be the most interesting part of the volume; and as Professor Ewald's rendering of the first verse of Genesis is so constantly appealed to by opponents of the doctrine of Creation out of nothing, it is likely that many readers will

be surprised at the decided way in which he rejects the notion of pre-existent Chaos as inconsistent with the Biblical idea of God. The most characteristic part of Ewald's doctrine of creation lies, however, in his treatment of what he calls the five co-creative powers, viz., the Spirit of God, the Man of God, Wisdom, the Son of God, and the Logos. This is a very ingenious part of the volume, though what is said of these contains a great deal of fanciful matter, and in particular the curious speculation as to the ideal man, the heavenly Messiah, who is supposed to have formed the subject of a separate book as early as the seventh century B.C., finds but scanty foundation in Prov. xxx. 4. The account of the doctrine of the Fall rests in a great degree on the same series of essays as has supplied valuable matter for the doctrine of creation. The remaining parts of the doctrine of sin are exceedingly confused and uninteresting, while the next part of the volume, the general survey of the way of man's return to God, is, as has been already said, disappointingly meagre in its treatment of the most important notions. Only six pages are devoted to the whole subject of repentance and regeneration, and in these the only point of special interest is the philological discussion, in a footnote, of the words for repentance. In the Christology it is interesting to observe the stress laid upon the descent into Hades; but the real value of this part of the volume lies in a well-drawn sketch of the gradual development in the New Testament of the ideal conception of Christ. It is true that on such a subject one had a right to expect more than a mere sketch, but the only way to profit by the writings of Professor Ewald is to accept without complaint whatever he offers. From this sketch of "Faith in Christ," which, however, treats rather of *fides de Christo* than of *fides in Christum*, we are carried on to the question of "Faith in the Holy Ghost," and to a peculiar reconstruction of the doctrine of the Trinity, which may be illustrated by a single quotation:—

"Historically considered, the whole development of all true religion closed in the middle of the ages, when in and along with the manifestation and glorification of Christ the pure divine power of the Holy Spirit finally reached its fullest recognition and operation, and when these two powers, as the eternal powers of divine Revelation in time and creation, were allied with God as Creator and Revealer, and so the circle of powers was closed which co-operate in guiding man to his ultimate destiny in creation. The scholastic terms of a divine Trinity and a triune God are not Biblical, but they express the perfectly true notion that the same self-creative supernatural power which is in God exists also in a different grade and manner in the Logos, as the glorified Christ, and in the Holy Spirit, and that thus both Logos and Spirit may in this sense, and in accordance with their eternal essence, be felt and thought of as God . . ." (p. 418.)

Decidedly interesting is the last part of the volume, which discusses the doctrine of immortality together with the Biblical eschatology.

In closing this notice, we may observe that a good many corrections or modifications of the author's published views on individual passages occur throughout the

volume. The most remarkable of these refers to the 8th Psalm, where Professor Ewald now understands מַלְאָכִים to mean "high angels." W. ROBERTSON SMITH.

Catalogue of the Collection of Oriental Coins belonging to Colonel C. Seton Guthrie, R.E., Fascicul. I. Coins of the Amari Thalifehs. By Stanley Lane Poole. (Stephen Austin, 1874.)

THE passion for making collections of Greek and Roman coins, which was already kindled in Germany in the sixteenth century by Peutingering and the Fuggers in Augsburg, has extended itself to Oriental issues only in recent times; Oriental Numismatics is a young science. It is to such a degree in arrear as compared with classical numismatics, that whilst some 80,000 coins of the latter class are known, there are about eighty purely Mohammedan dynasties of which as yet no coins have come to our knowledge. Colonel Seton Guthrie's Oriental collection must be counted among the most remarkable and the most valuable private collections in existence.

As an example of the richness of his cabinet, we may mention that in the Marsden collection there were only fifteen specimens of Omeyyade coins, in the Milan collection described by Castiglioni twelve pieces; in the St. Petersburg collection, as appears from Fraehn's *Recessio* seventy-eight pieces; in the Stockholm collection, according to Tornberg's *Numi Cyfici*, about sixty pieces; while the catalogue before us presents no fewer than 204 specimens of the Omeyyade dynasty in gold and silver alone, not to mention the copper—a number which even the grand-ducal cabinet of Jena does not quite come up to. Among the mintplaces those of which but few examples are as yet known are tolerably numerous; but there are no fewer than thirty-eight *Inédites*.

We have compared the excellent photographic representations of the coins on the five accompanying plates, and have found the rendering of the legends in the text of the catalogue perfectly correct. Mr. L. Poole has been particularly careful in rendering the presence of diacritical points (the value of which for Arabic palaeography is so great), and the marginal ornaments of the different specimens, although he restricts himself in other respects to the shortest possible description of the separate pieces. The references to the corresponding coins in Tiesenhansen's newly published work on the Coins of the Khalifs suffice for further information. How important, however, and useful is an attention to those ornaments, overlooked by older numismatists, will at once appear by an example of this catalogue. Under the no. 125 is placed a dirhem of the year 131 of the Hidschra, of which the mintplace *al-Samijah* or *al-Schamijah* is not mentioned even by the most complete Arab geographers. Another example of the same coin is in the cabinet of Jena, and a third has been shown to me from the collection of Dr. Imhoof-Blumer, of Switzerland. I should have supposed that *al-Salamijah*, the name of a well-known town in the neighbourhood of Mossul (*Marasid*, &c.), was the reading on the coins, if on the Jena specimen, as well as on Colonel Guthrie's, the *alif* had not been perfectly and clearly separated from the following *mim*. Now, however, the coin bears precisely the same ornaments (five double annulets on the obverse and five single annulets on the reverse) as occur only on the coins of Kufa (see no. 130) and Wasit (see no. 201) of the same time; and so one is entitled to suppose that the situation of the unknown *al-Schamijah* was in the neighbourhood of one of these two cities. On no. 118, struck at Sarakhs, one of the jewels of the cabinet, it should be observed that Tornberg has described a coin of this mint in the *Revue de la Numismatique Belge* (5 sér. iii. p. 3), and that according to Dr. Mordtmann's letters a similar piece is preserved in the cabinet of Subhi Pasha at Constantinople.

On one point we differ from Mr. L. Poole. Without controverting the utility of placing together all the coins belonging to the same mint-place, it yet appears to us inadmissible to class this series of mints according to the purely outward and accidental characteristics of the initial letter, quite without reference to their geographical position. As the importance of coins is mainly as historical and geographical monuments, it seems to me that these two principles ought to be maintained together in the arrangement of a cabinet.

G. STICKEL.

SCIENCE NOTES.

PHYSIOLOGY.

Decussation of Nerve-fibres in the Optic Chiasma.—It was long ago laid down by Johannes Müller, on *à priori* grounds, that decussation of the optic nerve-fibres must be complete whenever the field of vision of each eye is independent of that of its fellow; incomplete, when the two fields coincide. In man and the higher mammals, the chiasma is usually said to consist of anterior commissural fibres passing between the two retinae, posterior commissural fibres passing from one optic tract to the other, fibres passing from each optic tract to the nerve of the same side, and fibres crossing to that of the opposite side. In the lower vertebrata, complete decussation is recognised as the rule. Recently, however, it has been asserted by Mandelstamm, Biesiadecki, and others, that complete decussation occurs in the chiasma of the dog, the ape, and the human subject also. Professor Gudden, of Munich (*Gräfe's Archiv.*, Bd. xx., Abth. 2) has endeavoured to decide the point both by anatomical and by experimental means. He confirms the existing statements on the complete decussation of the fibres in fishes, amphibia, and birds (pigeons and owls). The chiasma of the rabbit follows the same law. But in the dog, the monkey, and in man, the crossing is incomplete. The evidence afforded by examination of successive horizontal sections of the chiasma made with the microtome, is not absolutely conclusive on this point; it is enough to show, however, that there is no anterior commissure in the dog, and probably in man also; the posterior commissure being well marked. The strongest part of the evidence as to decussation is experimental. It is a well-known fact, that if the retina be destroyed, atrophy of the optic nerve and of the centres with which it is connected follows; a similar atrophy of the nerve may be produced by destruction of its central organ, leaving its peripheral expansion untouched; only in this case the retina retains its characteristic structure, except as regards its fibrous layer. It seems to be a law of very general application throughout the nervous system, that when two organs are connected by nerve-fibres, the destruction of either of the two entails atrophy of the conductor; but that it is only when the excitant organ is damaged that consecutive atrophy of its fellow ensues. Gudden removed either one or both eyeballs from rabbits and dogs at birth, and examined their brains when they were full-grown. In the rabbit, when both retinae had been destroyed, a complete symmetrical atrophy of nerves and nerve-centres was found, the nerves consisting solely of neurilemma and the optic tracts being entirely absent, while the posterior commissure remained unaltered. (From this the author concludes that the posterior commissure is wholly cerebral, and has no connexion whatever with the visual function). When only one eye-ball had been removed, the corresponding nerve was reduced to a fibrous cord, the optic tract of the opposite side was invisible, and the centre shrivelled; the other nerve, tract and centre being of normal size. In dogs, the removal of both retinae gives the same appearances as in the rabbit; but after removal of one eye-ball only, the nerve on that side is found withered, while the optic tracts are both present.

both somewhat smaller than usual, the one on the side opposite to the injury being the smaller of the two; now if the decussation had been complete, it would have been wholly wanting. Further, both centres were somewhat wasted, the difference between the two sides being rather indistinct, not well-marked, as in the rabbit. Hence it may safely be concluded that partial decussation does occur, and that—in the dog—the crucial fasciculus exceeds the lateral one in size. Precisely similar results were obtained by destroying the centres on one side at birth instead of removing the peripheral expansion of the nerve.

Contest between the Retinae.—An attempt is made by Schön and Mosso (*Ibidem*) to explain the fact that if one eye be closed, while the other is directed, without fixation, towards a surface of uniform tint (such as the open sky, or a blank wall), a temporary dimness seems to invade a part of the visual field of the uncovered eye. This obscuration is intermittent, taking place from five to twelve times in a minute; the number being tolerably constant for the individual observer. The duration of the dimness varies inversely as its frequency. It may be of a greenish-yellow or bluish tint, or it may not exhibit any definite colour. The phenomenon is explained by supposing that our attention is directed to each retina in turn, that there is a contest between them; about seven-tenths of our time being given to the retina of the uncovered eye, while three-tenths are diverted to that of the closed one. This explanation is supported by the following facts. The phenomenon only occurs during monocular vision, and is unknown to the one-eyed. It is limited to that part of the visual field which is common to both eyes. When the attention is concentrated on the uncovered eye by setting it some task, such as that of counting spots on the wall, the dimness does not occur. Lastly, when the eyes are unequal in power, and one eye is habitually used while the images formed on the retina of the other are as habitually suppressed (as in some cases of squint), the phenomenon cannot be produced. Whether the obscuration depends on a momentary blending of the two fields, or on a total diversion of the attention to the closed eye, it is not easy to decide. The circumstance that the outer region of the field remains distinct would seem to indicate that the former view is the correct one, since impressions on the independent region of the uncovered retina continue to be transmitted to the sensorium.

Changes in the Blood during its passage through the Spleen.—Picard and Malassez (*Comptes Rendus*, December 21, 1874), have investigated this point in relation to the red corpuscles. Their number is usually said to be diminished in the blood of the splenic vein (Béclard, Gray). The present enquirers employed two methods of investigation: actual numeration of the corpuscles, and the determination of the respiratory capacity of the blood, i.e. the maximum volume of oxygen it may be made to absorb. The results obtained by both methods were found to agree. The preliminary question, whether the proportion of red corpuscles in the blood of the splenic vein is constant under varying conditions of the circulation, was decided in the negative; but it was noted that section of the splenic nerves was followed by an increase in the proportion of corpuscles and in the respiratory capacity of the blood, while stimulation of the nerves yielded negative results. Next, as regards the relation between the blood of the splenic artery and that of the vein. When the nerves were stimulated, there was hardly any difference between the two as regards the proportion of coloured corpuscles; when they were divided, the corpuscular wealth and respiratory capacity of the venous blood were always markedly augmented, though within wide limits of absolute variation. That this phenomenon is peculiar to the spleen was shown by similar experiments on blood drawn from the jugular vein, on that

returned from the submaxillary gland, etc., under varying conditions of vaso-motor paralysis and stimulation. It was always found that the blood returning from the tissues and organs whose vaso-motor supply had been cut off contained fewer red corpuscles and had a lower respiratory capacity than that which was conveyed to them by the arteries. Picard had already demonstrated (*ACADEMY*, January 10) that the spleen normally contains more iron than the blood. After section of the splenic nerves the proportion of iron in the gland sinks, and may even fall to an equality with that in the blood. Thus, instead of .24 gramme per 100 cubic centimètres, it was found to contain .15, .008, .053 gramme.

Tarchanoff and Swaen (*Comptes Rendus*, January 11, 1875) compare the number of leucocytes in the blood of the splenic vein with that in the blood of the splenic artery, employing the method of numeration devised by Malassez. They conclude: (1) that there exists no constant ratio between the proportion of leucocytes in the arterial and that in the venous blood of the body generally. The blood in the right side of the heart, however, always contains a smaller proportion than that in the left side; this is explained by the dilution of the systemic venous blood with lymph, just before entrance into the heart, and by the concentration of that in the left ventricle, owing to pulmonary exhalation; (2) that in opposition to the statements of Funke, Vierordt, and others, the proportion of leucocytes in the blood of the splenic vein is not greater than in that of the splenic artery. The less the condition of the spleen deviates from its normal standard, the more nearly alike are its arterial and venous blood in this respect; (3) that when the spleen is engorged, owing to section of its nerves, the proportion of leucocytes in the blood of its vein is always diminished.

The Acid of the Gastric Juice.—Whether the acidity of the gastric juice be due to lactic or hydrochloric acid, is still an open question. The former view rests on the authority of Prout, Graham, Schmidt, and others, while the latter is maintained by Bernard. Rabuteau has investigated the point afresh, employing a new method (*Comptes Rendus*, January 4, 1875). He obtains the juice from the stomach of a dog which has been allowed to fast for twenty-four hours, and has then been fed on bits of tendon. To the liquid, after filtration, pure quinia is added so long as it will dissolve. It is then dried *in vacuo*, and the residue treated, first with amylic alcohol, then with chloroform or benzene; the latter agents being able to dissolve many salts of quinia, while refusing to take up the mineral chlorides. On evaporation, the solvent leaves a pure hydrochlorate of quinia. Other analyses showed the absence of any trace of lactic acid. Quantitative determinations yielded 2.5 parts of hydrochloric acid in 1,000 of gastric juice.

Der Naturforscher, No. 52, cites from the *Berichte der Deutschen Chemischen Gesellschaft*, Jahrg. vii. s. 1401, experiments of Herr Fried. C. G. Müller, showing that gas diffusion can take place through the walls of soap bubbles. He employed a glass tube bent at a right angle and furnished with a small rim to give the bubble a better hold. He blew the bubble with air from the mouth through an india-rubber tube, which he closed when it was finished. The tube conveying the bubble was then placed under a jar containing hydrogen, and removed after thirty seconds, when it was found to explode with a yellow light on exposure to a flame.

A CURIOUS action of lightning on a gutta percha-and-wool-covered wire belonging to the clock of St. Martin's Church, Basle, is quoted by *Der Naturforscher*, No. 52, from *Poggendorff's Annal.*, Bd. 152, sec. 639. The date of the occurrence is not mentioned, but Herr Ed. Hagenbach reports that while the wire on one side of the clock

was uninjured, that on the other side was broken to pieces and strewn on the floor. These pieces did not at first sight seem altered, but on examination it was found that the copper had disappeared, except at a few points where small portions remained, and showed plain signs of fusion. The wool and gutta percha envelopes were not burnt; the fusion and dispersion must have been too quick for the heat to be communicated to them. A few mètres from the injured wire, both the insulated clock wires were enclosed for protection in a lead pipe. The copper in this position was not injured, but the gutta-percha envelope showed plain signs of having been melted in isolated places. The electric discharge had evidently been weaker and less rapid, so that there was time for the gutta-percha to be heated.

SOME interesting particulars of the fertilisation of *Batrachospermum*, a genus of Florideous Algae well known to microscopists, will be found in *Comptes Rendus*, December 14, 1874, in a paper by M. Sirodot. After alluding to the remarkable investigations of MM. Thuret and Bornet on many genera of the Florideae, and to the observations of M. Solms-Laubach on *Batrachospermum*, which have demonstrated the existence of antheridia and trichogynes (organs of fecundation), he mentions his own observations as supplementing theirs. They had traced the transport of the non-motile antherozoid to the trichogyne, and the union of the two at the point of contact, and it remained for him to note precisely what occurred. He objects to the term non-motile *antherozoid*, because he considers the organ to be of a different nature from a motile antherozoid, and he proposes to name it a *pollenide*, indicating its resemblance to pollen. A motile antherozoid, he says, is naked protoplasm, and fuses into the oosphere, leaving no trace of its existence, while the *pollenide* of the *batrachospermus* possesses an enveloping membrane which remains adhering to the trichogyne long after fecundation is accomplished. This fact is identical with what occurs in phanerogams when the pollen cells adhere to the stigmatic surface. Pollen cells generally emit tubular prolongations which traverse the conducting tissue, and only in exceptional cases exhibit direct fusion or soldering with the cellular tissue of the stigma. Among the Florideae this soldering is the normal action, and the emission of tubes is not entirely wanting, as the pollenide is sometimes arrested a little way off the trichogyne, and the junction then takes place through a prolongation.

M. Sirodot observes that precision would be promoted and confusion avoided if the pollen-masses of orchids and asclepiads were called *pollinies*; the copulative branchlets of Fungi *pollinodes*, and the fecundating vesicle of Florideae *pollinides*.

In many Florideae, he says, the trichogynes are such minute filaments that the whole process of impregnation cannot be seen; but in a dioicous species in his group *Helminthosa*, dedicated to Bory under the name *Batrachospermum Boryanum*, all the phenomena may be observed, and the contents of the pollenide may be seen to advance slowly into the protoplasm of the trichogyne through the opening made by the absorption of the membranes of the two organs at their point of union. A power of 700 or 800 linear magnification is required. "The primitive cellule of the cystocarp," he states, "is not formed till after the mixture of the two protoplasts. Before fecundation the female organ is a single terminal cellule, divided by a constriction into two very unequal compartments; the basilar are very small and destined to the formation of the first cystocarpian cell; the other, terminal and much larger, being the trichogyne. Before the mingling of the two protoplasts, may be noticed: (1) free communication between the two compartments by a narrow canal; (2) an arrest of the extension of the cystocarpian compartment during the enlargement of the trichogyne. If fecundation does not occur, the trichogyne may elongate itself to twice its volume without

the basilar compartment sharing in its growth; but after fecundation and the fusion of the protoplasm, the trichogyne becomes inert, while the cystocarpian compartment enters upon a rapid growth, and in the meanwhile the protoplasm occupying the narrow channel of communication thickens, solidifies, and closes the way. Thus the first cystocarpian cell is definitively constituted as a closed utricle. The fascicular ramification of the cystocarp occurs by multiple budding on the primary cell."

THE *Rheinisches Museum* (vol. xxx. part 1) contains a great deal of critical matter contributed by eminent hands. Jeep has an important article on the MSS. of Claudian, excepting the Rape of Proserpine, which he has previously treated. A long article by Bücheler "De Bucolicorum Graecorum aliquot Carminibus," contains a number of emendations, among the more successful of which may be mentioned *μύρατο σιμνήν* for *μύρατο ὄλκων* in the Epitaphium of Bion: the best MSS. giving, for *ἐλφιν, σε πριν* or *γε πριν*. E. Hiller contributes an interesting article on the *ἱλαροτραγῳδία* and some cognate forms of Greek poetry. Among H. A. Koch's emendations on Seneca's dialogues we may notice "*etiamsi molae nos pudebit et pultis*" for "*etiamsi mulos pudebit ei plus*" in *De Tranquillitate Animi* ix. 2. In a paper entitled, "Adversarien über Madvig's Adversarien," Lehrs exposes with much acrimony, but not without justice, the great Danish scholar's shortcomings in dealing with the Greek and Latin poets. Students of history will read with much interest a paper by Droysen on the mistakes made by Polybius in his description of Carthage.

In the *Neue Jahrbücher für Philologie und Pädagogik* (Fleckeisen & Masius), vol. cxii. part 1, G. Gilbert has an article on the constitution of the Attic *naulerariæ*, maintaining that they did not exist before Solon, and endeavouring (after Kirchhoff) to discredit Herodotus' account of the Cylonian conspiracy, which he considers to have been influenced by accounts furnished by the Alcmaeonids and written in their interest. From this point onwards the argument is based on fragments of Aristotle's *πολιτεία*, preserved by Photius. F. Duhn contributes a long and interesting account, based on a minute examination of the fragments of Hyperides, of the trial of Demosthenes on the matter of Harpalus. A favourable review of the first part of Hartel's *Homerische Studien*, by Gustav Meyer, deserves the attention of Homeric students. In the educational part of the journal the most important contribution is an article by Hess, "Ueber das griechische Extemporale in Gymnasialprima," which is interesting as giving an insight, not merely into the details of educational questions now being discussed in Germany, but also as throwing light on the general aspect of the conflict between the grammatical and historical methods of teaching classics in schools.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION (Monday, February 1).

THE fourth meeting of the Musical Association was held on February 1, at the Beethoven Rooms, Harley Street. Mr. Hullah occupied the Chair. After the business meeting, at which a considerable number of new members were elected, Mr. C. E. Stephens read a paper on "The Fallacies of Dr. Day's Theory of Harmony, with a brief outline of the Elements of a New System." The audience was numerous, and included a considerable number of ladies.

Mr. Stephens remarked that no work exists which traces the material of harmony to its source in natural laws in a manner commanding general assent. (This position may be doubted in view of the work of Helmholtz.) Some allusions were made to the history of the subject, and it was remarked that Dr. Day's opinions had at one time exercised great influence, enough of which survives

in some modern books on harmony to make the subject well worth consideration.

Dr. Day's position was, that any note used in a key must have an existence relatively to that key, must be derived from a root in that key, and must belong to one of three series of harmonics arising from tonic, supertonic, and dominant. Chromatic notes said to be in the key are thus derived as well as ordinary scales.

First objection: Non-coincidence of pitch. The notes thus represented differ considerably in pitch from the harmonics assigned them by Dr. Day. The only derivation that is strictly correct in pitch is the major ninth, which is accurately given by the ninth harmonic, but two octaves too high. The derivations of the Italian, French, and German sixths from the harmonic series are all false in pitch; also the derivation of the perfect fourth to the key note from the seventh harmonic of the dominant. (The fourth thus obtained is rather more than a comma flat.)

Second objection: High order of harmonics. To procure even these approximate representations, it was necessary to take harmonics of so high orders that they have no real existence in musical notes. Thus the twenty-fifth harmonic is employed. (This note is four octaves, a fifth, and three commas nearly above the fundamental; a similar derivation of the minor third from the nineteenth harmonic is given in a well-known modern work on Harmony).

Dr. Day's treatment of the minor mode is less developed. He says, "The minor third on the tonic is a purely arbitrary interval;" and proscribes the use of the minor common chord of the third of the key. To refute this position, Mr. Stephens performed examples from well-known music (Handel, Mendelssohn, Goss), in which this chord is used with good effect in emphasised positions. A proscription of transient modulation over dominant or tonic pedal was similarly refuted.

Mr. Stephens then indicated the outlines of his system, which he considers to be new. The only harmonics which he admits are the twelfth and tierce, which determine the consonances of the fifth and third. Some very remarkable combinations were given, which were stated to arise from the new system.

At the conclusion of the above paper, Mr. A. J. Ellis, F.R.S., addressed the association. He pointed out that the view of Mr. Stephens appeared to amount to derivation from octaves, fifths and thirds, and contended for the admission of the harmonic seventh as an additional elementary interval. His remarks were illustrated by the performance of various chords in just intonation on a little-known instrument called Wheatstone's symphonium. The further discussion of this important paper was adjourned till March 1, at 4 P.M.

INSTITUTION OF CIVIL ENGINEERS (Tuesday, February 2).

T. E. HARRISON, Esq., President, in the Chair. Professor Prestwich read a paper "On the Origin of the Chesil Bank, and on the Relation of the existing Beaches to past Geological Changes, independent of the present Coast Action." In tracing the origin of the pebbles in the Chesil Bank, Sir John Coope concluded that they must have been derived from the coast between Lyme Regis and Budleigh Salterton, and that the shingle had been propelled eastwards along the coast by the action of wind-waves. Against this view may be urged the strong objection that the largest pebbles occur at the Portland end of the bank, the size gradually diminishing towards Abbotsbury; that is to say, the largest pebbles have been carried farthest from their parent rocks. Professor Prestwich has recently found that an old raised beach on Portland Bill, standing from twenty-one to forty-seven feet above the present beach, contains all the materials found in the Chesil Bank; and he concludes

that the action of the Race off Portland, combined with the tidal-waves, must have driven the shingle of the old beach on to the south end of the Chesil Bank, whence it was driven northward to Abbotsbury and Burton by the action of the wind-waves, which have their greatest force from the S.S.W. Professor Prestwich believes that the greater part of the shingle of the south coast generally has been derived not directly from the present cliffs, but indirectly from beds of quaternary gravel, and from the wreck of the raised beach. The Fleet, like Weymouth Beach water, appears to have been formed by the growth of the Chesil Bank on the one hand, and of Ringstead and Weymouth Beach on the other, gradually damming in portions of the old coastline.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, February 2).

S. BIRCH, LL.D., President, in the Chair. The following papers were read:—

1. "On Human Sacrifice among the Babylonians," by the Rev. A. H. Sayce, M.A. In this interesting paper the author derived direct evidence of the prevalence of the awful custom of human sacrifice among the ancient Chaldeans from the translation of two Accadian tablets, one of which declared the immolation to have a vicarious efficacy, especially in the case of children who offered as atonements for the sins of their parents. There was also a special name given to the act, it being called "The Sacrifice of Bel, or of righteousness," and a description of the rite forms the subject of the first tablet of the great epic cycle of mythical legends, under the head of the first month and the first sign of the zodiac. The paper concluded with a series of references to the performance of human sacrifice, derived from cuneiform authorities and the recently discovered Carthaginian inscriptions.

2. "On the Date of Christ's Nativity," by Dr. Lauth, of Munich. The learned author agrees with Mr. Bosanquet (*Trans. S. B. A.*, 1872) in assuming 3 B.C. of ordinary era as the date of the nativity; and adduces what he thinks proofs from the Roman Indiction, Egyptian Apis tablets, &c. He considers the crucifixion to have occurred on Friday, April 7; that the darkness was caused by a planet obscuring the sun, which planet has since disappeared. He assumes the three Magi to be Caspar (Thane of Sipara), Belshazzar (Ruler of Assyria), and Melchior (King of the River, Nile). Many hieroglyphic and classic writers are quoted also the circumstance that on the night of Apr. 30—May 1, the Germans have C + M + P marked on their doors; that gardeners do not like to plant out on May 12-14, the three days the cold saints. (Humboldt thinks this connects with the Mescor group passing the solar disc Reference is also made to the Egyptian sacrifice a swine; to the Massacre of the Innocents; the flight of Joseph and Mary (probably for connivance with the Galilean insurrection of Judas against Archelaus), &c.; also that the second census of Quirinius occurred when Jesus was his twelfth year.

ROYAL SOCIETY OF LITERATURE (Wednesday, February 3).

SIR S. DE COLQUHOUN, Q.C., Vice-President, in the Chair. Mr. W. de Gray Birch read a paper on "The Classification of Manuscripts, chiefly relation to the Classified Catalogue of the Brit. Museum," in which he gave interesting and minute details of the contents of that magnificent collection. The great work of forming a complete classified catalogue of the whole of the MSS. in the British Museum is now finished, and has been formally announced by Mr. Bond, the present Keeper, in the last Parliamentary Report. The Catalogue extends to more than one hundred volumes, and reflects great credit on those gentlemen who have so zealously co-operated with Bond in carrying his plan into execution.

ROYAL SOCIETY (Thursday, February 4).

THE following papers were read:—"Remarks on Professor Wyville Thomson's 'Preliminary Notes on the Nature of the Sea-bottom, procured by the soundings of H.M.S. *Challenger*,'" by Dr. Carpenter; "Report on the Cruise of H.M.S. *Challenger*, from July to November, 1874," by Professor Wyville Thomson.

SOCIETY OF ANTIQUARIES (Thursday, February 4).

A. W. FRANKS, Esq., exhibited a collection of rubbings from brasses in Berkshire, which he has presented to the Society. Many of them are extremely fine, and the rubbings were remarkably well taken. Some are very curious. Two, from Rutland Chantry in St. George's Chapel at Windsor, are in memory of William and Dorothy, children of Dr. King, Prebendary of Windsor in the beginning of the seventeenth century, and represent the children lying in their beds, with curtains hanging from the top, which could be drawn so as completely to cover the sleepers. A similar design occurs at Hurst, where a lady named Alice Harrison is represented in a large four-post bedstead. In Winkfield Church is another pictorial brass, showing Thomas Mount, yeoman of the guard, who died in 1630, distributing loaves of bread to the poor. His dress is nearly identical with that worn by the beef-eaters at the Tower before the change made in their uniform a few years ago. Many of the specimens, being from the churches in the neighbourhood of Windsor, are the memorials of persons connected with the Court, and are useful examples of the costume, both lay and clerical, of the fourteenth and later centuries.

LINNEAN SOCIETY (Thursday, February 4).

DR. G. J. ALLMAN, F.R.S., President, in the Chair. A letter was read addressed to Dr. Hooker by Mr. J. Gammie, on the peculiar appendage to the spadix of *Arisaena speciosum* (belonging to the Aroideae). It had been conjectured that the appendage was in some way a contrivance for the cross-fertilisation of the plant, but the author had not been able to detect that it was ever visited by insects. A paper was read by H. N. Moseley, on the Plants and Insects of Kerguelen's Land. It has been stated that the insects of these islands were entirely apterous; but, in addition to several wingless insects, Mr. Moseley had found one winged gnat. One of the insects was found in great quantities on the *Pringlea*, but not on the inflorescence. The next paper was by the Rev. G. Henslow, on the Origin and prevailing Systems of Phyllotaxis. By a very elaborate train of reasoning, the author traced the origin of all other modes of phyllotaxis to modifications of the decussate as the simplest. In the discussion which followed, in which Mr. Hiern, Professor Dyer, Dr. Masters, and Mr. A. W. Bennett took part, a doubt was suggested as to the soundness of Mr. Henslow's conclusions, on the ground that the decussate arrangement of leaves is found only in some of the higher groups of flowering plants, and that the original or primitive mode must rather be looked for among the arrangements met with in some of the lower orders of plants, as the distichous in the Muscineae.

PHILOLOGICAL SOCIETY (Friday, February 5).

REV. RICHARD MORRIS, LL.D., President, in the Chair. A paper on "English Rhythm" was read by Professor J. B. Mayor. He began by controverting Mr. A. J. Ellis's views in regard to the use of classical terms (iambic, trochaic, &c.), and also to the practice of routine scansion, defending this latter as the natural mode of reciting poetry, and also as the necessary basis of scientific investigation. Confining his attention to the heroic metre, Professor Mayor pointed out the different modes of varying the typical line, and discussed the limit

of variation in respect to the use of trisyllabic feet, and the number and position of the accented syllables. The practice of Shakspeare was afterwards illustrated at considerable length by quotations from *Macbeth*, under the following heads:—

A. Variation in number of syllables (I.) by defect, (II.) by excess.

I. Fragmentary (1) or defective lines (2).

- (1) a. in short dialogue.
- b. at the beginning, middle, and end of longer speeches.

- (2) Explained by difference of pronunciation (a), by pause (b), by compensative lengthening of another syllable (c).

II. Superfluous syllables outside the foot (1), within the foot (2).

- (1) a. feminine ending of line (a), of hemistich (b).

- (2) a. *evanescent* by elision (a), slurring (b).
- b. *distinct*, constituting trisyllabic feet (c), Alexandrines, apparent or real (d).

B. Variation of accent, by excess (spondee), defect (pyrrhic), inversion (trochee).

An interesting discussion followed, in which Mr. Furnivall, Mr. Nicol and others took part.

FINE ART.

WE have received *L'Eau-forte en 1875*—a portfolio of many etchings, published by Cadart, with introduction by M. Philippe Burty. M. Burty, who is well known to readers of the ACADEMY, can only be consoled with for having good-naturedly furnished the text to a publication so disappointing as the present one. There are forty examples: all of them original: that is, they include none of the admirable copies made, say by Rajon, from Meissonier or De Hooghe, or by Flameng from Rembrandt. It is a truism to say that the value of originality depends wholly on its quality; yet this requires to be said in presence of such originality as is before us, and in proof of it we need only ask the reader to compare Gaucherel's "original" *Venise* in this collection with his reproduction of one of Ziem's Venetian scenes to be found in the illustrated catalogue of the great Wilson collection, or with his delightful transcript from Mr. Inchbold's river-side drawing in the December *Portfolio*. His copy of Ziem, his copy of Inchbold, has some definite value and charm. His original is flat and colourless; yet it is by no means the worst in the volume. That painters, many of whom are seemingly just beginning to etch, should contribute bad etchings—beneath whose badness hardly a trace of latent or inarticulate artistic quality can be discovered—is matter for dissatisfaction, perhaps, but hardly for surprise. But it is matter of surprise to find that the contributions of good etchers, like Braque-mond and Lalanne, should be of the sort which we see here. Braque-mond sends a dry, hard portrait of Legros; Lalanne has chosen a subject not likely to inspire him, for he needs must busy himself with themes of grace, and here, in this Breton Street (*La Grande Rue, Morlaix*) he can only discover that which is curious, or roughly picturesque. Monzie, an imitator of Meissonier, has a study of an *Amateur de Tableaux*, not wanting in character, nor in the lesser merit of a certain seductive finish; but by the execution of the amateur's right hand the whole work stands condemned. Lalauze contributes a version of a scene among the most famous of Molière's—the moment when Tartuffe, righteously grieved by the day's fashions, appeals to Dorine with—

"Couvrez ce sein que je ne saurais voir."

One finds no fault with accessories and costume, but the persons of the drama—where, indeed, are they? M. Groseilliez, in his *Matinée de Printemps*, has taken a fairly accurate plan of the disposition

of some trees and meadows that lay out before him, but his etching is as void of any true realism as it is void of sentiment. The best thing here is Laguillermie's memorandum of his picture in last season's Salon—a Breton girl winnowing black wheat by the sea. This is graceful in sentiment, and true in drawing and tone. There is something to praise in Lhermitte's *Intérieur de Moulin, à Kersaint, Finistère*; and a better known painter of Breton subjects than Lhermitte—figures of reverie, fisher folk working or watching by the shore of the great western sea—we mean M. Feyen-Perrin—sends something which must be classed among works of serious art. This is *Les Deux Frères*—a man bending over a coffin, in passionate despair—which is good indeed and free from a perilous commonplace—homely and serious instead. But its merit is in sentiment and composition, for as etching it is too full of abrupt and sudden and uncalled-for passages from high light to shade. Legros is generally impressed with some spiritual beauty or exaltation that lurks behind physical ugliness and misery, and his *Mendiants Anglais* may worthily join the company which, in Rembrandt's pitying fashion, he makes defile before us—he the self-chosen chronicler of dark days and lonely lives.

FREDERICK WEDMORE.

An Introduction to Ancient and Modern Architecture, Sculpture, Painting and Music. By N. d'Anvers. (London: Asher & Co.) The value of art training, not only as a branch of technical education, but also as a means of culture, is becoming every day better appreciated. Art schools in connexion with South Kensington are springing up all over England, and not the least of the advantages that the School Board proposes to confer on the rising generation is instruction in drawing. Even the poorest child, therefore, who evinces artistic capacity is pretty sure to be able to obtain some sort of art teaching whereby his capacity may be developed. But with all this progress in the practical knowledge of art, it is astonishing to find how few persons, even of the educated classes, have any real appreciation of artistic excellence, or are capable of enjoying it. In ancient Greece almost every citizen was able to criticise the merits of the noble works of art that adorned his capital, and was educated and elevated to a great extent by them; in mediæval Italy also, in Florence especially, a lively interest was felt by the people in the works of their artists; but in walking through a picture gallery or museum at the present day, one can scarcely fail to notice the indifference with which the greater number of the visitors regard the works of art presented to their notice. It is evident from their weary looks and inane remarks that they fail to derive either pleasure or instruction from the aesthetic treat provided for them. This indifference and lack of appreciation are mainly due to want of knowledge. Directly even a little knowledge is gained, an interest is created, and further teaching by the works themselves becomes possible.

It is just this preliminary knowledge that the elementary History of Art before us aims at supplying. "It is not," it is owned, "within the power of this, or any book, to give an intimate knowledge and keen appreciation of art," but no better beginning can perhaps be made in the study of any one of the fine arts than its history.

And yet art history, which thus forms to a great extent the basis of art culture, is about the only history left untaught in our schools. It is not so in Germany, for the present work is founded upon one that has been long in use in German schools,—only the German setting, so to speak, has been altered, and a special chapter added on "Art in England."

With regard to the merits of the book itself, it may be said that it is comprehensive and accurate. It aims, perhaps, at giving too much knowledge, a mistake often made in element-

any works; but the matter is well arranged, and the facts are told without any attempt to make them fit into preconceived theories. The arrangement, however, by virtue of which the chapter on Indian Architecture is placed before that on Egyptian is not to be commended, for, as dates are very sparingly used, it might lead to the supposition that the Tope of Ceylon, the first illustration in the book, was older than the pyramids of Egypt. The history of each art is continued down to the present day, and examples of its latest development pointed out. Thus, in Architecture, the Albert Memorial is referred to as "the most recent and most ornate effort of revived Gothic," and the New Zealand Chambers in Fenchurch Street, designed by Mr. Norman Shaw, as being "the very latest fashion in architecture." This is decidedly useful, for many students who are well acquainted with the early history of art are entirely ignorant of its position and development at the present day. It is scarcely fair, however, to prejudice young readers by the statement that "the circumstances of the day are not such as to lead to a strong hope that our school [the English school] will make rapid strides either in the direction of landscape or *genre* painting." This is merely the individual opinion of the author, which may or may not be true, but is certainly out of place in an elementary manual.

The addition of a chapter on the History of Music is a most unusual and, we cannot help thinking, incongruous element in a work devoted, with this exception, entirely to the arts of Design. Considering that "the exact position of Music in the scheme of the fine arts has never yet been defined," it seems unnecessary to thrust its history before art scholars.

MARY M. HEATON.

SIXTH WINTER EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY.

(Fifth and Concluding Notice.)

WITHIN the given time and space, it would be idle for criticism to think of exhausting the contents of a gallery of the portraits of all nations, such as forms one part of this exhibition. About a portrait, though it is the simplest kind of picture, there is more to find out than about a picture of any other kind; more, obviously, than about a landscape; more, also, than about a religious or ideal piece. For the parentage and career of real men and women are more palpable and more full of particulars than the parentage and career of imaginations. Each of these splendid or faded ghosts had in life a history of its own, a name, deeds, fortunes, which are matters for positive knowledge and enquiry. Ghosts? In truth, there are men and women of whom what art can preserve among us is but the ghost. These are the really great, whom pre-eminence among their kind, and power for good or evil, have made immortal. They live in fame, which is life indeed; beside it that other life of their painted lineaments is the shadow of a shade. But more there are, who owe it to art's impartiality if they survive at all. They are forgotten; but their painted lineaments remain. What they were and did has become a shadow; what they looked is the only substance. And so, for one picture that is a great man's ghost, a hundred other men seem nothing now, except the ghosts of pictures; their likenesses are the realities, themselves the phantoms.

Neither the easy sort of enquiry about the famous names, nor the more difficult identification of the obscure, can be allowed much place in what is to be said to-day of the portraits in the Exhibition. Both studies might be interesting; but they would never end. I shall simply, as before, look for those larger matters of comparative criticism which seem suggested by the works of the different schools as they elbow or confront each other upon the walls. It was not until the fifteenth century that portrait-painting came to perfection. The early Italian

school, Giotto and his followers, had kept the human countenance at a certain degree of abstraction. In the fifteenth century art grappled with physiognomy and mastered it. The human countenance, as it existed among the impressive and multifarious individualities of Italian republican life, got realised in all shades and shifts of character, and that without loss of nobleness or style. The attendant groups in a Scripture scene by Ghirlandaio are so many assemblages of consummate Florentine portraits. And since then portrait-painting has been well done by all schools that have done anything well at all. Not less consummate than the Florentine work, however unlike, are the portraits poured forth a hundred years ago from certain famous studios in Leicester Square, Cavendish Square, and Pall Mall,—forlorn at the same hour as were our attempts at Scripture and imagination.

It is with the name of Ghirlandaio that the portraits in this gallery begin. No. 188—a full face of a grave, stout citizen in close red bonnet, with a little son at his side looking up in profile, and a careful landscape behind—is assigned to that master, and is rather adventurously called "Portrait of Count Sassetti, patron of the painter, and his son." Florence had no counts in those days, and Francesco Sassetti was a Florentine citizen like any other. He it was who commissioned Ghirlandaio in 1485 to paint the famous series from the life of St. Francis, still existing in the church of Sta. Trinità, and whose noble portrait kneels in that place opposite his wife Nera, "*conjug. dulcis. cum qua suaviter vivit.*" I do not know whether this panel has any pedigree, or has been simply named by the dealers from a certain likeness of the sitter to the kneeling citizen of Sta. Trinità. That likeness is not enough by itself to justify identification. But whoever the sitter is, and whether the portrait is from the hand of Ghirlandaio, or, as I should suppose more probable, from that of his pupil Mainardi, it is a good example of the style; the child's head charming; and the injuries not excessive. Two other Italian portraits, of a striking aspect in spite of injury and repair, are numbered 170 and 186, and respectively given to Beltraccio and Giovanni Bellini. Some collectors would not have scrupled to put the rare name of Antonello de Messina to a head of the character and treatment of 170. The other is, by its background, quite in the manner of Bellini or Basaiti. But if we are to stop at Venetian portraits, let it be at the two noble Tintoretts lent by the Duke of Abercorn (123, 129). One after another, as the grave merchants of the ruling caste came to their turn of office in the State, they would pass before the easel of the master. One wonders how long the fiery hand took in turning out an official portrait of this kind. Not longer, certainly, than Reynolds took to his airiest and slightest play with the countenance of a fashionable sitter. But what a difference between the workmen! How fragile, perishable, uncertain, the graces of the one; how solid, triumphant, enduring, the splendour of the other! Reynolds beside Tintoret is a dewdrop beside a diamond. There is this comfort in the hiding away of Italian pictures in English country-houses, that they generally keep much better there than in the galleries of their home. Both of these portraits of Tintoret are well preserved, No. 129 quite perfectly; and by them we may know what all his portraits would be like but for the layers of coarse restoration which, in Venice, have passed over too many of them. A mighty grasp and sincerity of character; ruggedness with dignity; every crow's foot about the wary eye, every hair of the grizzled beard, laid down, hurled down rather, with a certainty so swift and so unerring that its one fault is to seem sometimes almost mechanical; vigorous relief, colour gorgeous in light, solemn and transparent in shade. For colour, indeed, No. 129 is one of the most surprising things that can be seen. The crimson

robe of stamped velvet has that quality which one but Tintoret ever achieved; to flash so soft at the same time is the privilege of crimsons and purples of his shade with rich red wine and nothing else in the world.

What, then, shall we say of the picture that next but one to this, No. 132? It is the work of a different school, and painted in different days. From the opposite side of the great room Venetian pictures along this wall look all so different and splendid; this Spanish picture looks all so different and silver; but somehow the Spanish picture of a force to dim even the Venetian. A Velazquez than this of the Duke of Abercorn not been seen in any of these exhibitions. I do not know its history. It would seem to be a portrait one described by Sir William Stirling-Maxwell as existing and numbered 308 in the Royal Museum at Madrid. Don Balthazar Carlos, the son of the coloured round-faced boy whom we are accustomed to see caracoling in the manege, is in the three pictures in our own country, stands at full length in a hall opening on a landscape. The little man is booted, gloved, and hatted, wears a dark green suit stiff with gold, and holds in the muzzle with his right hand a short staff, which the butt rests on the ground. Above the hound watches half-asleep beside him with a heavy face laid along the ground, two small grey hounds sit, all eagerness, behind. It is the regard of reality, and that without ostentation or toil. The strokes and spots of colour, which are close to them, look all confusion; but the face and there is the living frame of the boy, sturdy and alive in his suit of green and gold, the gold an incredible subtlety and sobriety in variety; in the expression of the different features an intense truth of character, rendered with more or three weighty and perfectly calculated touches of the brush; and then a wild landscape full of romance, full of silver light and azure and ending in a range of dark sierras that can scarcely distinguish from the clouds above them. The only drawback is the curtain which seems in the way both as to colour and position. The other Velazquez lent by the Queen, a court portrait, it is to the full as potent in my mind less delightful (121).

Another school had engaged in the physiognomy in another, though not less noble way. I mean the German school. The work of Holbein has something in its stern patient in its deliberate profoundness and exactness, corresponds to the Northern character, and contrasts with the more imaginative and capricious methods of the Southern schools. Of Holbein there is here only one rather poor example, Lord Yarborough's portrait of Edward VI. There is an admirable example of an almost unknown Englishman, John Bettes, working under his influence (175). And then we leap a few years, to the days of that rage for portraits in the great families of England which began with the residence of Vandyck among us. These great ancestors and ancestresses are here too numerous to speak of in detail. I will only refer to two of them—the likeness of James Stuart, Duke of Richmond and Lennox, and the *Portrait of an Artist*—as extraordinarily good works of the master, and among the very best portraits in the world. If the painting of dogs in the Velazquez is masterly, and the expressions full of life, still grander is the head of the portrait of James Stuart, seated in a shortening which makes the most of the length and springy straightness of his face, and pressing up his head and long fine muzzle to meet the caress of his master's hand. Of the dog is the nobler animal, for no other spirit in the painter, no brilliancy of his pen can make an agreeable type out of the man. To be chivalrous and brilliant is natural to Vandyck, but it is only at his happiest that he is so solid and careful as in this work, and in the work which I have named. Who the "Artist" is

remains unknown, nor does an engraving which exists after the picture help us. Very possibly he may not be an artist at all; the antique bust on the table is the only appurtenance which proclaims him so; the compasses in his hand would do as well for a geometer, the globe for a navigator or astronomer, the flute for a musician, or what you will. What distinguishes the painting, besides the admirable vivacity and character common to this as to all good Vandycks in the head and hands, is the beautiful and careful painting of these accessories, and their exquisite treatment, together with that of the curtain behind the figure, for the scheme of light and shade in the composition.

The immediate succession of Vandyck in England is doubtfully represented by No. 201; which can hardly be by Lely as it is said to be, and assuredly represents, not Monmouth whom it is said to represent, but Charles the Second. Lely's degenerate successors, Kneller and the Englishmen formed by Kneller, find no place, as indeed they deserve none, in the company of the great masters. That Hanoverian age is barrenness at first. But we soon find an Englishman formed by himself, who deserves as honoured a place as any one. It is only in quite late years that criticism has come to acknowledge how complete a master Hogarth was; how thoroughly, in everything he sat down to, he knew what he wanted, and with what workmanlike simplicity he compassed it, almost always, like a very few masters who had gone before him, at a single painting. In this portrait of Miss Fenton as Polly Peachum (137), as in all Hogarth's portraits, there is no faltering and no shortcoming. The merry rosy face is painted with absolute simplicity and refinement; the little harmony of white and brownish yellow and green in her frills and dress is charming and characteristic; the whole spirit of the age has passed into the picture. Still more interesting is the sketch of the Shrimp Girl (31). (Sir William Miles is the contributor of both). I think of this as a portrait, though by its spirit of fun and character it may rank rather as a study for one of his social grotesques. But what charm, as well as what fun and character! Momentary expression has been so over-cultivated by our later school, that one is predisposed against work of which it is the aim; but even a broad grin is a sight to be grateful for when it is so brilliant and full of life and free from vulgarity as this of the Shrimp Girl; and, above all, when it is accompanied by such a magical light in the eyes, and such an exquisite tone in the shadowed forehead beneath the hat. The thing is a sketch, as I have said, and thin; but enough to rank any painter a master. A third portrait put down to Hogarth, I should say (unless family tradition is quite decisive on the point) was not by him. This is the likeness of the Hon. J. Hamilton, lent by the Duke of Abercorn (212). It is good and has vivacity, but is not in the manner of Hogarth. With the aforesaid reservation, I should put it down confidently to Knapton, a painter of the Hudson school who was better than the rest, and not quite without some of the vivacity of Hogarth and some of the grace of Reynolds: both in composition and method of painting this picture is altogether like Knapton.

And with it we come to the greater name of Reynolds. The same sitter, I believe, is represented in the *Hon. Captain Hamilton*, also lent by the Duke of Abercorn—an early costume portrait which does not count for very much in the history of the master. On the whole, this is not a very good year for Reynolds. There is more than a common proportion of his careless or ruined work. Thus the two pictures lent by the Dowager Countess Cowper, one from the beginning and one from the end of his career, interesting as they are, have an interest that is chiefly melancholy. The early picture, with the portraits of the little Ladies Amabel and Mary de Grey (139), has altogether lost its carnations. These are

the ghosts of girls, and their nimble movement and smiles make their ashen colour look all the more strange: the only part that is well preserved is the leaping poodle that follows them—a marvel of dexterous play with the brush. The pendant of three boys (144), one of them the son of the little Lady Mary in the last, is damaged in another way. It has been cruelly cracked and more cruelly restored, and the pretty actions and brilliant composition are all of which we can now be aware. Another case of decay, though less complete, is the well-known and beloved little lady in the snow with her big hat and muff—the Duke of Buccleuch's *Portrait of Lady Caroline Montague Scott* (43). Here the accessories of snowy landscape and robin-red-breast, the sweet quaintness and heartiness of the child, half troubled at the nipping cold and half amused with herself for minding it, have all the charm one would have gathered from the print; but in the face the half-tints have gone, so that the roses of her cheeks have become exaggerated, almost like harlequin's patches, upon the white. If we were to point to the two Sir Joshuas here that are best preserved, they would be Lord de Clifford's *Portrait of Colonel Cousmaker* beside his great charger (159), and Lord Castletown's *Portrait of Lady Gertrude Fitzpatrick*, better known as *Collina* (73). The first is not an interesting subject, but is redeemed not only by its perfect preservation, but by a singular excellence in the accessories. Reynolds was apt to leave these things to assistants; but I think that no hand but his own could possibly have put such colour and quality into this noble charger's head; still more, into the stem of this birch-tree against which the red-coated soldier leans, and which with its black and tawny and silver stains has the splendour of a serpent. What strikes one about the *Collina*, over and above the happy dignity of composition (a scheme Reynolds has repeated more than once) which places the little maid alone on a knoll against the sky, is the disproportion of the pains spent upon the head and upon the rest of the figure, and the tact by which we are prevented from feeling that disproportion. Nothing can be more exquisite in finish than the shy countenance and curly crown; it is one of the most highly wrought things in all Sir Joshua's work; nothing can be much emptier or hastier than the dress, the arms and hands; and yet, by some subtle artifice of keeping, one does not feel this, one only sees it on examination. But it is impossible to discuss all the Reynoldses in detail: especially when it is Reynolds's great contemporary Gainsborough, this year, who is better represented than himself.

The Exhibition contains at least three unsurpassed portrait-pieces of Gainsborough. First, *The Sisters*, bought for what seemed a fabulous sum last year at Christie's, and now the property of Mr. J. Graham. The surface of this brilliant work has no doubt gone a little browner than it was meant to be; otherwise it is intact; and the picture has all the charm of the famous Linley sisters at the Dulwich gallery—all the radiant life and sparkling tenderness and high breeding of those women who smile out beneath their tall head-dresses and from amid their dainty muslins, as they caress each other or walk alone in front of a background boldly smeared in to represent the family park and shrubberies. Next, the equally uninjured portrait of Mr. Lowndes Stone, an auditor of the Court of Exchequer, at the age of eighty-three (40). This was painted just before Gainsborough left Bath, and is in a key of colour unusual with him: the sitter wears a coat of a warm brown, and there is a warm red curtain behind him. It is touching to note how Gainsborough's vigorous manly powers have grasped to the life the weakness of old age and its resistance to weakness. The lights in the eyes are bright, but small and beady: the mouth is toothless and shrunk, but with the lips set firm; the hands doubled with a set firmness over the cane-head; weakness in the posture of the knees, but no yielding; an

upright seat, a keen outlook; wig well kept, and cuffs and collar of the fairest white. The little spaniel beside his old master's side is a miracle of life and dexterity. By a curious contrast of age and youth, the other best Gainsborough here is a portrait of his own two children, Peggy and Mary—the lovely girls that grew up to give not a little uneasiness to their father. He painted them many times over; surely never more brilliantly than here. I believe the two heads have been separated and brought together again as we now have them; together at any rate they belong. One sister has not been sitting nicely; the other puts out her arm and catches her by the hair above the forehead, with a "Come, lift your head up;" and this gesture is expressed with a vivacity, a delicacy, that nothing can exceed. The arm is only sketched, the background is a mere play of the brush for the sake of pleasant colour; but such a play as a Venetian might envy; for instance, if you want to be happy over the very poetry of colour, look at that lovely passage where the pink and purple of one girl's hairband and the blue of the background come together. In the midst of one's delight, one feels half provoked with the genius that draws results so precious from means so uncertain, so unsound; one half resents the power of these gifted smearers to beat a ten times better workman, Hogarth, and to rival the greatest schools of old. The painting is an example of those "curious strokes and hatches" which Reynolds criticised in Gainsborough; the brush has gone straight backwards and forwards as in the drawings of some masters: but the result is a flesh painting of astonishing purity and tenderness; these cheeks and lips are all alive with the rosy blood, these temples and lean young throats and shoulders all tenderly shaded with the blue: it may be provoking, but it is beautiful and a marvel. Other Gainsboroughs only a little less admirable are the portraits of the Duchess of Montagu (156), and of Tickell (231). But it is time to close; taking leave of our great native school of portrait with a look at the Romneys, of which there are several. No. 29 is an interesting portrait, both by the quaintness of the fashion and the beauty of the sitter—Mrs. Wells, the actress (29); but it is not free from that heaviness which was Romney's besetting fault in his highly finished work. Of work less highly finished, there are two exceedingly happy examples: Nos. 206 and 213 in the fourth gallery. Lord Carlingford's picture (No. 26) I do not think genuine.

SIDNEY COLVIN.

MESSRS. AGNEW'S WATER-COLOURS.

AN "Exhibition of Selected High-class Water-colour Drawings" (as the catalogue has it) will be held for a few weeks at Messrs. Agnew and Sons' premises, 5 Waterloo Place—Monday last having been the opening day. Messrs. Agnew do not, as a rule, lay themselves out for the more intellectual water-colours, or those of the most advanced artistic style, produced by living painters; but their gallery contains some very fine works of past date. The noble large-sized Turner, *View near Fonthill Abbey*, exquisite in atmosphere, and sumptuous in its sunny orange-brown tone, is worthily companioned by two truly great examples of Cox, *Gathering Blackberries*, and *A Lamb bleating over a Dying Ewe*. These large works (smaller, however, than another but far inferior Cox, *The Junction of the Llugwy and the Conway*) show the master at his very highest; intense in sentiment and perception, impetuous and arbitrary in handling, commanding in colour, and full throughout of that vital force which defies or baffles analysis. There is also an important De Wint, *View of Lincoln*, and some clever pen-and-ink sketches by Landseer. Works by living artists that have been seen before, and bear being inspected again, are—*The Tramps* by Pinwell, *The Fruit-stall* by Birket Foster, and *John the Baptist before Herod* by Houghton.

The following are new to us:—*Waning Light*,

J. Knight, a fine work of tone, with something not unlike Millet in feeling; *On the Eve*, J. W. North; *The King of Beasts*, *A Dancing Bear*, and *A Cairo Donkey-boy*, Heywood Hardy—all able works, and the last noticeable for exact finish; *A Street in Rome* (not *Naples*, as in the catalogue), N. Cipriani, with a barber operating *al fresco* hard by the Temple of Vesta, very cleverly done, but less tastefully than cleverly; *Apollo*, Briton Rivière, a water-colour of the same composition which had been already exhibited in oil-colour, not very satisfactory in point of execution; *The Dead Sea*, H. A. Harper, large and striking; *The Two Ducks*, F. W. Burton, a little girl carrying a drake, her face very arch and living in expression (perhaps this has been exhibited before); *The Music Lesson*, Simonetti, a skilful specimen of the class of work founded on Fortuny's style; *Wagner's Walls and Telford Meadows*, two river-scenes treated pleasantly and efficiently, if also rather coldly, by William H. Millais, the brother of the Royal Academician. The total number of works is 148. W. M. ROSSETTI.

ART SALES.

A SALE took place on the 20th of last month, at Grantham, of the collection of Mr. Hawkins, for many years a zealous collector of British pottery and porcelain. Almost every manufacture was represented by choice specimens, those of Derby especially being of remarkable beauty. Some of the prices obtained were as follows:—A Nottingham bear beer jug, 3*l.*, and another with a bear holding a monkey, 2*l.* 16*s.*; a ball, used as a rattle, of the same manufacture, dated 1769, 3*l.* 15*s.*, and a puzzle jug, also dated, 2*l.* 18*s.* Wedgwood cream ware coffee pot, with transfer garden party, 4*l.* 5*s.* Some of the Staffordshire figures sold—*Atlas*, 2*l.*; *Diana*, 1*l.* 16*s.*; *The Cobbler and his Wife*, 3*l.*; busts of Wesley and Whitfield, signed by Enoch Wood, 4*l.* 5*s.* and 6 guineas; *Shakspeare*, 3*l.* 10*s.*; an early three-handled posset pot, date and inscription, 5*l.* 5*s.* Chelsea jugs with exotic birds, 9½ guineas and 10 guineas; group, *Summer and Winter*, 15 guineas; *Neptune*, 13 guineas; pair of pastoral figures, 35 guineas; *Justice*, a fine figure, 13½ guineas; *Britannia*, 15 guineas; *Fame*, 10 guineas; an oviform vase, gold and white stripes, 50 guineas. Chelsea-Derby, a two-handled chocolate cup, 8 guineas; cup, with anchor under the crown, 6 guineas. Crown Derby, two-handled cup, fluted blue and gold, 8½ guineas; the "Hutchinson vase," with peacock and exotic birds, 9½ guineas; vase, with painting of Holy Family by Askew, 12½ guineas; a spill vase, painted by Haslem, 16 guineas; group of Four Quarters of the World, 18½ guineas; Garrick as Richard III., 5½ guineas. Of the biscuit groups for which Derby was so renowned: *Four Seasons*, 10*l.*; *Bacchante adoring Pan*, 12½ guineas, and *Two Virgins awaking Cupid*, 8½ guineas, both modelled by Spangler; *Fire*, 5½ guineas; *Music and Poetry*, a pair 13½ guineas; a fine figure of Wilkes, 7½ guineas; *Mrs. Macaulay*, the companion, 7½ guineas; *Infant Hercules*, 8½ guineas. Cocker's little biscuit figures sold from 10*s.* to 30*s.*; Worcester jugs from 10 to 15 guineas; teapot, blue scale, and square mark, 18 guineas; sugar basin of the same set, 10½ guineas; mugs, 8 to 10½ guineas; cups and saucers, Japanese pattern, 6½ guineas; pair of vases, exotic birds in medallions on blue ground, Dr. Walle's period, 90 guineas; and one, Flight and Barr, *The Death of Dido*, 27½ guineas. A Plymouth coffee pot, 12½ guineas, and figure of a musician, 12 guineas; pair of Pinxtion jardinières, 6½ guineas; Nantgarw pen-tray, 7*l.* 16*s.*; and a plate, painted with flowers, 6½ guineas. The sale produced 2,974*l.*

On the 3rd inst. Messrs. Christie, Manson and Woods had a sale of English porcelain. A fine old Worcester plate, with exotic birds and butterflies, with deep blue and turquoise grounds, sold

for 24½ guineas; fluted bowl, 17 guineas; two large Worcester coffee cups and saucers, 13*l.* and 17*l.* Of a Worcester tea service, scale pattern ground, the teacups and saucers sold from 4 guineas to 8*l.* 5*s.* the pair, the teapot 8*l.*, and sugar basin 4 guineas. Pair of Chelsea figures, Shakspeare and Milton, 12*l.*; and a Crown Derby dinner service, 50*l.*

THE most important sale of English china of the season, advertised by Messrs. Christie for March 15, will be that of the collection of Mr. H. Bohn, one of the finest and most comprehensive in the kingdom. Mr. Bohn has for many years been first in the field among collectors, and his specimens have the great characteristic of genuineness, a recommendation of the highest value in these days, when Chelsea bosquets, bee jugs, and King of Prussia transfer are so extensively manufactured, and Chelsea anchors affixed, serving thereby to deceive the unwary and mislead the inexperienced.

NOTES AND NEWS.

WE regret to hear that the eminent artist M. Corot is lying ill in Paris.

MRS. NOSEDA has just published an important line engraving by J. Outrim, whose reputation as an engraver is sufficiently known. It is from Mr. Watts's portrait of Sir Antonio Panizzi, than which no work of the great contemporary portrait-painter has been more strongly or justly admired. The portrait is undoubtedly among the more remarkable of Mr. Watts's works, nor has the engraver failed in his task of translation.

MR. FREDERICK BRUCKMANN will shortly publish an engraving of *La Madonna di Tempi*, after Raphael's famous picture in the Royal Pinakothek at Munich, by J. L. Raab, Professor of the Royal Academy at Munich.

THE same publisher is preparing a series of photographs of the Arctic regions, after sketches made by Lieutenant Payer, of the late Austrian expedition, known as the Payer-Weyprecht Arctic Expedition.

The magnificent painting by Meindert Hobbema which formed one of the *chefs d'œuvre* of the collection of the Marquis d'Abzac was not sold, it is affirmed, with that nobleman's other paintings.

THE exhibition organised at Bordeaux by the Société des Amis des Arts will open on March 1.

In the *République Française* for January 22, there appeared an interesting account, to which we ought to have done justice more immediately, of the operations of the Society for Japanese Studies (*Société des études japonaises*), which was formed in Paris at the close of the International Congress of Orientalists in 1873. The initiative of the movement is ascribed to M. Léon de Rosny. Beside two *Annuaire*s, the Society has just produced a *Compte Rendu* of its transactions in a handsome illustrated volume issued gratis to subscribers, and on sale to the number of fifty copies (at what price we are not told), by the house of Maisonneuve. The writer of the notice gives an analysis of the contents of this volume; of which the principal are—a paper by M. Léon de Rosny on the Oldest Monuments of Japanese Civilisation; another by M. de Zelinski on the Names of Colours in Japanese; a translation by M. Fr. Sarrazin of a treatise written by a Japanese, Fulu-Yen, on the coinage of his country; an important memoir by M. Longpérier on the dates and relative antiquity of the most archaic order of Japanese bronzes; a study of the primitive, pre-Buddhistic religion of Japan, by M. Emile Burnouf; and finally a few words by a French official in Japan, M. du Bousquet, in justification of the recent revolution in the State Church of the country. The writer adds that the Society is about to publish a second volume of *Comptes Rendus*, as well as the translation of a (non-official) native history of the

country. He testifies to the interest taken in the work of the Society by some of the young Japanese students and envoys in Europe. The Society contains members of different countries, and is open "à tous les japonisants qui ont la passion sincère du japonisme." The writer suggests that its meetings would be improved by greater regularity as to place and time, and by a less exclusive attention than is sometimes given at them to purely philological questions. He concludes with some very just remarks on the necessity, at this juncture of all others, of bringing all appliances of criticism and investigation at once to bear on the mythology, the traditions, the arts of that unique civilization which seems in the act of dissolving and changing its character at contact with European influences.

A LARGE and important painting by Meindert Hobbema, representing a Dutch town, is now being exhibited in the art-galleries of the Herrn Miethke, at Vienna. It belongs to the painter's best period, and is ranked by connoisseurs with the well-known "Avenue" in the National Gallery. It is rumoured that this picture comes from a private collection in England, and that it will be secured for one of the public galleries of Germany, few of which are rich in works by this master.

ANOTHER fine art exhibition for the benefit of the natives of Alsace and Lorraine who have emigrated to Algeria, will be held at Nancy in the summer of this year. One of its principal features will be a collection of American antiquities, organised more especially for the congress of American *savants* that will meet at Nancy during the period of the exhibition.

ANOTHER election will shortly take place at the Académie des Beaux-Arts, to fill the place of M. Pelletier, lately deceased.

THE *Gazette des Beaux-Arts* opens this month with a long article by Léonce Mesnard, on Luca Signorelli and his frescoes in the chapel of San Brizio at Orvieto. It does not add much to the knowledge that Messrs. Crowe and Cavalcaselle have already collected concerning this painter, but students will be interested in a large-sized etching of the two grand angels in the "Paradise," a fresco in the cathedral of Orvieto, of which there is an outline illustration in the *History of Painting in Italy*. (2.) A biographical and critical account of Jean Louis Hamon, who died in May of last year. Hamon was educated as an artist under Delaroche and Gleyre, but his classical proclivities are unmistakable in the numerous illustrations given from his works. His *Théâtre de Guignol* is conceived quite in an ancient vein of satire. (3.) "Un Amateur Parisien du XVI^e siècle" reveals a certain Nicolas Honel, an apothecary of Paris, who in 1570 wrote a series of sonnets adorned with twenty-nine drawings in *bistre*, in celebration of the virtues of Catherine de' Medici, then Queen Mother of France. The book is dedicated to this "très-vertueuse, très-illustre et très-excellente Princesse," and, strange to say, has been preserved to the present day. It is now in the cabinet of prints of the Bibliothèque Nationale. (4.) "The Symbolism of Fire" as represented in the Homeric mythology by Hephaistos, and in the mythology of Hesiod by Prometheus, is traced in its various expressions in art by Louis Ménard. The Creation of Man by Prometheus is a subject often represented on sarcophagi, and the whole symbolism of fire, especially in the form of the fable of Prometheus, taught, according to M. Ménard, the immortality of the soul, and prepared men's minds for the Christian doctrines of the Fall and the Redemption. The other articles of the number are—a continuation of "Murillo and his Pupils," by Paul Lefort, illustrated by an etching by Walther from the *Divine Shepherd* of Madrid, and a woodcut of the mutilated St. Anthony of Padua; a notice of the Exposition de Lille by Alfred Darcel; and of the Musée de Lyon, by

Eugène Véron; and a short history of the French sculptor Clochon, whose real name appears to have been Claude Michel, by René Ménard.

THE *Zeitschrift für bildende Kunst* has certainly in one respect an advantage over its French contemporary. If learning bears any proportion to ponderosity, then it must be admitted that the German *Zeitschrift* is far more learned than the French *Gazette*; but it is possible to be heavy without being learned, and this we are afraid is what the *Zeitschrift* occasionally accomplishes. In the current number we find (1) a continuation of Iwan Lermolieff's long critique on the Borghese Gallery, translated by Dr. J. Schwarze from Lermolieff's *Galleries of Rome*; (2) the conclusion of Krell's article on "Stuttgart's recent Activity in Building;" (3) a descriptive catalogue of the architectural drawings in the Uffizi collection (*Baugeschichtliche Mittheilungen aus der Handschriftensammlung der Uffizien*), by Rudolf Redtenbacher; and (4) The Technic of Italian Miniature painting. This last article is interesting, for it makes known a manuscript in the National Library at Naples which gives a clear description of the whole process used in miniature painting and illuminating. The author of the manuscript is not known, but its style and the characters in which it is written appear to place it in the thirteenth century. Two or three extracts are translated. It would be interesting to compare this manuscript, if genuine, with those of Hieracius and Theophilus, and to see if it had been in any way derived from them.

THE recent publication, by Professor J. Overbeck of Leipzig, of a third edition of his *History of Pompeian Art* has supplied the archaeological student with a mass of information and a number of illustrations of the results of the latest excavations which are not to be found in any other work. The volume is enriched by a large plan of the town, of which it is believed that two-thirds have now been brought to light, and has twenty-six coloured illustrations and 315 woodcuts, while the text gives a *résumé* of all the earlier monographs and observations of Professor Overbeck on the past and present aspect of the town, which owed their origin to repeated personal inspection and a prolonged study of the subject.

ACCORDING to the *Allgemeine Zeitung*, Piloty's colossal picture of *Thumelda in the Triumphal Procession of Germanicus* has been hung in the new Pinakothek at Munich, where it will remain permanently. The enormous weight of the frame added to the large size of the canvas threw great difficulties in the way of its transportation from Vienna, where it had formed one of the chief attractions of the German Gallery at the Vienna Exhibition, and it was found necessary to use special machinery for lifting it to the place which it now occupies on the walls of the Pinakothek. Its present position is considered to be specially well-adapted to show off its crowded and varied details under the best possible combinations of light and elevation.

THE STAGE.

"AWAKING."

Marcel, the little drama from the Théâtre Français, which Mr. Campbell Clark has adapted to the English stage, under the title of *Awaking*, and which they now play nightly at the Royalty Theatre before the after-dinner public gathers to see Mme. Dolaro in *La Périchole*, is a piece of serious, nay, almost of lugubrious interest, from end to end. All the dialogue is occupied with the telling of its pathetic story; there are no halts by the way: none of those abrupt pauses or transitions almost inevitable in English pieces—pauses and transitions which where, as in some fine pieces, they prevent the tension from being too great, are welcome like drops of rain in a thunder storm, but which much oftener, in the ordinary work of the day, effect no purpose but that of spoiling the

interest just beginning to be feebly aroused. *Marcel*—or *Awaking*—has none of these. The little piece has the concentration of a cabinet picture: no straggling composition or purposeless work is here.

The action passes during the first half hour of Victor Tremaine's return to his home. Some six years ago, handling a gun recklessly, after too excellent a lunch, he had shot his child, and had lost his reason through remorse and grief at his deed. The six years he has spent in a lunatic asylum; and now a second child, born at the time of the accident, has grown to be like the first and is called by his name. Reason is gradually returning to Tremaine, but he has not seen his wife or his son, and the play concerns itself with the scheme of doctor and wife to bring him home, and at first, when he finds himself there, to persuade him the cause of his remorse is but a creation of his fancy, and so to cure him altogether. He has had a fever, and many days' delirium—they will tell him anything but the truth at first, and the child before him he is to accept as the child he fancied he had killed. He wakes on a sofa to find himself at home; the doctor bends over him with a cheery word—he has had a narrow escape, he says—and the wife watches for what he will say. The puzzle, the complication, is better imagined than described. Now he is soothed: now he breaks out again. Now, left to himself, he puzzles over his position; recognises with half incredulous delight the child's toys on the mantelshelf, and then is encountered by the child himself, and begins to believe that the deception is truth. Of course there is the obvious difficulty of dates, and the lapse of years, and very soon he chances on the newspaper, and reads not of the Emperor and the Great Exhibition, but of the ex-Emperor and his exile at Chislehurst. He is wild again with dread, when his wife returns to him, and they bring the child to him to say who he is, and the whole truth dawns on the father at last, and he accepts it with the sanity they had been anxiously waiting for; and so the curtain falls on some gentle words of the wife, which point hardly to happiness, but to consolation.

A difficult piece to act—an ambitious piece to attempt—a piece most perilous to put before an everyday English audience, which scarcely recognises delicate art even when it has the opportunity. Many strictures have been passed on the way in which the little drama is played at the Royalty, especially in the minor parts, which, in tracing the story's outline, I have not had need to mention. But the performance on the whole—and I speak of the chief parts—is much to be praised, and to make comparisons between these actors and the company of the best theatre in all the world is not much to the point. The manager of the Théâtre Français, desiring to produce such a piece, can put his hand on any one he likes out of twenty or thirty trained artists, all of whom are fortified not only by the traditions of the theatre—by the superintendence at rehearsals of such a teacher as Regnier (the best teacher in the world, now that Samson is gone)—but by early and regular study of everything that can make an actor accomplished, and by constant association with a little society wholly artistic and cultivated. When the actors now playing at the Royalty Theatre can have advantages like these, it will be reasonable to demand in their performance the experience, the finish, the pregnant art, which the Rue Richelieu can naturally produce.

Not that I in the least omit to recognise how much they fail to do in the little theatre in Dean Street. The performance is tentative, slight—far indeed from complete. But it is undertaken, as far as one can see, with carefulness, intelligence, and feeling; and an experiment so made, deserves at least to be encouraged and commended. Throughout, the acting is quite free from exaggeration: the piece is under-acted, not over-acted. And this, of itself, if it be a fault, is one that is rare on the English stage. There is a ten-

dency to pass on too quickly; to rely too little on facial play and gesture; too much on rapid movement of the piece itself. Time and rhythm are as important in acting as in music, but of this too few people have any adequate appreciation. Gesture and word too often go together—it was a maxim of Samson's that the gesture must precede the word. When people are not sure of themselves, they are given to hurry, as if hurry could hide a mistake. But in a piece like this, every sentence must have its weight—nay, every word. There is always time for acting well and slowly anything that is worth acting at all. If you tell a story to another person on the stage, it should not be told like a story read out of a book. For a narration on the stage is supposed to be made for the first time—the very thought has to precede the word; the man has to *form* his story, not merely to *tell* it. A diner-out, if he is a good story-teller, is sure to know his story before, yet he plants his points leisurely, and is not in a mortal hurry to finish. Why should a narrative told upon the stage go off like a pistol-shot?

There should be more of detail in the performance at the Royalty—many looks that might be significant are missing; many gestures that might tell much, are unused. The effect would be immeasurably improved if the action passed in a room not luxuriously furnished, but more thoroughly furnished than this one. This room presents no evidence of civilised life, its refinements and occupations. It is not a room to live in. It is like a strange bare room at an inn, with no associations either pleasant or painful. It is decorated with curtains—Japanese curtains apparently—stretched flat over the wall, but of such a large, horrible and dazzling pattern that they suggest only the wall-paper of a fifth-rate lodging house in Islington or the Waterloo Road. No worse, no more dazzling background for faces and figures of men and women to move before, has it happened to us to see for a very long while at a theatre. And all this question of the appointments of a room—the absence of what makes a room look home-like—is by no means a little thing.

Mr. Lin Rayne is a thoughtful actor. His portrait of Sir Benjamin Backbite was almost the best thing in the Prince of Wales's performance of *The School for Scandal*. Here he has more difficult and varied work, and proves himself worthy to undertake it. I will not follow his performance in full. It is rather wanting in inventive detail, but is well conceived; and is never revolting (as it easily might be) by its realism. Mr. Rayne has many moments of natural and strong emotion: his cry, when the half-mad father sees on the mantelpiece the toys which remind him of his child's presence, is perhaps the truest and best found thing in his part. Mr. Stephens plays the doctor with his habitual *bonhomie*; and if he has not the vital interest in the success of his scheme that the wife should have, and the brother, he does but show the difference between his position and theirs. Still, a scheme of his planning should cost him greater anxiety than any which he shows. Miss Bessie Hollingshead—who appears as the wife—comes to the theatre from a few light performances elsewhere, and plays a part which though brief, is, by the intensity and strain of its emotion, worthy of the most accomplished and most experienced of artists. She plays it with no subtlety, yet with a simplicity so rare upon the stage, that the subtlety hardly seems to be wanting. Force is undoubtedly wanting: at the beginning of Miss Hollingshead's performance there is none of the evidence of strain which the wife inevitably must have shown. There is momentary anxiety, together with hopefulness—as there well may be—but there is no record of the Past this wife has gone through—the years in which she has suffered alone. She says her "Heaven help me!" at a critical point in the piece, with not enough of intensity. But on the other hand, her words of consolation to the husband—words on which

the curtain falls—are spoken with much quiet tenderness, and, whatever is lacking in experience, the good taste and refinement of her representation are so marked as to be beyond dispute. Miss E. Verner and Mr. Norton appear in small parts, which do not require detailed notice.

FREDERICK WEDMORE.

She Swoops to Conquer is to succeed *The Lady of Lyons* at the Gaiety; and at the Holborn Amphitheatre the curious experiment of reviving the *Maid's Tragedy* is to be made.

No new piece has been produced this week, but at the Princess's Theatre they have revived a melodrama of Mr. Henry J. Byron's, brought out first at the Queen's Theatre in 1808. This is the *Lancashire Lass*—a piece composed when the author's works were far less abundant than now; and this fact it is possible may be discovered on a survey of the piece, which has some faults, if also some merits, not now so commonly found in the efforts of its writer. The dramatic situation with which the prologue ends is conceived happily, and with real power. It is worthy, indeed, to be followed by a drama of a higher order of merit. The *Lancashire Lass* has most of the elements of general popularity: characters observed, perhaps, not too closely, but striking to the eye; a strong story; dialogue that may be followed with interest; and some comic incident, to boot. For a piece of the kind, it is well acted. Mr. Emery, Mr. Terriss, Mr. Belmore, Miss Lydia Foote, and Mrs. Alfred Mellon play the principal characters. Mrs. Mellon's performance is never lacking in vigour, never in individuality, though sometimes in variety. Miss Lydia Foote, as the ill-faring heroine, displays much stage experience and excellent intentions in acting. It may hardly be said, however, that she causes us to forget the loss of the part's original exponent—an actress by no means stronger than herself, but endowed with a simplicity of pathos all her own—Miss Nellie Moore. Mr. Terriss is a young actor of pleasing appearance. In his art there is room for improvement, and probably he will continue to improve. Mr. Howard, who also plays in the piece, has a part which is not a gracious one. Mr. Belmore's performance of the eccentric or imbecile "Spotty" calls forth the needful laughter, and Mr. Emery as "the party by the name of Johnson," gives us one of his vigorous sketches, though not one of his best. He has a drunken scene—the almost inevitable drunken-scene of English plays—and this it would be well to make less of, for Mr. Emery's art will stand on its own merits, and he should allow it to do so. Mr. Lloyds is one of our foremost scene painters, and here his work is of the realistic kind.

A MORNING performance of *As You Like It* was given at the Gaiety last Saturday. Mr. Kendal was Orlando; Mrs. Kendal, Rosalind; Mr. Vezin, Jacques; Mr. Taylor, Touchstone; and Miss Douglas, Celia. The performance of Mrs. Kendal, which was that most worthy of attention, was not new to a London public, if the Crystal Palace, where she had given it, is to be counted as London. Mr. Maclean was really a good Adam, and Miss West appeared as Audrey.

THE pantomime season is coming to an end. It has been unusually successful. The *Babes in the Wood* is in a very few days to be withdrawn from Covent Garden; and though *Aladdin*—with the Vokes's humorous performance—is not so soon to be withdrawn from Drury Lane, the programme of that theatre is to be strengthened by a revival of *Rebecca*—the Wizard of the North and Mr. Andrew Halliday.

Uncle Tom's Cabin was to be reproduced last Thursday at the Adelphi Theatre, where it must now stand wholly on such merits as it has as a story or play. Time was when sentiment upon the subject counted for much in its success.

AT Saturday's morning performance for the benefit of the Cospatrick fund, at the Princess's Theatre, Mr. Ryder's Master Walter—in *The Hunchback*—came out strongly as a piece of elocution and sound acting, in contrast to many of the other parts. Miss Alleyne has studied Julia; but can hardly yet act it.

THE Alexandra Theatre was last night to bring out *The Lady of Lyons*, with Miss Clayton, a pupil of Mr. Henry Marston's, it is said, as Pauline, and with Mr. Walter Bentley, recently of the Court Theatre, as Claude Melnotte. Mr. Bentley is a nephew of Miss Emily Faithfull and son of an Edinburgh divine.

MISS LITTON has taken the St. James's Theatre for the kind of entertainment which has been given by her at the Court; and she, and such members of her company as she may take with her, will move to the St. James's about Easter.

THE Edinburgh Theatre Royal was burnt to the ground last Saturday. It was a fine house, built only ten years ago on a site which had previously witnessed two destructive fires.

THE revival of *Les Filles de Marbre* at the Théâtre Lyrique-Dramatique has given Parisians an opportunity of seeing an old-fashioned melodrama, but one that is not now excessively well played. It may be doubted, however, whether it was really better acted many years since than now, for with regard to melodramas the Parisians have become more difficult to please. Of old time there were two or three good actors, but no ensemble in melodrama. Nothing like the performance of *Deux Orphelines* could then have been seen in a Paris theatre. Castellano, the manager of the Lyrique-Dramatique, has before now acted well, but there is now visible in his play some evidence of want of practice or else of time not having brought with it maturity. Mlle. Dewintre, who passed into the Théâtre Français and quickly out of it again, has been engaged to play Marco, a leading character in *Les Filles de Marbre*, but in her hands the character is but colourless and poor. One part only is well played in the piece, and that is the character of Marthe, by Mlle. Andrée Kelly, who appeared for a short time, as playgoers may remember, in the French plays at the Princess's Theatre last season.

THE Théâtre des Arts has produced a five-act drama called *Manette* by M. Alexis Bouvier, who boasts himself as belonging to the realistic school. His novels have some sale, if but little admiration; but long life will probably be denied to his dramatic work, which has in it a certain element of brutality—a certain carefully-kept crudity, so to say, which is distasteful even to a public not conspicuously sensitive. Mlle. Lacrosonnière and Paul Clèves are included in the cast.

M. BLUX's drama, *Rose Michel*, which, with the acting of Mlle. Fargueil, is having so much success at the Ambigu, is now being translated into English, Italian, Spanish, German, Dutch, Greek, and Russian.

AT the Salle Taitbout they have produced a drama from the *Corinne* of Mme. de Staël. The work is dramatised by M. A. Laya.

A NEW light sort of *étude* by Arsène Houssaye, and a new preface to the book itself by M. Alexandre Dumas, have made the *Manon Lescaut* of l'Abbé Prévost a good deal talked of lately. There is therefore an immediate interest—perhaps not one of long duration—in the revival of Théodore Barrière's play at the Vaudeville. It was first produced four and twenty years ago, and though acted then by Rose Chéri, by Bressant, Dupuis, and Geoffroy, it was successful not so much with the ordinary public as with a chosen band of amateurs. It would seem now, after the *Dame aux Camélias*, to have less reason than ever to exist and be played. Jules Janin sang its praises eloquently enough in 1851; but Sarcey

and the powers that be, in the present year, are less favourably inclined.

BJÖRNSTJERNE BJÖRNSEN's two new dramas, which were to have been brought out at Copenhagen at Christmas, but which, for some mysterious reason, never made their appearance, have just been brought out elsewhere. *Et Handelshus* ("A House of Business") was represented in the New Theatre at Stockholm on January 19 with considerable success, although the last act is described as hurried and ill-conceived. *En Fallit* ("A Bankruptcy") has been brought out with great success in Bergen.

MUSIC.

POPULAR CONCERTS.—ST. JAMES'S HALL.

It is unfortunate, though unavoidable, that the Saturday Popular Concerts at St. James's Hall should take place at the same hour as the Crystal Palace Concerts; because sometimes the attractions at both places are so great as to render the choice a matter of some difficulty. Such was the case on Saturday last: at Sydenham Herr Joachim was announced to make his first appearance this season, while at St. James's Hall Hans von Bülow was for the present to take his farewell. Knowing that on Monday a second opportunity of hearing the great violinist would be afforded, I decided in favour of St. James's Hall, and was rewarded by an exceedingly fine and interesting concert. The opening piece was Beethoven's great quartet in C (No. 9), the third of the set dedicated to Count Rasoumofsky, and usually known by his name as the "Rasoumofsky quartets." It was excellently led by M. Sainton, who was in his best vein, and was admirably supported by Messrs. L. Ries, Zerbini, and Piatti. The wonderful *pizzicato* of the last-named gentleman in the slow movement was alone worth the journey to St. James's Hall to hear. After Miss Ellen Horne had sung Dussek's pretty though old-fashioned song, "Name the glad day," Dr. Bülow performed as his solo Schumann's "Faschingschwank aus Wien," which was on this occasion brought forward for the first time at these concerts. As its name implies, this work was written on the occasion of the Carnival in Vienna, and was, in fact, for the most part composed while that festival was in progress. The reminiscences of the Carnival seem, however, to be chiefly confined to the first movement with its varied dance-like rhythms; it is difficult to see any connexion between the title and the dreamy Romance or the passionate Intermezzo which form respectively the second and fourth portions of the work. The finale is a brilliant movement in sonata form, while the "Scherzino" (No. 3) is as light and airy as one of Mendelssohn's fairy pictures in the *Midsummer Night's Dream*. Excepting in the Romance and Intermezzo there is scarcely to be found in the work a trace of the melancholy which runs as an undercurrent through nearly all of Schumann's compositions. Dr. Bülow's performance, though perhaps open to criticism in some points (especially in his very forcible reading of the "Scherzino"), was, on the whole, magnificent. His playing of the last two movements, more particularly, was most masterly. Another "first performance" followed in Grieg's very original sonata in F for piano and violin, a work which, though often to be seen in continental programmes, had not previously been brought to a hearing in London. Though containing many points of interest, and full of its composer's individuality, it is not, as a whole, equal either to his later sonata in G for the same instruments (recently played at these concerts, if I am not mistaken, by Mr. Charles Hallé and Madame Norman-Néruda), or to the piano concerto introduced with such success by Mr. Dannreuther last year at the Crystal Palace. The best part of the present work is the middle movement (*allegretto quasi andantino*), which is particularly quaint and pleasing. The sonata

was played to perfection by Messrs. Bülow and Sainton. After Miss Horne had sung Macfarren's "Pack clouds away," with the excellent clarinet obligato of Mr. Lazarus, the concert concluded with Spohr's quintett for piano and strings in D minor, a highly-finished and very melodious work, containing no features on which it is needful to dwell.

On Monday evening Herr Joachim reappeared at these concerts. It is most difficult to write anything new about this great artist, simply because his playing is always the very ideal of perfection. In execution he may be equalled by others; as regards mere quality of tone, he is surpassed by Wilhelmj; but in intellectual conception of whatever he interprets, in that complete self-abnegation which enables him to throw himself so entirely into the spirit of whatever he plays that admiration of the performer is lost in enjoyment of the music, he is still unapproached. No player, moreover, surpasses, and few equal him in the extent of his repertoire. He is not merely great in one style; but from Bach and Tartini down to Schumann and Brahms the whole range of violin music seems equally familiar and equally sympathetic to him. The opening quartett on Monday night (Schubert's great work in D minor) showed at once that Joachim has come back to us as great as ever. Of the quartett itself I spoke in these columns on the occasion of its last performance in St. James's Hall (see ACADEMY, February 28, 1874), and there is no occasion to repeat what was then said. It is worth while, in passing, to correct an error in the programme of the concert, because there is a curious confusion in the statements there made as to Schubert's quartetts. The present work is called "Op. 161," a number which belongs not to it, but to the great quartett in G. The present work was published as an "Œuvre posthume," and without any opus-number at all. Furthermore, the programme states that "four others have been published—one in F (posthumous), printed singly; one in E flat and one in E, forming together Op. 125, and one in G major, companion to the quartett in D minor." This is altogether incorrect: there are eight others published, including the fragment in C minor, not one of which is in F, the "posthumous" work referred to being the very one played on Monday; and (to say nothing of the quartetts in B flat, G minor, and D) it is very singular that there should be no mention of the quartett in A minor, Op. 29, seeing that this work has been played twelve times at the Monday Popular Concerts.

Herr Joachim's return to St. James's Hall usually gives us the opportunity of hearing some of those wonderful old violin solos of Bach's which he is almost the only player to bring forward. Accordingly on Monday night he performed two movements from the sonata in A minor, and being enthusiastically encored, gave in addition the charming Bourrée from the sonata in B minor. If Joachim has any speciality, it is his playing of these Bach sonatas, which, taken as a whole, are probably the most difficult pieces ever written for the instrument; and never has he shown more decisively than on this occasion his complete mastery both of their technical details and of their artistic contents.

The pianist of the evening was Mr. Franklin Taylor, one of the best of the younger generation of pianoforte players. He was first heard in Beethoven's sonata in E flat, Op. 31, No. 3, of which he gave an excellent rendering, though he took the second movement considerably slower than usual, whereby its effect was not increased. He also, with Messrs. Joachim, Ries, Straus and Piatti, performed Schumann's always popular quintett in E flat, an old favourite at these concerts, being on this occasion given for the fourteenth time. The vocalist was Miss Enriquez, a lady with a very rich contralto voice, and the conductor, Mr. Zerbini.

Next Monday the first part of the programme

will be selected from the works of Sterndale Bennett, in which Mdle. Krebs, Herr Joachim, and Signor Piatti will take part.

EBENEZER PROUT.

THE interment last Saturday in Westminster Abbey of the remains of the late Sir Sterndale Bennett was a fitting tribute to the memory of one of the most genuine artists whom this country has produced. A requisition was addressed to the Dean of Westminster, signed not only by many leading members of the musical profession, but also by such amateurs as the Earl of Dudley, Lord Coleridge, and the Bishop of Gloucester and Bristol, and asking the desired permission not only as a mark of respect for the genius and worth of the deceased musician, "but on more public grounds as a just recognition of the Art of which he was so distinguished an ornament." Dean Stanley at once consented, and the gathering in the Abbey was one not soon to be forgotten by those who were present. Never, probably, within the memory of any one living has such an assemblage of eminent musicians been seen on any occasion as that which met to pay the last tribute to their distinguished brother in art. It would be an easier task to name those who were absent than those who were present. The procession consisted of more than twenty mourning coaches, beside the private carriages of Her Majesty, the Prince of Wales, the Duke of Edinburgh, the Earl of Dudley, the Bishop of Gloucester, and others. The pall-bearers were selected from Sir Sterndale Bennett's fellow-students at the Academy, among whom were to be seen Messrs. T. Harper, W. H. Holmes, James Howell, G. A. Macfarren, T. M. Mudie, and Brinley Richards. The University of Cambridge sent a deputation consisting of the Vice-Chancellor, Dr. Bateson, the master of St. John's College, and the Rev. Arthur Beard, Precentor of King's. Next followed Earl Dudley, the President of the Royal Academy of Music, and the Directors and Committee of that institution. Deputations from the Philharmonic Society, the Royal Society of Musicians and the German Athenæum succeeded. Lastly came the entire staff of professors of the Royal Academy. The funeral service, with the exception of the lesson, was read by the Dean, the music being sung by a vocal force of twenty-eight boys and twenty-four men, selected from the choirs of the Abbey, St. Paul's, the Temple, the Chapel Royal and Lincoln's Inn Chapel. With great appropriateness, the anthem selected was the quartett "God is a Spirit," from the *Woman of Samaria*, which was exquisitely sung without accompaniment, the first part by solo voices (Master Beckham, and Messrs. Foster, Carter and Lawler), and the full chorus entering toward the close. In addition to the usual funeral service music by Croft and Purcell, Handel's chorus "His body is buried in peace" was sung before the benediction. Mr. Turle, the organist of the Abbey, accompanied the vocal music and played the voluntaries with great taste. A more appropriate and impressive burial service for a musician could have been neither desired nor imagined. It will interest our readers to know that Sir Sterndale Bennett's grave is in the north aisle, near those of Croft and Purcell, and just under the monument to William Wilberforce.

LAST Saturday's Crystal Palace Concert opened with a Suite in C major by J. Seb. Bach, which on this occasion was most probably heard for the first time in England. This species of composition, consisting of a series of mostly short movements, the whole of which are in the same key, has now been almost entirely superseded by the symphony. The modern suites, by Raff, Lachner, Grimm, and others, have little more than a general resemblance to those of the last century. The Suite in C by Bach, which is written for strings, oboes, and bassoons, commences with an introduction and fugue, in which the old master's wonderful command of counterpoint is shown to great advantage. The movements which follow

are a courante, gavotte, forlane (an old Venetian dance), minuet, bourrée, and passepied. In all of these a strongly marked rhythmical character is observable, and the revival of the work appeared to give much pleasure to the audience. Herr Joachim, of whom we have spoken above, made his first appearance this season in a portion of Spohr's Sixth Concerto for the violin, which he played in his own unapproachable style, and a pleasing Notturmo of his own for solo violin, with accompaniment for a small orchestra. The vocalists were Miss Sophie Löwe and Mr. Henry Guy. A fine performance of Beethoven's symphony in B flat concluded the concert.

SIGNOR AGNESI, the baritone singer, has recently died in London of dropsy. He was a native of Belgium (his real name being Agniesz), and was well known both on the stage and in the concert-room as an excellent artist. His forte was operatic music; in works of a more serious character he was less successful.

THE death is also announced from Vienna of the violinist Leopold Jansa, in the seventy-ninth year of his age. He was a native of Bohemia, and will be remembered by some of our readers as having been for many years resident in London.

A NEW "Bach Society" has just been founded at Leipzig under the direction of Herr A. Volkland, the object of which is the performance of the almost entirely unknown vocal compositions of the old Cantor.

It is reported from Vienna that at the concert to be given in that city on March 1, by Wagner and Liszt, the new work by the latter entitled *Die Glocken des Strassburger Münsters*, and three fragments from Wagner's *Götterdämmerung* will be performed.

It has been officially announced that the German musical festival which was to have been held at Munich this summer will be deferred until another year, in consequence of the difficulties experienced by the managers of making all the necessary arrangements at the time originally fixed for its celebration.

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KINGLAKE'S BATTLE OF INKERMANN.

The Invasion of the Crimea: its Origin, and an Account of its Progress down to the Death of Lord Raglan. By A. W. Kinglake. Vol. V. Battle of Inkerman. (Edinburgh and London: William Blackwood & Sons, 1875.)

WE have heard it objected to Mr. Kinglake's history of the Crimean War that it is so long; but the objection seems to us a perfectly unreasonable one. When it is remembered that a few months ago the newspapers were printing every day about the Tichborne trial what, if set up in large type, would have amounted to a good-sized volume, and that thousands of readers used to spell through every word of it, surely it is not too much to say that a comparatively minute fraction of public attention may fairly be demanded for an account of the only European war in which this country has been engaged since Waterloo, and that a volume of very moderate size, as regards quantity of printed matter, is not an excessive pace to devote to a description of one of the most momentous battles in which English arms have ever been engaged. It would be a trite thing to say that, although the number of British troops engaged was small, the fighting was hard and the issue of the first importance. If we had lost the day at Inkerman, we should unquestionably have been driven out of the Crimea, and although the loss in men in such case might not perhaps have been greater than that which actually occurred, since but a small proportion of the victors survived, or at any rate remained effective throughout the following winter, there would have been an end of an invasion of the Crimea, if not of the war, and the loss of prestige could never have been made good. No exception can therefore, we think, be fairly taken to the amount of space which Mr. Kinglake has devoted to his description of the battle: whether he has turned it to the best use is another matter. There are two ways, speaking broadly, in which such an event may be described: there is the critical method, which points out the mistakes made on both sides, and teaches how they should be avoided in the future; and there is the sort of writing known as word-painting, with the object of making a picture which shall enable the reader to realise the scene, without distracting his attention by drawing inferences. This last is the mode affected by special war correspondents, who however sometimes interpolate criticism in their nar-

ative very freely; and it is the plan adopted by Mr. Kinglake, except that the criticism has been omitted. No one would learn from his account of Inkerman whether or not it was fought in the best possible way, although no doubt every reader will draw the moral for himself. But for anything said by Mr. Kinglake to the contrary, it might be inferred that the proper way to lead a force into action is to break up every battalion into detachments as it arrives on the ground, sending one to the right and another to the left, taking care that no regiment shall be attached to its own brigade, and that the brigades of a division shall invariably be separated from each other, the division commander thus either having nothing to do, or else taking perforce the command of one brigade out of the hands of the brigadier. Equally might it be inferred that it is the duty of a commander-in-chief to leave a battle to be fought out by one of his subordinates. Although therefore the result may be unintentional, the account of the battle appears certainly unfair to Lord Raglan's memory, for the impression which the reader would carry away from it is, that beyond giving the very natural order to bring up a couple of available siege guns, the commander-in-chief did little or nothing throughout the day but sit calmly on his horse, while General Pennefather fought the battle in front, setting an admirable example of coolness and courage, no doubt, at a time when it was highly needed, but otherwise hardly fulfilling the functions which are usually associated with the office.

Mr. Kinglake has attempted to give an exact description of what happened in every part of the field and at every part of the day; but we doubt whether the result is after all to convey a very complete impression of what the battle actually was like—not from want of detail, of that there is abundance; not only are we told what everybody did, but almost what everybody said—about three pages, for example, are devoted to describing how General Pennefather swore—but because the task is from the nature of the case impossible. In the first place, we believe that not even the coolest observer can reproduce exactly what happens in moments of excitement, still less the exact course of events when the stress extends as at Inkerman over several hours; still less, again, when the effort to restore the picture is made after an interval of several years. Next, because it is impossible in such cases to tell all the truth: the historian may describe the feats of the heroes, but he cannot describe what was done by those whose conduct was not heroic. Mr. Kinglake certainly has essayed that part of the task in the case of the French, while omitting all reference to it in the case of the English, and the result is necessarily a perfectly distorted picture.

As an instance how the attempt to be minute leads to inaccuracy, we may cite the account of what happened to the Grand Dukes. These young Princes were kept at Mentschikoff's side,

"on ground where they could not be harmed by horse, foot, or field artillery, and [Mentschikoff] was still in this way doing all that seemed needed for exposing them to the ridicule of Europe, when happily

for them a ball, discharged at long range from a siege-gun, enabled him to report, and this, too, with literal truth, that the two lads had been under fire. The demeanour of the two youthful princes when the missile swept past them was all that a proud father could wish" (p. 417).

It would be interesting to know in what way this demeanour was exhibited. The standard of etiquette in the matter of round shot used to be that it was not proper to bob your head when it whistled past. Does Mr. Kinglake mean to say that there is any trustworthy evidence available as to whether the Princes did or did not bob their heads on the particular occasion of this solitary shot coming by them, and in the absence of such evidence what is to be predicated in the matter one way or the other? What sort of a bearing in his son, in such case, would be needed to satisfy a proud father, remembering that the danger is over as soon as the sound of the shot is heard? Nothing more absurd has in truth been written about the baptism of fire undergone by the Prince Imperial at Saarbruck, or later, about that undergone by King Alfonso. With a profession of accuracy, Mr. Kinglake is here obviously inaccurate, since he is describing that which, from the nature of the case, does not admit of description. One might as well pass judgment on a man's character from his manner of taking a pinch of snuff.

As regards these two guns, indeed, the employment of which Mr. Kinglake appears to regard as a stroke of genius, although no doubt their fire proved very serviceable, we believe he altogether overestimates their efficacy. According to Mr. Kinglake (pp. 373-7), these two guns "shut up," to use the expressive colloquialism, the enemy's fire of a hundred cannon. As he truly remarks, "it may well appear strange at first sight that the accession of only two heavy guns should suddenly enable his [the Russian's] adversary to work a cardinal change." It would indeed, and will appear still more strange if we bring the light of common sense to bear on the subject. The fire of eighteen-pounders, we may observe, is what British troops had abundant experience of during the Sepoy war, when the enemy brought these guns time after time into the field—until, in fact, all their stock of them was captured—and the sort of effect to be produced by them is pretty well known. They shot straighter than the old nine-pounder, although nothing like the new field gun in accuracy, and made more noise, which Mr. Kinglake may think a recommendation; but they took much longer to load and fire, and in that respect were decidedly inferior to the field gun. For, after all, a man can be but killed, and a nine-pounder shot will kill one just as effectually as a bigger—if it hits him. Mr. Kinglake indeed talks of the eighteen-pounder shot as tearing through the masses of men, but this is a mere figure of speech; on the average there was nothing like one man hit for each shot fired. When it is considered that there were only about 3,000 Russians killed altogether from the fire of over seventy field-guns lasting over several hours, to say nothing of that of the infantry, which did by far the greater part of the execution, it is not to be supposed that 375

men were killed by the 375 eighteen-pound shot which were altogether fired from these two guns. But, in fact, it must be quite impossible in any battle to distinguish the particular effect of particular guns, and still more must this have been the case at Inkerman, where the view was obscured by fog as well as smoke, and guns and men were crowded together on a narrow front. The readers of the late General Mercer's very interesting account of Waterloo may remember his description of the terrible loss inflicted on his battery, on its coming into action, from the enemy's artillery, and that he expressly mentions that he could not distinguish the guns or the part of the field from which the deadly fire came. It is just the same on every similar occasion. When infantry are advancing against artillery at close quarters the case is of course different; but if a strict debtor and creditor account could be made out when guns are playing at long bowls against guns, then obviously battles would soon be decided by all the combatants being swept away; it is because gunners cannot see to take aim on such occasions, or are too excited to do so properly, that anybody at all escapes from the field of battle; still less can they watch the effect of their shots. And the obscurity and consequent wild firing at Inkerman is sufficiently indicated by the comparatively small loss sustained by our artillery. Mr. Kinglake, indeed, seems to consider the loss heavy, because more than one-tenth of the detachment serving the two heavy guns were hit in the first quarter of an hour; but probably most artillerymen who have to go into action under a heavy fire will think their batteries to come off cheap if they can get through the first critical few minutes, before the enemy's fire is checked, with so small a loss; certainly a battalion of infantry 500 strong would be in great luck to lose only fifty men after being hotly engaged for a quarter of an hour. But in truth the wonderful thing about battles is not that so many people are killed, but that so many escape. Inkerman was a bloody and stubborn fight, but the loss being about 2,350 out of 7,660 men engaged, it follows that 5,310 men escaped unhurt. For hours the battle raged, a hundred guns were aimed against our troops, and a good deal of the musketry fighting was done literally at pistol-shot, and yet at the end of the business more than two-thirds of the number are safe and sound; only tired and hungry. Compare the number of shots fired off, of both small-arms and cannon, with the number of hits, and we may form a notion of the difference between the sort of firing that takes place in the excitement and confusion of actual warfare, and that which is carried on in all the composure of peaceful target practice.

Space does not permit of joining issue with Mr. Kinglake on the grave question he has raised regarding the conduct of the French troops at Inkerman, save to remark on the conspicuous unfairness of the way in which the misbehaviour of one French officer who rides to the rear is accepted as typical of the general condition of the French troops. Were there, it may be asked, no scared faces on our side? If not, then Inkerman was very unlike any other battle

that has ever been fought, whether by the British or any other nation. But in a matter of this sort, a reference to the list of killed and wounded is a very fair index of the sort of work done by troops. Now the French, although they came into action much later than ourselves, lost over 1,700 men during the day, the greater part on the heights of Inkerman, a loss which represents, for the time they were engaged, pretty hard fighting. Mr. Kinglake, indeed, characteristically throws a doubt over the accuracy of the return, saying (p. 448) that the French "stated" their loss to be so much, but without adding any evidence to justify the sneer. What possible object Mr. Kinglake proposed to himself by such a treatment of this part of his part of the subject it is difficult to imagine. He could hardly suppose that the survivors of the English combatants are possessed with so small a spirit of vanity as to be gratified by this exaltation of their prowess at the expense of their French comrades. At any rate, it is to be hoped that our gallant neighbours will not accept the statements advanced in this book as in any degree representing the opinions or feelings of their late allies.

But whatever may be the reader's opinion as to Mr. Kinglake's mode of dealing with the facts, the general result of the battle is one which Englishmen may reasonably regard with complacency. At the Alma the Russians had chosen their own ground for awaiting our attack, and in less than three hours were driven from it discomfited. At Inkerman they were the assailants, and had again the choice of time and opportunity; yet our troops, taken by surprise, and led up against the enemy fasting and in disorder, nevertheless drove back vastly superior forces of the enemy with signal discomfiture. It is, we may venture to believe, not mere national vanity which makes Englishmen believe that, if the position of the contending armies had been reversed, the result of the battle in each case would have been different.

G. CHESNEY.

The Pilgrim's Progress as Originally Published by John Bunyan, being a Facsimile Reproduction of the First Edition. (London: Elliot Stock, 1875.)

THE *Pilgrim's Progress* is one of the strangest phenomena of literature, perhaps, indeed, the strangest. That a man of Bunyan's position, with all its crushing disadvantages, should have produced a work that was at once welcomed and loved by the class out of which its author sprang, and eventually won the admiration of the best judgments of the nation, is an achievement without a parallel. The case of Burns is quite different. As compared with the Bedford tinker, the Ayrshire ploughman was born in favourable circumstances, and in his very youth acquired no mean culture. Bunyan's high success makes one half doubt the existence of "mute inglorious Miltons." His genius was absolutely irrepressible. He was "man and master of his fate." At no time of his life did he breathe a truly genial atmosphere. Even in the society into which he was happily raised there were many influences that might have proved fatal to a

less hardy and sovereign spirit. One may see from his "Apology" for his book that among his co-religionists there were many who considered his "feigning" to be of the world worldly. But all lets and hindrances,—"the blows of circumstance," the narrowness of sect, the indifference or contempt of the powers that were—all these "invidious bars" he broke through, and in some sort found for himself freedom and power. So did "the foolish things of the world" "confound the wise."

To many persons it is a distinct pleasure and a valuable help to peruse a man's writings in the very shape in which he sent them forth; to know his very orthography seems to bring the author nearer. And of course there are cases where the orthography may cast light upon the thought. But it is not only for such reasons that a facsimile reprint of the *Pilgrim's Progress* deserves notice. As we know so little of the growth of Bunyan's genius, a facsimile has special interest from the possibility that it may aid to elucidate that remarkable problem. The assistance may be inconsiderable; but certainly in the instance of Bunyan no assistance however feeble and meagre is to be rejected.

Only one copy of the first edition of the First Part of the *Pilgrim's Progress* is extant, so far as is known; and this is a comparatively recent find. It is in the library of H. S. Holford, Esq., of Weston-Birt House, Tetbury, Gloucestershire. It is a significant sign of the popularity of the work that the second edition was issued in the same year as the first, viz. 1678, the date of the Third Part of *Hudibras*, four years after the death of Milton, three years before the publication of *Absalom and Achiophel*. It seems fairly certain that it had been written some years before. One may well accept the common belief that "the den" was Bedford Gaol; and it was in June, 1672, that Bunyan was released therefrom. Moreover, we may gather from the Apology above mentioned that there was an appreciable interval between the production and the publication. He was busy, he says,

"Writing of the Way
And Race of Saints in this our Gospel Day,"
when he

"Fell suddenly into an Allegory
About their journey and the way to Glory."
His ideas "breed so fast" that he resolved to "put them by themselves."

"Well, so I did; but yet I did not think
To shew to all the World my Pen and Ink
In such a mode; I only thought to make
I knew not what: nor did I undertake
Thereby to please my neighbour; no, not I;
I did it mine own self to gratifie."

When "mine ends" were thus put together, he consulted others about them, and it is evident the very life of the precious MS. was not altogether secure—

"Some said Let them live; some, Let them die;
Some said, John, print it; others said Not so;
Some said It might do good; others said No."

Thus his book, "in wors condition than a peccant soul," had "to stand before a Jury ere it" could "be born to the world, and undergo yet in darkness the judgment of Rhadamanth and his colleagues ere it" could "pass the ferry backward into light." In these deliberations probably some time was

early Norman period; and it cites the Berkeley Tombs in Bristol Cathedral as the perhaps sole exception where mistletoe is admitted in ecclesiastical carving. Amid a "richesse" of mythic and sacred lore touching the ash, the oak, the four woods that lay a claim to have composed the cross, and the rowan, which divides with the hazel the divinatory power that can trace, as Mr. Baring Gould's "Curious Myths" have taught us, not merely springs of water and veins of metal, but hidden crime, up and down the course of rivers for miles and leagues, Mr. King finds space for a variety of nice points connected with flower folk-lore, *e.g.*, for deposing the whitethorn, or aubépine, from its pretensions to have furnished the crown of thorns (in spite of the belief long held in Northern Europe), and assigning this pre-eminence to the Nabk, a species of buckthorn still found growing near Jerusalem, identical with the "atad" of Scripture, and the "bramble" of our English version (p. 66). So, too, for finding the lily of the field, so commended on the Mount of Beatitudes, not, as Benedictines and Cistercians would, in the virginal lily of the valley, nor yet in the golden amaryllis with which Sir J. E. Smith identified it, but rather in the scarlet martagon lily, which is specially abundant in Galilee, and which, grouping itself into tall pyramids of glorious hue at the early summer season, when the Sermon on the Mount is supposed to have been delivered, might "suggest comparison with the royal robes of Solomon" (p. 72). A pretty bit of Cheshire folk-lore is noted in p. 64 in respect of a species of orchis, there surnamed "Gethsemane," and said to have contracted the dark stains which immemorially mark its leaves from the precious drops of blood that fell on it as it nestled beneath the cross; and the essay referred to teems with illustrations of a pious and fond faith in such associations of flowers and trees with the Saviour and his teaching. Many of the herbs and flowers famous on panel or spandrel in our churches have been transferred thither from living models in the monkish garden-plot, into which were imported the manifold all-heals, which still bear the names of "angelica," "archangel," "herb bennet" (the blessed herb), and so forth.

"Nor herb nor flowret glistening there

But was carved in the cloister arches as fair."

In truth Mr. King's essay hereupon may stand as a valuable *locus classicus* for the curiosities of the monastic garden or herbary, and will yield pertinent matter to such as enquire into the association of the trefoil with the Trinity, and the discrimination of romance from reality in the story of the Passion Flower. The same may be said of the Dog essay, which goes back past Ulysses' Argus, and Llewellyn's Gellert (said to have claims to an Aryan original), to Esarhaddon's large-headed and curly-tailed prototype of a Mount St. Bernard, now in the British Museum, and commemorates good dogs and bad dogs, such as the dog of the Seven Sleepers, Kitner Roderick's Theron, Arthur's Cavall and Fingal's Bran, on the one hand, and Henry II.'s Mathe, the faithless dog of history, and the weird packs of "wish-hounds" and dogs-of-hell met with

here and there in mediaeval folk-lore, on the other. The wastes of Dartmoor, with which Mr. King is intimately acquainted, are one special hunting-ground for these diversely-pictured fire-breathers and their weird master, and he is not yet exorcised from some counties of South Wales. Mr. King attributes this class of superstition to the extravagance of monastic imagination which associated the world and its masters, seen from the cell in the desert, with the wild hunting baron, the yelling of hounds, and the clattering of horse-hoofs. The ghostly master and his surroundings represented the spirits of wicked worldlings in torment, burdened with the weight of helm and hauberk, as, to use the Prophet's language, "descenderunt in infernum cum armis suis." The essay on Dogs has, however, its livelier pages; as where the author speculates on the shock to the nerves of a dog of refinement implied in the very name of Dog-Latin, asserts for the English mastiff identity with the hounds of the Knights of Rhodes, which "could tell a Turk from a Christian by the smell," and subtly sets a vision of judgment before old maids, in the purgatory of two ladies "immoderately fond" in their lives "of little dogs," to which a monk of Bec appears to have been witness. To the list of monuments and epitaphs to favourite dogs might be added one at Harpton, by Sir G. C. Lewis, to a favourite Pomeranian which belonged to his stepmother; and corroboration of the just-shadowed-forth office of dog-whipper in connexion with churches might be gleaned (*passim*) from the Ludlow Churchwardens' Accounts, published in 1869 by the Camden Society.

But for wider-reaching interest the essay on Travelling in England deserves to be consulted, as it assesses the worth as cicerones of William of Worcester, Leland, Carew, Fuller, Stukeley, to say nothing of such later guides as Pennant and Horace Walpole. Mr. King takes his reader to Cornwall (he might have added Cambria North and South) for cromlechs and kistvaens; to Kent and Sussex for Roman remains and military architecture; to Penshurst and Knole for Tudor mansions of the best type; and to Petworth, Cobham, and Castle Howard for art treasures. The Roman wall and the Yorkshire Cistercian ruins suggest eloquent and enthusiastic sketches of possible model-tours, and—in a word—the essay enforces the wisdom of awakening the historic spirit in the youthful mind by well-chosen and distinct snatches of home-travel. Mr. King quotes of one such excursion the words of old Thomas Fuller: "If the tourist do not return from such an expedition *religiosior* or *doctior*, with more piety or learning, it is surely his own fault if he do not depart *juvundior*, with more pleasure and lawful delight" (p. 305); words which seem to have given a cue to Præd's verse about a sojourn at his Vicar's:—

"If he departed as he came,

With no new light on love or liquor,
Good sooth, the traveller was to blame,
And not the vicarage or the vicar."

It must not be omitted that Mr. King has a word or two for the fitting season of home-tours, and a hint in favour of spring, nay

even of winter, likely to be acceptable to those whose time is not their own.

The papers on Devonshire and the great shrines of England are, as it would seem, experiments at putting to the proof the general principles of that on travelling. As such they deserve study. No pedestrian can expect to economise time and tramping who does not, before starting on his tour, get up his subject with the Ordnance map, the handbook, and the best county history. So fortified he need miss neither the myths nor legends nor local worthies and their whereabouts. He would not then leave unvisited Powderham Castle with its legend of Lady Howard, or the home of the Bastards, the sole Devonian family which claims direct descent from an ancestor in the Exon Domesday; or the five Cistercian and six Benedictine abbeys of the county; or the twin names of Raleigh and Gilbert and their quondam haunts; or those of Sir Francis Drake, whose claim to coat-armour (p. 349) has been somewhat improved since Mr. King wrote his Devonshire paper. Nor would he fail to look out for the marble tabernacle in Exeter Cathedral which marks the rest of Dr. Anthony Sparrow, and has under it, in an enclosure of wood, effigies of the bishop's wife and his nine children. The little Sparrows and the wooden enclosure might present to the vivid imagination the fulfilment of the verse of the Psalmist (lxxxiv. 3), "Yea, the sparrow hath found her an house, &c." Of Devonshire poets Brown, Ford, and Herrick are cited, the first and second as indigenous, the third a sojourner. Gay may also put in a claim to Devonian birth, for he was born at Barnstaple; but as he was bred, apprenticed, and first noticed in London, he ranks more truly as a Cockney. Since the publication of these *Sketches and Studies* a truer Devonian poet, and prose writer—Charles Kingsley—has gone to his rest. Who so fit as Mr. King to write his *In Memoriam*? For a satisfying taste of Herrick's poesy it would be desirable to get a more copious draught than is afforded in "Robert Herrick and his Vicarage," the sole essay in the volume which gives us the means of judging its author's powers as a critic of poetry. His *métier* is rather discovered in such articles as "The Great Shrines of England," where almost the only notable shrine which is too summarily and scurvily dealt with is St. Werburgh's tomb at Chester (p. 207). As Bradshaw's Holy Life and History of that patroness of the city on the Dee is scarce and costly, this is the more to be regretted; and it might furnish Mr. King with a new theme for his archaeological and ecclesiolo-gical talents, if he would concentrate the research of a month or so to the Mercian saint and princess. The short sketch of "A Pilgrimage to St. David's" has a freshness that sets us upon the task of looking out our "staff and sandal shoon;" though the quaint and congenially described sketches of Louvain, Bruges, and the homes of Rubens and Teniers set up a counterblast in favour of seven-leagued boots for the Continent. Is there any chance of Mr. King's taking in hand the feasible task (has he not so described it?) of re-editing Prince's *Devonshire Worthies*, with the additions to be gained by modern research, with illustrations

from "good portraits, personal relics, ancient manor-houses, and sepulchral monuments" (p. 312)? Such a work would be as welcome as another, and yet another of those articles on county topography which the *Quarterly Review* metes out, only too sparingly, to a public predisposed to think it cannot have too much of them, and which lesser periodicals find their account in imitating.

If a fault is to be found in so pleasant a collection of papers as those under our notice, it is that in it, from the nature of the case, a hobby becomes more conspicuous than in single articles. Young sermon-writers are bidden to beware of "white-horses." Mr. King's "white-horse" is Dartmoor, which he could ride without notice or fault-finding through four or five several articles in the *Quarterly*, though when all are bound up together in an octavo volume there is a savour of sameness and repetition if the "wish-hounds" reappear every time we turn over a score of pages.

JAMES DAVIES.

The Life of Napoleon III., derived from State Records, from Unpublished Family Correspondence and from General Testimony. By Blanchard Jerrold. With Family Portraits in the possession of the Imperial Family, and Facsimiles of Letters of Napoleon I., Napoleon III., Queen Hortense, &c. In Four Volumes. Vol. II. (London: Longmans & Co., 1875.)

THOUGH the work of Mr. Blanchard Jerrold is announced to consist of four volumes, it is difficult to believe that it will not exceed that number. The first volume, which we noticed at the time of its publication, brought down the history of Prince Louis Napoleon to the time when, released by the clemency of King Louis Philippe from the punishment due to the attempt at Strasbourg, he landed in America; the second volume embraces the period of eleven years from 1837 to 1848. Will the author be able to relate in two volumes the history of the Presidency, the Empire, the catastrophe which brought it to a close, and the final exile and death of his hero? This seems very doubtful, and all the more so because what remains to be told is much more interesting and important than that which has already been related. But he delights in details. Thus he dwells at great length on the highly favourable impression made by the Prince in the United States during his very brief residence in 1837 of only two months. Having landed at Norfolk on March 30, he left New York on June 12 following, having been recalled to Europe by the serious illness of his mother. It was often said at that time that in returning to the Old World he broke a sacred engagement, a promise made to the French government which was the condition on which he had been set at liberty. Mr. Jerrold denies the fact, and we think on good grounds. Had he engaged not to return to Europe, the French government would not have failed to urge the violation of his parole against the Prince when they demanded his expulsion from the Swiss territory, but it does not appear that they advanced this argument. Nor was it urged at

the Boulogne trial, which seems to prove that no such engagement had been made, at least in writing.

But if the intrigues which tarnished the return of Louis Napoleon to Europe, and the subsequent expedition to Boulogne, do not constitute a violation of sworn faith, they nevertheless seem to us to be incompatible with the sense of honour which Mr. Jerrold much too readily ascribes to his hero. When set at liberty after an attempt of such a nature that the public prosecutor demanded capital punishment for his accomplices, Louis Napoleon could not but allow that to the clemency of Louis Philippe he owed, if not his life, at least his escape from a sentence of perpetual imprisonment, a boon which was but ill repaid by renewed conspiracy. But it appears that his conscience was above such scruples, and it is not difficult to perceive that he set little value on truth. On August 20, 1838, he wrote to a member of the Grand Council of Thurgau: "I returned from America to Switzerland a year ago with the firm resolution of remaining apart from every kind of intrigue. My determination has not changed." These assertions were absolutely untrue, as Mr. Jerrold himself indirectly admits. He exhibits the Prince in the castle of Gottlieben contemplating the storm threatening himself and Switzerland, and he adds:—

"It cannot be denied that during the winter he had helped somewhat to gather it. The companions of his solitude had been some of his associates of the Strasbourg expedition. He had been in consultation with Vaudrez, Parquin, Persigny, Laity, and others."

King Louis, having learnt what was occurring in Switzerland, had written stringent letters, and when they led to no result, he gave up all further correspondence.

In fact, at this time, Louis Napoleon was playing a double game of not too exalted a character. On one side he acted the part of a Swiss citizen, accepted the freedom of the city which was offered him by some communes of Aargau, allowed himself to be named president of a rifle company, and delivered a speech in which he called the Swiss his fellow-citizens (p. 53). On the other hand, under cover of this borrowed nationality, he renewed his intrigues against the French government, and again appears in the character of a pretender. He caused M. Laity to write a pamphlet intended to extol the Strasbourg expedition, and to show that it had presented great prospects of success. If we allow that to princes is assigned a morality quite different from that which is obligatory on ordinary citizens, such conduct may be understood; but to those who believe that all men are subject to the same moral laws, whatever may be their birth and station, the conduct of Louis Napoleon in Switzerland must appear unjustifiable.

But it cannot be maintained that the French Government was free from error. Mr. Jerrold is quite correct in pointing out the ill-judged character of its policy in judging M. Laity by the Chamber of Peers, which condemned him to five years' imprisonment, a fine of 10,000 francs, and to be under the surveillance of the police during his life

—a punishment certainly too severe for the crime of publishing a pamphlet (p. 54); and it was a still greater error to demand from Switzerland the expulsion of Louis Napoleon on the pain of war. The French Government thus played the game of their adversary; they magnified him by seeming to fear him. Misled by a regard to his own interest and by an instinctive dislike to the liberal and republican character of Switzerland, Louis Philippe invested with the dignity of an important personage the man whom general opinion regarded as a mere adventurer, and whom the Strasbourg freak had covered with ridicule.

Mr. Jerrold dwells much on these considerations, and would have us believe that the pamphlet of M. Laity was a snare successfully laid by the Prince for the French government, and that all the conduct of Louis Napoleon in Switzerland was the result of profound calculation. It seems to us that the author strains and exaggerates facts, as when he says at the close of this part of his work, "He [Louis Napoleon] had left London in the summer of 1837, an adventurer covered with ridicule; he returned in the autumn of 1838, a pretender to the throne of France."

The kind of prestige which Mr. Jerrold ascribes to his hero was increased, according to our author, by the publication in 1839 of the pamphlet entitled *Les Idées Napoléoniennes*, a pamphlet which produced "a profound sensation in France," and to which the author attached great importance. We may be permitted to differ from the former part of this opinion.

Napoleon I. was certainly an incomparable general and administrator, but he was as far as possible removed from liberal ideas: democracy was his horror; his desire, which the partisans of the Empire at the present day falsify unblushingly, was, perhaps, "all for the people," but with the addition of "nothing by the people;" never, in any degree, did he admit the idea of a self-governing nation, and the extent to which he reduced his Senate and Legislative Body to insignificance and degradation is well known. Under the Restoration, the liberals, in their hatred of the monarchy and of divine right, invented the legend of "the liberal Emperor," the revolutionary Napoleon propagating the principles of 1789 throughout all Europe by force of arms, those principles which the great captain detested and stigmatised as "ideology." Louis Napoleon made capital out of this legend, but the representation he has given of his uncle in the *Idées Napoléoniennes* is pure fiction. Apart from this representation we find in the work little more than what the French call "the truths of M. de la Polisse," that is to say, hackneyed generalities and empty declamations, with but few ideas. The only one at all prominent is defective both in truth and morality, viz., that material prosperity ought to satisfy a nation, and so long as this is granted they ought to be content. Napoleon I., having given to France much luxury, splendour and glory, and an administration as complete and skilful as possible, had no idea that anything further could be demanded of him, and that the French might desire in some degree to enjoy liberty, and

cherish the ambition of managing their own affairs.

This rule he applied to other nations. Spain had a weak and corrupt government open to manifold abuses, where prodigality and speculation were a daily scourge. Napoleon thought that when he gave her one of his brothers as king, and an administration formed on the model of that of France, and thus securing to her material prosperity, he would fulfil all her desires. He could never understand that the Spaniards would rather be badly governed by one of themselves than well governed by a foreigner, and he found in Spain the first check to his power.

Napoleon III., imbued with the same ideas, committed in Mexico the same unpardonable error. In his treatment of that empire the sole "*idée Napoléonienne*" was the ruling principle: material prosperity is sufficient for a nation. This is the policy of all the Caesars. The idea is false; material prosperity without liberty, without moral greatness, becomes an element of corruption and national degradation. Moreover, this idea is immoral; it ignores the highest necessities of the human soul, and sooner or later inflicts terrible catastrophes on those who have adopted it as their rule, forgetting that nations, no more than individuals, can "live by bread alone."

To return to the treatise of Louis Napoleon. We do not believe that it really contributed to his greatness. At any rate, he soon took care to destroy the kind of reputation which he owed, if not to this publication, at least to the faults of the French government, by entering upon a most foolish and culpable enterprise: on August 6, 1840, he landed at Boulogne.

In thus acting, did he merely throw himself headlong into the snare skilfully laid for him by the ministers of Louis Philippe? Mr. Jerrold inclines to the affirmative. But it appears to us that in the affair of Boulogne he was again involved in an irrational project. We believe that the enterprise offered no chance of success whatever. At Strasbourg the Prince had the co-operation of Colonel Vandrey, and he might have hoped that that officer would gain over his regiment. At Boulogne he had not a single good card in his hand. The only accomplice on whom he could rely was M. Aladineze, merely a lieutenant. He did not succeed in seducing his men, and the arrival of Captain Col-Puygellier was sufficient to force the Prince and his small company to evacuate the barracks. Not a man either in the army or the general population joined him, and those whom he had dressed out in French uniforms to present the appearance of belonging to the army being in no degree inclined for battle, nothing remained for him but flight. The future Emperor was rescued from the sea by a boat while endeavouring to swim to the steam-vessel which had brought him. This was a miserable check to a pretender who a few days before had named the Tuileries as a *rendezvous* to his friends. Mr. Jerrold acknowledges the failure to have been as complete as possible, and he even points out the causes to which it was due.

"His agents in France," he says, "were either foolish or dishonest. In short, he was not well

served. His followers were a motley throng of malcontents and adventurers. Not a score of them were reliable men, and hardly one was discreet or a man of resources. De Persigny was the leading conspirator, but he was rash and headstrong always; Montholon, Voisin, Parquin, were old and tried and valiant soldiers, but they were not of the stuff of which leaders of men are made." (pp. 125, 126.)

It would be difficult to be more severe. However, Mr. Jerrold maintains firmly that his hero was no fool, and that Bonapartism had struck its roots deeply in France, and that if the Prince had succeeded in getting possession of Boulogne, and had then marched upon Paris, he would have been received as a deliverer. There appears to us an evident contradiction to such assertions in the description drawn by the author himself of the miserable resources at the disposal of Louis Napoleon.

The remainder of the volume is occupied with the trial and condemnation of the Prince, his imprisonment at Ham, the literary occupations to which he devoted his leisure while a prisoner, his escape, his life in London, and his election as deputy in 1848. The admiration of Mr. Jerrold is seldom wanting, but, for ourselves, we do not perceive any remarkable result from the meditations of the prisoner at Ham. His writings possess little literary value. He was much occupied with the subject of artillery, and at a later time when he was Emperor, and absolute, his studies supplied the French army with one piece, the twelve-pounder, lightened so as to replace the eight-pounder of the day, but never actually brought into use; the rifled cannon, of which the author of the *Manual of Artillery* had never dreamed, having been invented by others at the time when the manufacture of the twelve-pounder lightened gun was being carried on on a large scale. Need we add that Napoleon III., who had studied these questions so closely, had not the slightest doubt in 1870 of the immense superiority of the Prussian artillery to the French?

In his studies connected with the canal of Nicaragua, it is difficult to see more than a prisoner's amusement. One who was not an engineer and who had never studied the question on the spot, could hardly offer any serious suggestion. Did he study the question of pauperism to greater profit? We can hardly think so, when we consider that during a reign of eighteen years he effected nothing in that department.

In short, the most remarkable act of Louis Napoleon at Ham was the effecting of his escape, after which his life in London presents nothing indicative of real greatness. He led a life of pleasure and dissipation: he appeared frequently on horseback; betted at races; lost much money; borrowed a little from all quarters; his surroundings were bad and his financial difficulties absorbed his time. Would he have renewed his intrigues? Perhaps he might, but scarcely had two years elapsed when the throne of Louis Philippe fell without his presence, and some months afterwards he re-entered France as deputy.

Thus closes Mr. Jerrold's second volume. In our notice of the first, we said that the work was less a history than a panegyric;

this defect is less apparent in the second volume. The author seems to have learnt that excessive exaggeration injures the case it would support; he sometimes puts a limit to his praises; he is still an advocate, but a more discreet in his pleading. In judging of Queen Hortense (pp. 41, 42, 43) Mr. Jerrold expresses himself with a degree of severity, too lenient in our view, but a little surprising to the readers of his former volume. Elsewhere he says of his hero, "Prince Louis was no saint either before, during, or after his residence in London. He had his full share of some of the fashionable vices" (p. 84). Yet what we miss in this second volume, as in the first, is a just appreciation of the faults and crimes of the Prince. Mr. Jerrold relates the story of Boulogne, as that of Strasbourg, without a word of censure for that inexcusable outrage. In short, during the whole of this first part of his life, Louis Napoleon appears only as an unskilful conspirator, and an adventurer and man of pleasure. He exhibits the strength which is imparted by constant pre-occupation, a fixed idea; but not one aim of moral greatness. ETIENNE COQUEL.

Round Games at Cards. By "Cavendish" (London: De la Rue & Co., 1875.)

"It has been found hard," says Dr. Johnson, "to describe man by an adequate definition." The term "*reasoning animal*" is objected to because so many of his race do not reason, while so many of his "poor earth-born companions" do. He has been called in preference a cooking animal, a laughing animal, a clothes-wearing animal, a tool-making animal, and so on. One of the latest definitions we have heard is that of a gambling animal, and judging by the extensive application of human intelligence to the transfer of property in this way, the definition would not seem inappropriate. If we direct our attention only to one of the many ingenious contrivances invented for the purpose, namely, playing cards, we may find material for a long study.

Volumes have been written on the antiquities, the symbolism, and the uses of these little tablets.* It is popularly supposed that they were invented as playthings for an insane king; this supposition being derived from the discovery of an entry, about 1393, of a sum paid by the treasurer of Charles VI. of France, to "*Jacquemin Gringonneur, peintre, pour trois jeux de cartes à or, et à diverses couleurs.*" But this passage proves nothing as to the invention of playing cards, which were really of much more ancient eastern origin. Even the name, in spite of the obvious *charia*, is supposed to have some connexion with an oriental word signifying four, the number of chief divisions in a pack. They are said to have been introduced into Spain by the gipsies in the fourteenth century, and the treasurer's entry may probably correspond with their first becoming known in the more northern countries of Europe.

Card-playing soon became popular. Early

* See Chatto's *History of Playing Cards*, an excellent work, too little known.

in the fifteenth century the gambling it introduced was forbidden by an order in council at Augsburg; and, as a counterblast, a fine was instituted at Bamberg upon any one who should throw the cards out of the window. In 1463 they had become so important an article of commerce in England that the importation of foreign cards was prohibited by Act of Parliament; in 1475, in a treatise "*De honestâ Voluptate*," card playing after dinner or supper was recommended as a gentle aid to healthy digestion, and in 1484 games at cards were specially included among the sober pleasures allowable at Christmas time. Henry VII. charged in his Privy Purse Budget several sums for losses at cards, and when his daughter Margaret in 1503 went to the castle of Newbattel, in Scotland, to become the Queen of James IV., "the Kynge came privily to the said castel and entred within the chamber with a small company, where he found the bride (then aged fourteen) playing at the cardes." James was so delighted that he took enthusiastically to the amusement himself, but with apparently bad results, as he was obliged the same year to give four French crowns "to Cuddy the Inglis later, to louse his cheyne of grotes, qu'hilk he tint at the cartis," i.e., to redeem property pledged at play. At the time of the plague at Rhodes, 1498, cards and other gambling apparatus, which were supposed to bring evil on the island, were ordered to be destroyed.

Card-playing was formerly, as it is now, a favourite recreation during long voyages; it was forbidden by the Duke of Medina in the Spanish Armada, but the followers of Columbus not only played, but made their own cards.

Catherine of Arragon was considered a thoroughly accomplished princess, as she could "play at tables, tick-tack or gleek (*glück*) with cards or dyce." Queen Mary indulged in the recreation after her severe religious exercises with the heretics, and Queen Elizabeth lost, not only her money, but her temper at the card-table. Louis XII. played in camp, in sight of his whole army.

In Spain all sorts of evil to the body, the soul, and the property were ascribed to card-playing; a book being published in 1557 "en que se declaran los daños que al cuerpo, y al alma, y al hazienda, se siguen del juego de los náipes." And a proverb says:—

"Tahur y ladron
Una cosa son."

Similarly the old verse—

"Ludens taxillis, bene respice quid sit in illis,
Mors tua, sors tua, res tua, spes tua, pendit in illis"—

served as a warning to gamblers.

In 1609, Henry IV. had to beg the indulgence of his finance ministers for his great losses at cards, and our own Court was not backward in the amusement, for Pepys relates that "on Sunday, February 17, 1667, he did finde the Queene, the Duchesse of York, and another or two at cards," at which instance of irreligion he expresses himself greatly amazed.

The designs of the cards we use are chiefly French, the uncouth figures of the picture cards (so obstinately adhered to in spite of

all attempts to modernise or improve them) being barbarous representations of old French court costumes. The king is very ancient; the queen is of modern invention, having been substituted for a general or prime minister; the knave (*Knabe*) is also old, and represents the serving-man. The analogy between cards and chess in regard to these characters is singular, and is thought by some to indicate a common origin.

The names and distinguishing figures of the four suits show some curious varieties in the different countries of Europe. Our hearts agree with the French *cœurs*, and the German *Herzen*; but in the Spanish and Italian cards their place is taken by goblets, *copas*, *coppe*. Our diamonds resemble the French *carreaux*, but the Spaniards and Italians use pieces of money, *oros*, *danari*, and the Germans bells, *Schellen*. Our term *spade* has nothing to do with the digging tool, but is taken from the Italian *spada*, sword, while the figure represents either the end of a spear, answering to the French *pique*, or a leaf, as in the corresponding German symbol *grün*. Our word *club* is a literal translation of the Spanish and Italian representatives *basto*, *bastone*, but the figure is the French *trèfle*, *trifolium*, or clover leaf, a form supposed to be derived from the more ancient acorn, still retained in the German *Eichel*.

We know but little of the earlier modes of playing adopted, but some curious names of games are on record. The fashionable game in Elizabeth's time was called *Primero*; in that of James I. it was *Maw*; and we hear of such odd games as *Noddy*, *Costly Colours*, *Wit and Reason*, *Plain Dealing*, *Queen Nazareen*, *Lanterloo*, *Pennecch*, *Beast*, *Mumchance*, *Tickle me quickly*, *My-sow-pigged*, *Look about ye*, &c., and a still longer and more curious list may be found in the *Gargantua* of Rabelais.

Most of the old games have become obsolete and have given place to others of more modern invention. In the present day card games are in use in considerable variety, and adapted for different numbers of players; as, for example, what are called round games, for a domestic circle of any diameter:—*Whist* and *Quadrille* for four persons; *Ombre* (an excellent game lately revived) for three; *Piquet*, *Cribbage* and others for two; and even some for one person, where the single player matches himself against the effect of chance as developed in the shuffling of the cards.

Card-playing has, to some extent, a literature. The game of *Whist* has hitherto received the most attention, and deservedly so, on account of its high intellectual character; but other games of a simpler kind should not be neglected, as they conduce to the amusement of larger numbers, and are adapted to players of more moderate powers.

For this reason, one of the best known writers on *Whist* (whose work on that subject we may possibly notice at a future time)

* "The queen of diamonds is Queen Nazareen, the knave of clubs is called Knave Knocker; if women play among men, it is customary for Knave Knocker to kiss Queen Nazareen." (Cotton's *Compleat Gamester*, 1680.)

It is a great omission of Cavendish not to have revived this pleasant game.

has done good service in bringing out the little book named at the head of this article. Round games furnish a source of much amusement to young people on winter evenings, but they are generally played according to uncertain and indefinite oral traditions; and the little that is said about them in ordinary books of games is often so badly written as to be useless, either in teaching the games to those who do not know them, or in promoting uniformity among those who do.

Cavendish's book describes, in a clear, intelligible way, three round games of some pretension, namely, *Loo*, *Vingt-et-un*, and *Poker*. The last is an American game, recently made known in this country by a little *brochure* on it, written by a person of high social standing, and it is now played, we believe, extensively in some fashionable circles. Hence we may assume that an authentic description of it will be acceptable to that large class who seek to model their amusements by the example of those above themselves in station.

The author, in addition to the descriptions of these games, appends short hints to aid the judgment, and gives for each a code of laws, which appear well-considered, and calculated to promote uniformity and fair play.

There are also added shorter descriptions of some other round games, of minor importance, namely, *Snip-snap-snor'em*, *Pope Joan*, *Spin*, *Commerce*, *My-bird-sings*, and *Speculation*: the latter an amusing pastime, which may possibly develop in the youthful gambler qualities that will be useful to him in after life, if his inclination should lead him to the Stock Exchange. W. POLS.

SCHOOL BOOKS.

Select Private Orations of Demosthenes. Part I. By F. A. Paley and J. C. Sandys. (Cambridge: University Press.) The Cambridge University Press has begun to follow the example set it some time ago by the sister institution at Oxford, and to take a leading part in the general movement for the improvement of our school-books. Every schoolmaster has had to lament the absence of convenient editions in English, not only of the less well-known classical authors, but of the less known works of those who hold the highest rank. Not only is there no available school edition of *Lucan*, *Statius*, *Seneca*, *Plutarch*, *Arrian*, *Lucian*, or the Greek lyric poets, but the greater part of *Livy*, *Tacitus*, and (until Mr. Mayor's edition is reprinted) *Juvenal* is not to be obtained with notes which will give the learner the assistance and information he requires in preparing his work, and the necessary help to the teacher who does not understand German. We are grateful to Messrs. Paley and Sandys for attempting in some degree to supply this gap. Mr. Paley has in the preface to his edition of *Euripides* expressed himself as an enemy of that over-fastidiousness which demands that a life's work shall be consecrated to the explanation of a single author, while the demand for immediate instruction is so great. His scholarship is sound and accurate, his experience of editing wide, and if he is content to devote his learning and abilities to the production of such manuals as these, they will be received with gratitude throughout the higher schools of the country. Mr. Sandys is deeply read in the German literature which bears upon his author, and the elucidation of matters of daily life, in the delineation of which *Demosthenes* is so rich, obtains full justice at his hands. In the

discussion of the legal questions contained in the orations, the editors have mainly followed Mr. C. R. Kennedy, who has, indeed, left little to be done by others in this department. We hope that this edition may lead the way to a more general study of these speeches in schools than has hitherto been possible; but the notes are so full that we should recommend schoolmasters to avail themselves of the opportunity given them of placing the Teubner text in the hands of their scholars for practical use in school. The index is extremely complete, and of great service to learners.

Mr. Watson, of Brasenose, has reprinted the *Epistles of Cicero*, of which the Clarendon Press has already published a large edition with notes. The one book can be of little use without the other, because the letters of Cicero cannot be understood without a great deal of explanation; at the same time the price of the larger work would preclude its being placed in the hands of school-boys. The epistles are well selected, and range from A.U.C. 630 when Cicero was forty-two years of age, to A.U.C. 711, the year of his death. Their subjects refer rather to public than private events, and were, we imagine, arranged with especial view to Oxford examinations in Ancient History. The printing and arrangement of the book are excellent, and it is well furnished with tables and indexes.

Messrs. Bagster have published an *Analytical Greek Testament*, and a small Greek grammar by William Penn, *How to Learn to Read the Greek Testament*. These books would seem to be of great use to those who, not having had a classical education, are anxious to read the New Testament in the original, and they would serve as excellent introductions to any adult into the study of Greek. In the first book the page is divided into two columns, the first containing the text, and the next each Greek word fully parsed. The second book consists of a New Testament Greek grammar arranged something after the plan of Ollendorf or Ahn. It is thoroughly scholarlike and correct, recognises sound philological principles from the first, and would in many respects compare favourably with the smaller grammars used in our large schools. Mr. Allen's *Elementary Latin Grammar*, published by the Clarendon Press, does not in many respects strike us so favourably. The author tells us in his preface that "in the treatment of Latin accidence the beaten tracks pointed out by immemorial usage have been generally adhered to." We do not think that any satisfactory grammar can be written which does not from the very first take account of the revolution which has taken place in the whole aspect of the subject, since the study of comparative grammar has become general. What is called comparative philology both in Greek and Latin should not be taught as a mere accessory after a false method and false results have been drilled into the mind, but should inform and direct the study of language from the earliest years, and we are sorry that the University of Oxford should lend its authority to a Latin grammar composed on a different plan. The syntax is drawn up in the form of a catechism, which we suppose implies that it is to be learnt by heart, a form of useless and deadening torture which we trusted was rapidly becoming extinct. The appendix contains a great deal of useful information and is the best part of the book. *A First Latin Reader*, by the Rev. T. J. Nunns (Oxford: Clarendon Press), is what in old days would have been called a delectus, and is apparently well calculated to answer its purpose. It is printed in clear and large type, which is important for children, and the explanations are very simple and good. The book gains additional value from having been written under the direction of so experienced a teacher as Mr. Cowley Powles. Messrs. Calvert and Saward, of Shrewsbury School, have issued *Selections from Livy*, books viii.-ix. (Rivingtons). It is one of a class of books which took their origin from Rugby under Dr. Temple, and which

might with advantage be indefinitely multiplied. We mean a short book of extracts containing enough Latin and Greek to last for one or two terms' work, furnished with notes and maps and explanations, and suitable for lower forms. By mutual arrangement between the schools, such books could be issued at a very low price, and the best talent of the teaching profession might be secured for them, while at the same time they could be made to range over a large extent of classical literature. The present work seems adequate to its purpose, but no book of this kind can have more than an ephemeral value. Mr. Millington's *Latin Exercises on Barbarism for Junior Students* (Longmans) contains in the modest form of a paper-covered pamphlet much useful information. Its twenty exercises could be quickly worked through by boys with interest and amusement, and they would not be likely to forget the lessons thus given to them. Dr. White's *Latin-English Dictionary for Middle Class Schools* (Longmans) appears to be good as far as it goes, and announces itself as cheap, but we have no means of ascertaining how far this is warranted. The same editor has also issued St. John's Gospel in the *Grammar School Texts* (Longmans). The Greek of the text is well printed, and the vocabulary is so composed as to form a very efficient introduction to the Greek language to those who are previously ignorant of it. It also contains much information etymological and exegetical in a small space. Mr. Lupton, in *Test and Competitive Geography* (Longmans), gives us for one shilling a book which is a bitter satire on our system of competitive examinations. It consists of forty-two pages of geography papers set in the Army, Navy, and Civil Service Examinations, and fifteen pages of introduction. The student is told in the preface that if he will carefully get up the first fifteen pages of this little book, he will be able to answer the accompanying papers with the assistance of any of the ordinary text-books on geography. For the credit of the examiners we may say that we do not think that this promise would be justified by the result, unless the "ordinary Text Books" contained very full information. But a system must be wrong which can allow such promises to be made, and which can offer distinction and marks to the hasty cramming of undigested and in many cases useless knowledge equal to what may be gained by long and careful study of language and literature. "An anonymous writer from Glasgow" urges the importance of teaching the "laws and constitution" of our country "in schools." We agree with his conclusions, but we do not think that his arguments will convince any one who is of a different opinion. We must conclude with two little books on Greek and Roman History: *A Catechism of Grecian History*, by E. M. Sewell (Longmans), and *Outlines of Roman History*, by Rev. B. G. Johns (Lockwoods): we cannot imagine under what circumstances it is desirable to teach history by a catechism. Such a system of instruction only commands general approbation where it is necessary to impart formulae or doctrines, every word of which is important. This cannot be the case with history, since in the ordinary manuals the statements are quite as often false as true. Miss Sewell's book is no exception to this rule, although she has avoided glaring absurdities. Mr. Johns's *Roman History* is as bad as it can be. It is painful to think that such trash should find a sale, or that any author so grossly ignorant of his subject should be editor of a School Library. Yet he tells us in the preface that "the work has been written and arranged on the most approved system of modern instruction for the young;" and that "facts dug out from the brain's quarry by the exercise of thought and memory are of double value."

OSCAR BROWNING.

Il Progresso is the title of a monthly review published at Genoa. It is devoted to scientific discovery, inventions, and industrial art.

NOTES AND NEWS.

PROFESSOR CAIRNES'S *Logical Method of Political Economy* has long been out of print. A new edition, enlarged and revised, will shortly be published.

WE understand that the novel called *The Harbour Bar*, recently published by Messrs. Macmillan, is by the wife of the present Professor of Geology at Oxford.

WE are informed that a work which has been long looked for will be in the printer's hands some time during next month. It consists of selections from the minutes and other official writings of Major-General Sir Thomas Munro, Bart., K.C.B., sometime Governor of Madras. It will be edited by Sir Alexander Arbuthnot, K.C.S.I. Messrs. Henry S. King & Co. are to be the publishers.

THE literary remains of Wilhelm von Kaulbach are reported to be of great value from an historical, as well as an artistic point of view, and include an extensive correspondence on the subject of his paintings of the Reformation-period, with Ranke, Olfers, Müller, Bethmann-Holweg, and many others celebrated in the ranks of history and literature. One of the most characteristic of these earlier literary remains is the painter's sketch-book-diary of his first impressions of Munich, as seen in 1826.

STRANGE things come to pass in India. A prize was offered by the Elphinstone College for the best poem in Sanskrit on Buddha, the great heretic, whose followers were extirpated in India by the Brahmans to the last man. Now a young Hindu pupil, Govinda Wasudeva Kanitkar, writes a panegyric on the great religious reformer in very fair Sanskrit verse, and receives the well-deserved prize. His poem has been printed at Bombay at the Induprakas Press.

SOME time ago a proposal was made to the British and Foreign Bible Society to print a translation of the Bible in the Platt-Deutsch of Schleswig-Holstein. It was doubted at the time whether there was a real demand for such a translation. The *Neue Zeitung* of February 6, 1875, published at Brecklum, contains a letter from a clergyman who states that one-third of his congregation are unable to understand a sermon in High German, and that he would give anything for a copy of the old Low-German translation of the Bible by Bugenhagen, which was formerly used in Schleswig-Holstein, but is now out of print. Would not the Bible Society feel justified in supplying that want?

In the just-issued catalogue of the first part of the late M. Guizot's library, the lots on English History run from number 1,690 to number 2,037, both inclusive, and contain a great many presentation copies from authors. Among the rare tracts is that very rare one edited by Lord Aberdeen, of which only ten copies were printed, *Négociations de M. le Comte d'Avaux en Irlande*, 1689-90.

MR. W. R. S. RALSTON is to lecture on "Popular Tales: their Origin and Meaning," at the Royal Institution on Friday next, the 26th inst.

MR. KINLOCH, of Edinburgh, has allowed a copy of his old Ballad Manuscript to be made, by Mr. William MacMath, for Harvard College Library, U.S., where Professor Child can use it for his new Collection of Ballads. For the same library and purpose a copy is now being made of Mr. William Chappell's digested Index of the Roxburghe, Pepys, Bayford, Wood, Rawlinson, and other collections, which were first indexed for the Ballad Society. The earliest copy of the *Lytell Geste of Robyn Hode* in the Bodleian is also being copied for the Harvard Library, which will soon be the richest library in the world in copies of collections of MS. ballads.

M. DUMAS' reception at the Academy on the 11th inst. was rather like a triumph over that illustrious body. They are mostly Orleanists; he

on the fidelity of his predecessor, M. Lebrun was an innovator once: he reminded them that his own father was not an innovator. The rest of his speech was taken by a polished and audacious vindication of his plays, which he obviously hoped would rock M. Lebrun as M. Augier's *Mariage* had done, and with an explanation—in which he accounted for the failure of M. Lebrun's play, which was not like Corneille's—of Richelieu's success on Corneille's first masterpiece. The action, though put extravagantly, is not plausible: it is that a politician in M. d'Haussonville, in his reply, made a happy point, that two years before M. Lebrun had rebuked M. Augier he had recommended the author of *La Dame aux Camélias* and *de Lys* for a prize, never actually awarded, Napoleon III. meant to give to the most young dramatist to be found; he made a less legitimate point by putting the conclusion, "Elle m'a résistée, j'en ai assassinée," in juxtaposition with the famous "Tue-la." In his opinion, he assured M. Dumas that the Academy is the true republic; that though the world might draw invidious distinctions, all dramatists regarded each other as equals, and M. Lebrun was a very charming old gentle-

man. The British Scandinavian Society held its first meeting on the 5th instant. Its objects are to increase the intellectual connexion between England and Scandinavia, to afford information of the kinds to persons about to visit the North, to gather together all the various persons in one way or another devote themselves to the study of these countries. The Society proposes to publish papers of a philological and historical kind, and to commence a lending library of Scandinavian books and journals.

At the time ago we noticed the remarkable collection presented to the Birmingham Library by Mr. William Bragge, F.S.A. An American paper states that *Don Quixote*, its first publication to 1868, had passed through 1,175 editions. Of these 417 were Spanish, 301 English, 169 French, 96 Italian, Portuguese, 70 German, 13 Swedish, 8 Polish, 4 Greek, 4 Russian, 2 Roumanian, 2 Catalan, Basque, and 1 Latin. In the Cervantes edition of M. W. Thebuefsen, of Würtemberg, there are samples of all these editions.

The *Revista de España*, Don Pelayo Alcalá Galiano notices the life and works of Don José de Rios, whose discoveries are said by a Spanish writer to have completely changed the science of nautical astronomy. Mendoza was in London on a scientific mission, when war broke out between England and Spain. Declining to fight, he was expelled from the Spanish navy by the government. He had married an English woman, and it is conjectured that family troubles were the occasion of his suicide at Brighton, in 1816. Señor Galiano's article is in part made up from inedited material, and corrects the mistakes of some previous biographers.

The last number of the Journal of the North China Branch of the Royal Asiatic Society, published at Shanghai last year, consists of several interesting articles. One of these—on Chinese Mythology, by T. Watters—contains much curious information on the popular belief in the transmigration of the fox into the form of a beautiful woman. The *modus operandi* is as follows:—"The fox goes to a height and bows in reverence to Tei-tou or Ursa Major, before he attempts the

feat. And the reason for his doing so is that the Tei-tou is the star which controls life, and its offended power might put an end to his existence at once. Then he proceeds to an old grave, scoops the earth out until he gets a skull, and places this carefully on his head. When he has it properly balanced and can walk without letting it fall, the rest of the process of transformation proceeds with magic speed. The tail is sometimes made to appear as a handmaid, and sometimes it is converted into a petticoat. Rouge, powder, silks, and jewels all come at a wave of the paw, and then she practises a mincing walk and a winning smile and a bashful demeanour, and goes to the lonely places in the country."

THE *Deutsche Rundschau* seems likely to solve a problem which has hitherto baffled German enterprise, viz., how to create a journal that should have the same position and influence all over Germany which the *Revue des Deux Mondes* has in France, and which the *Edinburgh and Quarterly Reviews* still hold, though by a more and more contested tenure, in England. Germany is rich in special journals, but, owing to the great division of all scientific labour, owing also to the small number of educated persons who combine sufficient means and leisure with scientific or literary interests, journals planned on the model of the leading French and English Reviews have always failed to secure a large public or even a sufficient staff of competent contributors. We pointed out before some excellent contributions in the earlier numbers of the *Deutsche Rundschau*, and we are delighted to see in the January number not only a most striking and powerfully written novel, the "Geier-Wally," by Wilhelmine von Hillern, but articles by Jacob Bernays, the great Greek scholar; by Bamberger, the well-known political economist; by Karl Hillebrand, the brilliant essayist, himself the editor of a new German journal, the *Italia*, and others. If German writers once know that there is a journal in which whatever they write will be read by the whole intellectual aristocracy of the country, that new stimulus will soon begin to act, and induce even those to write in an intelligible language who hitherto took a kind of pride in a German style that should be more uncouth than mediaeval Latin or Rabbinical Hebrew.

A SWEDISH translation of Professor Max Müller's *Lectures on the Science of Religion* has just been published at Stockholm. The title is "*Inledning till den Religionsvetenskapen*. Fyra Föreläsningar af F. Max Müller, Professor i Strassburg, Utländsk Ledamot af Franska Institutet. Översättning af Fredrik Fehr, Pastorsadjunkt vid St. Nikolai i Stockholm, Docent i Hebreiska. 1874."

THE *Nation* announces that a work on Harvard University, to be published by subscription, is on the eve of making its appearance. A prominent feature is a History of the College, by Samuel Eliot. The *Nation* also congratulates its readers on the acquisition of Mr. E. G. Squier's collection of American antiquities by the American Museum of Natural History in Central Park, New York.

Polybiblion quotes from a provincial paper the statement that several autograph letters of Henry IV. have been discovered at the Château de Lérans, in the department of the Ariège. We regret to see that the same journal has transformed *Tristram Shandy* into *Scitdam Skandy*!

We learn from *Polybiblion* that Count Riant has had the good fortune to discover the works of Guy du Bazoches, a chronicler of the end of the twelfth century, which have been frequently quoted, but hitherto considered as totally lost. These works consist of a *Chronographia*, comprising seven books, the last of which contains valuable details on the history of France and England in the twelfth century, and thirty-six letters. M. Riant has proposed to the Minister of Public Instruction to include them in the collection of unpublished documents.

A NEW life of Giovanni Santi, the father of Raphael, will be published shortly in *Il Raffaello* by the editor, the Count Pompeo Gherardi.

A CHEAP edition of Italian classics is now being published in numbers in Italy. It begins with the *Decameron*, illustrated by Signor Sanesi.

A GREAT stir has been caused in Copenhagen by a student of twenty, the youngest son of Bishop Grundtvig, the poet and politician, who died in 1872. This young man has published an "Epistle in Rhyme to Grundtvig's Friends," which has made a great commotion, and run already through six editions. The son appeals against the way in which the democratic party quote the name of his father in support of their violent theories, with which, he contends, the old poet thoroughly disagreed. The poem has also provoked an answer from Bjørnsen in Rome, as undignified and rabid as all that unfortunate demagogue's late oracles have been. The Norwegian poet, writing from Rome, poses as the father of his country, and expresses himself with a patronising air about Denmark that has aroused considerable amusement.

PROFESSOR CEDERSCHÖLD in Lund has brought out, and dedicated to Mr. G. Vigfússon in Oxford, a text of the *Geisli* or *Ólafsdrápa*, an Icelandic poem of the twelfth century, written, it would seem, in the year 1154, when Geisli pronounced it in the Cathedral of Nidaros (Thronhjelm) at the erection of that see into an independent diocese. Its interest appears to be principally philological.

THE double number of *Dit Nittende Aarhundrede* for January and February contains an interesting Essay on the Marble Statues of the Emperors of Rome, by the eminent Swedish art-critic, Viktor Rydberg, who writes, he it said, on this occasion in Danish; and an able paper by the editor, Dr. Brandes, on Ferdinand Lassalle. The magazine is a little less literary and less lively than usual.

THE Danes are hurrying on rather too fast in their criticisms of English thought and literature. Their best paper, *Daybladet*, remarked the other day that Mr. Herbert Spencer was evidently a very young man, but certainly of Titanic views (!), and a youth of whom it might reasonably be hoped that time would give him greater courage. He was a disciple of Stuart Mill, who undoubtedly had gained confidence with years; and much more of an equally amusing kind. There is something rotten in the erudition of Denmark.

A NEW weekly publication, entitled *L'Explorateur*, intended to promote the study of commercial geography, has just been established in Paris. The editor is M. Hertz, of the French Geographical Society.

IN our last Paris Letter (February 6), it should have been said that the new edition of *La France Protestante* would be complete in twelve, instead of in five volumes.

THE following Parliamentary Papers have lately been published:—Reports to the Home Secretary on the State of the Law relating to Brutal Assaults, &c. (price 1s. 10d.); Information furnished to the Home Secretary from Edinburgh, Glasgow, and Liverpool, on the Operation of their respective Improvements and Sanitary Acts (price 6d.); Report by the Special Commissioners on the Tweed Fisheries Acts, with a Plan of the River (price 1s. 8d.); Correspondence relating to the Queen's Jurisdiction on the Gold Coast, and the Abolition of Slavery within the Protectorate (price 6d.); Correspondence relating to the Affairs of the Gold Coast, with a Sketch (price 1s. 9d.); Commercial Reports from H. M. Consuls in China, No. 1 (price 4½d.); Correspondence respecting the Cession of Fiji, and the provisional arrangements made for administering the Government, with a map (price 1s. 3d.); Papers, &c. on the Siam Treaty, the Brussels Conference on the Rules of Military Warfare, and the Ottoman Loan of 1862; Report of the Endowed Schools Commissioners (price 4d.);

Report on the Administration of the Forest Department in the Provinces of India, 1872-73, by B. H. Baden-Powell (price 9d.); Seventeenth Report of the Commissioners of Inland Revenue (price 6d.); Annual Report of the Director of the National Gallery, for 1874, &c.

WE have received *Cremation of the Dead; its History and Bearings upon Public Health*, by W. Eassie, C.E. (Smith, Elder & Co.); *Sursum Corda*, by the Rev. W. Guise Tucker (Elliot Stock); *Common Sense about Government Offices*, by S. (Stanford); *Journal of the National Indian Association*, No. 50 (H. S. King & Co.); *The Pathological Significance of Nematode Haematozoa*, by T. R. Lewis, M.B. (Calcutta: Office of the Superintendent of Government Printing); *A Report of Microscopical and Physiological Researches into the Nature of the Agent or Agents producing Cholera*, second series, by T. R. Lewis, M.B., and D. D. Cunningham, M.B. (ditto); *The Year Book of Women's Work*, edited by L. M. H. (Labour News Publishing Offices); *A Manual of Veterinary Sanitary Science and Police* (Chapman & Hall); *Diseases of the Kidney*, by W. H. Dickinson, M.D., Part I. (Longmans); *De Pronominebus Arabicis Dissertatio Etymologica*, scripsit Carolus Eneburg (Helsingforsiae: typis Frenchellianis).

NOTES OF TRAVEL.

MUCH of the success of the expedition from Mandalay to Yunnan, under Colonel Horace Browne and Mr. Ney Elias, the despatch of which we recently announced, will probably depend on active co-operation on the side of China. We are glad, therefore, to have received intelligence that Mr. Augustus Raymond Margary, of the Consular Service, was some 160 miles above Hangkow, on the Yang-tze, on October 27 last, proceeding to Yunnan. It is important that Mr. Margary, whose adventurous journey certainly merits success, should reach Tali, the former capital of the Yunnan rebel kingdom, so as to meet Colonel Browne. Most valuable results may be expected from their joint efforts.

THE United States government, after having surveyed several other routes for a ship canal from the Atlantic to the Pacific, has now resolved to make a close examination of the line from Panama to near Aspinwall. The surveying officers arrived at the latter port on the 14th of last month, under the command of Captain Lull, U.S.N. He will commence the survey at a point midway between Panama and Aspinwall, dividing his party so that one may work towards the Pacific and the other to the Atlantic. This is the sixth expedition sent by the United States to report upon the various routes for a ship canal; and it is now hoped by the people of Panama that the final decision may be in their favour. But a second expedition, under Lieutenant Collins, U.S.N., proceeds to the river Atrato, to make a further examination of the alternative Darien route.

THE current number of the *Alpine Journal* (vol. vii., No. 47) contains an account by Mr. Gardiner of his ascent of Elbruz, in the Caucasus, from which it appears that the party reached a different summit from that ascended by Mr. Freshfield's party in 1868. This conclusion Mr. Freshfield endorses in a note. Mr. Brooksbank describes his passage of the Laquin and Rossboden passes, and other explorations in the Simplon district, a portion of the Alps which, considering its accessibility and its various attractions, seems to have been singularly neglected by mountaineers. Mr. Coolidge continues his narrative of Explorations in Dauphiné, a district which, notwithstanding the previous explorations of Messrs. Tucker, Whymper, and others, he has almost made his own. The summary of new expeditions shows from its array of unfamiliar names how completely the more familiar parts of the Alps have been worked out. At the conclusion of this section the editor ap-

pends a note of salutary warning which cannot have too great publicity in these days of adventurous climbing:—

"Now that the peaks and passes tempting to ambitious climbers can be counted on the fingers, it is natural that every foot of ground over 10,000 feet should be examined with interest, and every possible passage attempted. But there is some reason to fear that, in the present disposition to try everything, one of the most essential rules of mountaineering may be disregarded. In former days a good guide could scarcely be induced to undertake an expedition which involved venturing for any length of time upon ground habitually swept by avalanches or stonefalls. The instinct which led him to recognise and avoid such places was valued as an important part of his professional skill. Should climbing enthusiasm ever overcome this instinct, and lead guides and their companions frequently to expose themselves to the danger of being swept away, we must be prepared for a succession of terrible accidents. Mountaineering, properly pursued, is, for the most part, a game of skill, and it ought not to be turned into mere gambling with fate. The Alpine Club, by encouraging 'new expeditions,' incurs some responsibility, and this seems the proper place to suggest a caution, the need of which is strongly felt by many of its members. It is better to offer a warning in season than to draw a moral from an irretrievable disaster."

H. B. G. gives a short and genial account of the Festival of the Swiss Alpine Club, held last year at Sion. The "Jahrbuch" of the Swiss Club is well known to most Alpine travellers, but the following Alpine note may be of interest to some readers:—

"The Italian Alpine Club is now publishing a monthly journal under the title of *L'Alpinista*. The annual subscription for England is 6 fr. 50 c., and orders should be sent to G. Candelelli, 3 Via Rossini, Turin. The German Alpine Club will commence this year publishing a journal appearing six times a year. The subscription, not including postage, will be 5 fr. yearly. Orders will be received at Zimmer's Library, Frankfurt-on-the-Main."

ACCORDING to recent letters from Adelaide, Mr. Giles had started on December 1 for Port Lincoln, whence he intended to push his way by Port Eucla in a northerly direction, through hitherto unexplored districts, to the Musgrave and Tomkinson Mountains, on the slopes of which it is believed that good pasture-land is to be found. The explorer hopes to be able to complete this work in three months, at the end of which time he is to be met by Mr. John Ross with the supplies necessary for venturing upon a new attempt to penetrate to the West Australian coast-line between 28° and 30° lat. Mr. Ross is to start from Beltana and carry with him a number of camels from the cattle-run of Mr. Elder, who has more than 600 of these animals on his lands, and has not only supplied the necessary number for this expedition, but has taken upon himself the entire pecuniary responsibility of it. The same route will be followed which Mr. Ross attempted without success last spring, and which involves a journey of 600 miles through lands never yet trodden by the foot of a white man; but the explorers are sanguine that with the means now at their disposal they will be able to effect their object, and to reach the inhabited settlements of Western Australia by the proposed route.

THE official *Turkestan Gazette* announces that the preliminary works for a canal across the Hunger Steppe have been commenced. The canal will be fed by the waters of the Syr Daria, and derive therefrom 1,200 cubic feet of water per second for irrigation purposes. This will be a great boon to the inhabitants in the neighbourhood of Khojend and Jizak, as owing to the dearth of water arable land is there very scarce.

FROM the reports furnished to the Minister of the Interior at St. Petersburg, it appears that the Nijni-Novgorod fair of 1874 was very successful, merchandise to the value of 180,000,000 roubles having been brought together, and business to the amount of 165,000,000 having been done. This

surpasses the results of all previous fairs, not excepting that of 1872, which was a very prosperous year. There were very few failures, and these confined to tea merchants, while silver being plentiful the rate of exchange was easy throughout.

THREE French expeditions propose to traverse various portions of Western Africa during the ensuing year. M. Largeau is reconnoitring with a view to reach Salah, capital of the oasis of Touat, an intermediary mart between Timbuctoo and the Mediterranean coast. This journey is attended with considerable danger, owing to the hatred which the inhabitants of the Sahara entertain for Europeans. Through the aid of the French Consul at Mogador commercial relations have been opened up with Timbuctoo from the side of Morocco. A trusty native named Mardochée will be despatched shortly to strengthen these bonds, and there is every probability of a successful result, some of the Mussulman chiefs about the Upper Niger having already made advances of friendship towards France. M. le Marquis de Compiègne intends, should his health permit, to journey into the interior from the Gulf of Guinea, and M. Bonnat is endeavouring to establish trading stations along the course of the Volta.

SOME apprehension has been raised in Russia that the proposed draining of the vast marshes near Pinsk, in the west of the empire, will diminish the flow of water in the Dnieper, and thence occasion unforeseen mischief. The *Golos* effectually answers this by the remark that the Dnieper has been abnormally low for some time, and the preliminary levelling for draining the marshes is not yet finished, therefore it is clearly impossible for the one to be the result of the other. But, as a matter of fact, the restricting of the present mass of stagnant water to properly constructed channels will really increase the flow of the Pripiet and Beresina. The *Golos* is very strongly convinced that the real reason of the lowness of the Dnieper is the profligate deforestation which has been going on for some years past. In Smolensk the acreage of land covered with timber has diminished forty per cent. since the year 1850, in Chernigof thirty-one per cent., and proportionately in many other provinces. It is most necessary that the economic importance of forest conservancy should receive that attention in Russia which nearly all European states have for some time bestowed on it.

AMERICAN SCHOLARS AND THE "ACADEMY."

WE have always tried to keep our readers well informed with regard to anything that seemed to us really important in the literary and scientific journals of America. We have not only a larger staff of correspondents in America than any other weekly journal, but we carefully examine the best American papers, and we have frequently been the first to call attention to the excellent work done by American students in the various departments of art, literature, and science. In doing this, we wish to be considered as reporters only, and we are obliged to leave the responsibility for the statements which we repeat to the American journals themselves. We cannot mix ourselves up with their quarrels; but we have always been willing, when we receive any reclamations, to follow the principle of *Audiat et altera pars*, and let each party state its case from its own point of view. Thus we informed our readers in the *ACADEMY* of November 21 that "the colossal statue of Adonis, which was said to have been discovered in America, and which Professor Schlottmann, at the Congress of Philologists at Innsbruck, declared to be of Phœnician origin, had been proved to be a forgery." We added, that "as the statue is ten feet long, and made of alabaster, the expense of the forgery must have been considerable." Soon after we had inserted this notice, we received a communication,

including a copy of the *New Haven Daily Palladium*, in which it was stated that, whatever might be thought in England and Germany, there was in America considerable difference of opinion on the subject. In forming our own judgment, we had chiefly relied on the report of a meeting of the Oriental Society. But when we were informed that Dr. White, Professor of Pathology and Microscopy in Yale College, and himself a Member of the American Oriental Society, pronounced the stories (not *all* the stories) of the recent manufacture of the statue of Adonis in plain Saxon as *lies*, could we, in common fairness, decline to insert that rejoinder? What our own opinion was, if we had a right to form an opinion by mere authority, we had clearly shown by our first notice, and even in inserting extracts from Mr. MacWhorter's letter, we added: "Everybody imagined the matter was at an end. Would the American Oriental Society allow such a report to be published? Would not some of its members utter a warning, if the confession of the culprit admitted of any doubt? Here were the great scholars of America making merry of the scholars of Germany; and now we are told that, after all, the matter is by no means certain." Here, no doubt, we might have left the controversy, particularly as it had entered a phase in which it was of interest to the criminal lawyer rather than to the scholar; but as on reading through the files of American papers, not excluding the journals of learned societies, we had often been struck by the great freedom which American scholars allow themselves in expressing differences of opinion, we thought we might for once express our surprise at this abuse of language. In following this one controversy about the Phœnician Adonis, we had culled the following phrases:—"Certain stories of the recent manufacture of the statue are in plain Saxon *lies*." This language was attributed to a Professor of Yale College, a member of the Oriental Society. Another member of the same society speaks of "that exploded humbug," and adds: "If German scholars have been incautious enough to have been taken in by so gross a cheat, they have no one but themselves to blame for it." First, is that quite true? and, if it was, is it courteous to a scholar like Schlottmann, who may have been taken in as much as a Professor of Microscopy at Yale College, but who as a Semitic scholar has established as good claims at least to respect as any member of the American Oriental Society. When, lastly, we saw that Mr. MacWhorter, who may or may not be a member of the Oriental Society, taunted that Society with having had one of its members *hanged*, we could not help saying, "When will American scholars learn to speak gently?" Seeing in the same number of the *New Haven Palladium* from which we took Mr. MacWhorter's letter, the account of a "Lacerated actress attempting to cow-hide an editor," which we thought meant not much more than "an aggrieved actress venturing gently to remonstrate with an editor," we quoted it as a warning against the use of volcanic language, which, as we could prove by abundant evidence, has deposited its slugs even in the volumes of learned societies.

We have now confessed all our sins; and now for the punishment inflicted on us by the *Nation*, an American paper to which Mr. Whitney, Mr. Trumbull, and other members of the American Oriental Society are frequent contributors. We are told that "the ACADEMY has elected to stand as one of the godfathers of the statue of Adonis discovered in America." Our files are open to inspection, and though we shall not speak in *plain Saxon*, yet we feel justified in saying that the statement is inaccurate. Secondly, as we had called the Phœnician statue an apple of discord among American scholars, we are treated to the following witticism:—

"Fancy the good Dr. Schlottmann figuring in the attitude of Persica's Columbus—as 'Discordia tetra,' poising in air the ponderous *malum*

(the Latin word is convenient here) to bowl it back over the Atlantic, to the discomfiture of American scholars."

Here also we admire the flight of imagination; but before they again attempt any classical puns, we should recommend to the correspondents of the *Nation* a little more prosodial accuracy.—EDITOR.

P.S. In the *New Haven Palladium* of January 28, just received, Mr. Alexander MacWhorter controverts Mr. Trumbull's statements, and calls for a legal investigation of the whole case.

LETTERS OF JOSEPH SPENCE.

WE take the following glimpses of life abroad in the last century from a volume of original letters (recently placed in the British Museum), addressed by the Rev. Joseph Spence—the friend of Pope, the author of *Polymetis*, and the compiler of the *Anecdotes*, first published about half a century ago—to his mother. They were written by Spence during his educational tours with two or three young noblemen. The freedom of style and sentiment in some of these compositions, even when the relationship between the parties is considered, will not surprise those to whom other printed epistolary productions of that age are familiar.

"Dijon: March 1 NS., 1731.

"My Lord [Lincoln] lives in part of a merchant's house, whose wife & I are grown extremely acquainted. I believe I might make a cuckold of my Landlord, whenever I had a mind to it: but such a villainy is not in my nature. She is sometimes half y^e day together in my chamber; & as she is eternally talking French, & I always endeavouring to answer her, she has really done me more good y^e way than my Fr. Master. She is about five & thirty or by our Lady forty years old: but for ever brisk, & for ever talkative. When I don't understand what she says, or she does not understand what I say, we always fall a laughing: so that 'tis a merry method of learning a language."

"Hague: June 11, 1737.

"We went first to Leyden, where we saw y^e famous Dr. Boerhave, & heard him give a lecture. I had heard he was an ugly mean-looking man; but I can't think so. Nothing indeed can be plainer than his dress; but y^e dress with me has nothing to do with the man. His look is good-natur'd & open, and tho' he is within a year of 70, there's a freshness and clearness in his face that makes him appear almost a young man. There's a great simplicity in his prescriptions; the things he orders are plain and easy; and he's a great enemy to loading people with Powders & viols. I suppose he has follow'd y^e same method for himself; and by that means has preserv'd the youthfulness of his complexion to the last."

"Turin: Decr 23, 1739.

"I gave you an account in my last of the place we live in; & of the Governours of this Ark of Noah, into which they have collected Beasts from all Quarters of the world. I am now to tell you who are the good company in it, that dine in y^e Cabin that I belong to.

"Next me (to use Cardinal Wolsey's stile) is seated my good L^d Lincoln; and then, a wild Irishman. The next in y^e circle is a young, plump, rosy cheek'd marquis; his Title is Marquis of Leghorn. You know I have a great knack in finding out the likeness of some Beast in the features, sometimes, of a very honest man. One day I happen'd to whisper that this marquis was like a Sucking-Pigg, & I believe he will carry that name to his grave. He is attended by a sensible-looking, well-behav'd Roman Abbé. Then sits a thin-jaw'd black marquis, from Sardinia; they call him the Sarde; which as it is a very common name for a Horse here, and as his Features have a very near resemblance to that animal, we always talk of him together under that character. If he comes brisk into a room, 'tis, see how the Marquis prances; & if he sneezes, we say he neighs. By the help of a bad countenance he has pass'd himself so absolutely upon me for a Horse, that I don't care to slide between him & the wall at any time; for fear he s^d kick up behind: tho' the creature is very gentle & good-natur'd especially over his Provender. The next is a Gentleman from Poland, whose house is on the

farthest borders of that country, within a dozen mile of the Turks. He's of a square make & meek disposition; extremely devout & very obliging; un-talkative; tolerably read and a great dealer in Relicks. His Governour comes from Prussia; & if Eating & Drinking were acts of Religion, wou'd be more religious than his master. He has a tongue that runs very glib after meals; but all dinner time the man has something else to do than to talk. 'Twou'd do you good to see how feelingly he eyes a fat capon; & with what perseverance he continues drawing at a Bumper. He has a most lasting breath: & after dinner his Belly what with eating & what with drinking, is as hard as a Rock. It rounds out in a semi-circle before him; & wou'd look stately, were he not of so short & squat figure; somewhat (if I may use such a Similie to an ancient Lady) resembling that most necessary utensil (*sic*) commonly call'd a ———. Within a yard and a half of his chair, (for the juttings out of his make wou't let any body come nearer to it) sits a modest, simpering Doctor of the University here; & after him, a jolly, laughable, gentleman-like Earl of this country. Did you ever read Bishop Burnet's Travels? He says when he was in Switzerland, the chief man in that country was one Mr. D'Erlack; & he gives him a very fine character. The present heir of this family is the next man at our table—a young Gentleman of about 17; a sensible genteel pretty person, & extremely well-behaved; he is a captain in this king's service, tho' he has so much sweetness in look & temper, & does his exercises as well as any body in the Academy. Then follows a perfect German Earl, that talks so fast and stares so about him, & is so full of tittering and uncertainty in his carriage, that one wou'd think he had not been in the world above two or three hours; & indeed, to say the truth, he is but just come from College. His Governour is a tall raw-bon'd man from Bohemia; with a green coat as old at least as himself (for he is not above sixty-seven years old), and a hat that may possibly have been a twin brother of his coat, & born with it somewhere about the plague year, or the Fire of London. He & the Horse from Sardinia, seem to have the most humour of any of y^e company. As to myself, I shall leave that to some more able historian to give it you."

We are next introduced to the future associate and betrayer of Wilkes, or political "Jemmy Twitcher."

"Turin: Jan. 20, 1740.

"We expect Lord Sandwich every day. Lord Sandwich is one that I had an offer of travelling with; but as I was not in a travelling humour, I excused myself as civilly as I cou'd. 'Twas well I did, for if I had went with him, what frights from time to time must you have been in? I don't mean anything rude against his L^dship; for he is a very agreeable, sensible, worthy man. But the spirit of travelling grew so strong upon him that he was not contented with Italy; and when at Naples (which you know is the end of my travels), he hired a ship, and went with my old friend Mr. Finlick, who is his Governour, to Constantinople. He returned thence to Italy, but his eagerness of seeing distant realms wou'd not let him rest there. He hir'd another ship and went to the Holy Land; travel'd all over that & Egypt, where they were when the war broke out between us & Spain. By good luck, at Alexandria they met with an English man of war, with which they set out for Italy, & arriv'd safe off Leghorn, the 23^d of last month. As they come from the East, which is generally infested with the plague, they are oblig'd to perform Quarantine in an Island near Leghorn; and as soon as that is over, they are to set out for this place, to stay here some time. Their company must be agreeable enough to us that have never, and probably never shall see the places they have been at, for besides what I have mention'd, they have been at Troy, & all over Greece."

"Feb. 17, 1740.

"By what good luck, or by what impertinence of my own, I won't determine, but by one or the other, I had much the largest share of his Lordship's company of any body here: and am rather better acquainted with him than I was even with Stephen Duck [the thrasher poet] the three first days he was at Winchester.

"As my good L^d may be the subject of two or three of my letters to you, 'tis fit I should let you know in the first place who he is. He is the great-grandson of the witty Earl of Rochester, whom you must have

remember'd in Charles the Second's time, and whose works are read with so much pleasure by several of the young ladies at Winchester, & all over England. He was bred up at Eaton, with L^d Lincoln, & had the character there of being the finest scholar in that great school. He set out for his travels about four years ago, &c."

From Rome, Jan. 13, 1741, we learn that Spence went to the opera and sat

"in the very Box under the Pretender's. He was there last night with his second son (the eldest was gone out on a Party of Hunting) & some other Blew & Green Garters; for Red, you know, they have none. The Pretender looks sensibly old since I was here last; he read his Opera-Book with Spectacles; his son sat by him in front; y^e Duke de St Anian behind."

BOSTON LETTER.

Boston: Jan. 27, 1875.

Very few new books have appeared since the holidays. The old year went out in a glitter of gift-books, and since then publishers' lists have been very empty. *A Rebel's Recollections*, by Mr. Geo. Cary Eggleston, is, however, a recent book which ought to find readers in England as well as in this country. The author recounts in an agreeable way his own experiences in our late war; he has not written a history of the different campaigns in which he took part, but a mere impersonal account, free from political discussion, of the feeling with which the Southerners, and more especially the Virginians, entered upon the war. With considerable humour he describes the extravagances of the demagogues, the rawness of the untrained troops, the blind folly of the Richmond Government, and the financial madness which our present legislators seem anxious to imitate. It is all light reading such as was suitable for magazine articles, the form in which these sketches first appeared; but the book has some political and historical value, for the author states what came under his own observation. His testimony with regard to some of the Southern leaders is interesting because, as some one has said, it seemed to us in the North as if all the mistakes had happened on our side.

Mr. Bret Harte's *Echoes of the Foot-Hills* is a collection of poems that had already appeared in different magazines. Our old friends, the virtuous drunkard, the moral gambler, and the epigrammatic victim of the sudden and speedily fatal accident, are all there, but the novelty, which made him at first so successful, is wanting. There are also some poems on subjects outside his usual, rather narrow, list, some non-dialect poems, as they are called, a branch of literature in which he has many more successful rivals. On the whole, this volume will add but little to Mr. Harte's fame.

A publication which might be of interest to some of your readers is the *Architectural Sketch Book*, of which a number comes out every month. It is edited by the members of the Portfolio Club, an association of the architects of this city, who take such drawings of the members as it may seem desirable to make public, and have them reproduced by the heliotype process and published, to the number of four or more every month, with some brief explanatory letterpress. It is now eighteen months that this plan has been in operation, and the collected numbers bear witness to a great deal of interesting work. The fire of little more than two years ago naturally made a great deal of rebuilding necessary, and there are drawings of some of the large warehouses which have replaced those then destroyed. Beside these, there are some interesting designs of churches. Perhaps the most striking is the interior perspective and section of the new Trinity Church, which, in another part of the city, succeeds the one burned in November 1872. There are others, too, that may be examined with interest. There is a view of the Museum of Fine Arts, now rising in this city, which will be a noticeable building. There is also a large number of sketches of

country-houses, for the most part built of wood, of town-halls, railway-stations, and of some of the unaccountably large buildings required by Insurance Companies. On the whole, a commendable show is made, and very fair examples are given of some of the good work that has recently been done in this city. In no part of the world has what may be called "the master-workman fallacy" held firmer sway than in this country, and consequently, so far as architecture is concerned, we have been for the most part in the dark ages. Gradually the public taste is rising to the ability to distinguish between work done as it were by machinery and what is really good, and the credit is mainly due to the new and more serious efforts of our architects. In the number for this month there are drawings of some of the work of our grandfathers who did not study in London and Paris—namely, two spires which their descendants grow fond of by association, and praise in tacit comparison with absolute ugliness. I see no reason why the *Sketch Book* should not be of interest to architects in England as well as here. Teachers of architecture will find some of the work done by students of the Institute of Technology as a part of their examination for a degree. Local pride should not forbid my mentioning the *New York Sketch Book*, a similar publication, more recently founded. Perhaps it is provincialism, but I prefer the one of which I have spoken more at length.

You will have noticed that the missing head of the St. Anthony from the Seville Cathedral turned up in New York, and is now on its way back to Spain. It is almost to be wished that it might have been put on exhibition with the other Spanish pictures here before it was returned to its frame, where it is darkened by frequent incense. Another bit of art news which I pluck from the newspapers and communicate "with all reserves" is the discovery of a missing Raphael in Worcester, in this State. Perhaps the arms of the Venus of Milo will yet be found in excavating the Boston Common.

A few days ago died, in his eighty-fifth year, Mr. Charles Sprague, who wrote verses of some merit, which acquired for him, in those days when every American writer was classified by coupling him with some famous Englishman, the title of the American Pope. It was perhaps rather lack of rivals than any positive excellence which made him known. None of the poems he wrote, however, are without some merit.

At a recent meeting of the Boston Society of Natural History, an interesting paper was read by Mr. F. W. Putnam, of the Peabody Academy of Science at Salem, who, by the way, has just been appointed Curator of the Peabody Museum of American Archaeology and Ethnology, a position made vacant by the death of Professor Jeffries Wyman. During the summer months of last year Mr. Putnam was investigating Indian remains in Indiana and Kentucky. In the first-named state he explored two of the many ancient fortifications to be found in the Ohio valley. Most of these are earthworks; others, however, are built of large walls of stone. In one of the forts the main wall was several hundred feet long and nearly ten feet high, with a wall about seventy-five feet high at one place where there was a gap in a steep declivity. The stones were laid without cement or mortar. Near Lexington, Indiana, is a large circle four hundred feet in diameter, consisting of a ridge about four feet wide, formed of fragments of pottery, broken bones of deer and other animals. It would seem that this is the place of an ancient camp or village, for which this mound was built as a palisade. It is to be thoroughly examined next summer.

In Salt Cave, near the Mammoth Cave in Kentucky, some most interesting relics were discovered. The cave is difficult of access, but the explorer was repaid for his trouble. In many places pieces of rock had fallen from the roof of the cave, in others there are nearly level spots with traces of the fires once kindled there, and

small piles of stones, some built in such a way as to serve for fire-places. By the side of these were bundles of faggots, which may have been intended for firewood, or, possibly, for torches. In some side-passages were discovered footprints, with the impression of a sort of half-sandal, and, not far from these, some cast-off sandals, made of rush leaves, braided like the straw sandals of China, but of a different shape. A piece of cloth was also found there; it was more than a foot square, and regularly and delicately woven, probably from the bark of some tree. This cloth had been dyed with black stripes, and darned in one corner. Beside these things, there were found in this cave branches of the same bark as that of which this cloth was made, a number of pieces of bark, twine, and rope with knots where they had been tied together, arrow-points, &c. Now that such important and tempting discoveries have been made, the explorations will be continued. These things just mentioned have been compared with those found with the mummy discovered some sixty years ago near the Mammoth Cave, and it is plain that they are similar in material, design, and structure. Mr. Putnam considered it highly probable that they all belonged to one race, and that the most nearly civilised of the prehistoric inhabitants of America. This valuable paper will be published in full in the *Proceedings of the Boston Natural History Society*.

I have forborne mentioning the lead and silver mine discovered recently in Newburyport, in this State, not because it was not worthy of comment that a valuable metal should be found in Massachusetts, whence it used to be said that only granite and ice could be exported, but from a natural aversion of respectable Americans to saying anything whatsoever about mines to the English public.

Mr. Henry James's *A Passionate Pilgrim, and other Tales* came out last Saturday. The volume contains six stories, which are very good specimens of his skill, and that is of a sort by no means common in writers of English. No one who cares only for the American who talks through his nose, and then addresses his interlocutor by the peculiarly English term "stranger," should open this book. It does not contain a single allusion to the size of this country, nor yet to its flag. The prairie is no more referred to than is the Desert of Sahara. Most of the characters are Americans of education who have travelled in Europe, and who are fonder of picture-galleries than of political meetings: they are in fact civilised human beings.

What is noticeable in all these stories is the carefulness of their construction, and the admirable and artistic way in which they are written. It may seem at first like exaggerated praise, but I think it would be hard to find a writer of English who puts more care, and to better purpose, into his work than does Mr. James. He follows in this respect French rather than English models, and in consequence what he does is attractive in itself. One does not have to look far for examples: perhaps this extract from the first story may serve as well as another. It gives expression to what will possibly not be easy of comprehension to Englishmen—the way in which their country is regarded by those to whom it is a foreign land.

"We possess in America the infinite beauty of the blue; England possesses the splendour of combined and animated clouds. Over against us, from our station on the hills, we saw them piled and dissolved, compacted and shifted, blotting the azure with sullen rain-spots, stretching, breeze-fretted, into dappled fields of gray, bursting into a storm of light or melting into a drizzle of silver. We made our way along the rounded summits of these well-grazed heights—mild, breezy, inland downs—and descended through long-drawn slopes of fields, green to cottage doors, to where a rural village beckoned us from its seat among the meadows. Close beside it, I admit, the railway shoots fiercely from its tunnel in the hills; and yet there broods upon this charming hamlet an old-time quietude and privacy, which seems to make it a viola-

tion of confidence to tell its name so far away. We struck through a narrow lane, a green lane, dim with its height of hedges; it led us to a superb old farmhouse, now jostled by the multiplied lanes and roads which have curtailed its ancient appanage. It stands in stubborn picturesqueness, at the receipt of sad-eyed contemplation and the sufferance of 'sketches.' I doubt whether out of Nuremberg—or Pompeii! you may find so forcible an image of the domiciliary genius of the past. It is cruelly complete; its banded beams and joists, beneath the burden of its gables, seem to ache and groan with memories and regrets. The short, low windows, where lead and glass combine in equal proportions and hint to the wondering stranger of the mediaeval gloom within, still prefer their darksome office to the grace of modern day. Such an old house fills an American with an indefinable feeling of disrespect. . . . Passing out upon the high-road, we come to the common browsing-patch, the 'village green' of the tales of our youth. Nothing was wanting. . . . We greeted these things as children greet the loved pictures in a story-book, lost and mourned and found again."

"Eugene Pickering" is a clever study of character, the character being that of a somewhat battered flirt who is fond of breaking young men's hearts, or trying to. The young man in question is a youth who would have tempted even the veiled nun. "A Romance of Certain Old Clothes" is possibly the best of them all; it is very good, very simple and effective. None of the book is dull, it is all clever and very readable.

THOMAS SERGEANT PERRY.

THE LEYDEN TERCENTENARY FESTIVAL.

THIS remarkable festival was celebrated with great splendour, on Sunday the 7th inst., and the following days. The ancient and renowned university of Leyden had formally invited representatives from all her sisters in Europe to be present, and some seventy learned men, hailing from thirty-three different seats of learning, assembled to witness the celebration. Among them were numbered Madvig, Ernest Renan, Nöldeke, Kuno Fischer, Milne Edwards, Donders, Jhering, Nippold, G. Perrot, and many others perhaps as able, if not so famous. Mr. Mayor came from Cambridge; Messrs. Mahaffy and Atkinson from Dublin; Mr. Heywood from London; in fact, from all the great seats of learning, however remote, even from Clausenburg and Coimbra, deputies were present, with one striking exception. Oxford had sent no representative. Still worse, Oxford had not even answered the formal and stately invitation of the Senate of Leyden.

The Leyden Professors, who "live sumptuously every day," opened their houses, and all the foreigners were entertained with princely hospitality. Evening receptions were given by the Burgomaster, by the curators of the University, and (in the form of operas and concerts) by the citizens. The King and Queen of Holland received the deputies at an afternoon entertainment. Prince Frederick gave them a splendid banquet at his palace, the "Huis de Paauw," near the town. But perhaps most characteristic of all were the entertainments given by the students, which began when everything else was over for the day, and which almost kept up the continuity of pleasure into the next morning. At these most interesting conversaziones there seemed to be a contest whether the variety of wines offered by the host should exceed the variety of languages in which the guests responded. There were speeches made in five languages, viz., Latin, Dutch, French, English, and German, both by the students and to the students; and it may safely be said that there is no other university in Europe where such a thing could have been done. As Professor de Vries cleverly put it, it was a "diversitas linguarum non Babylonica, sed vere Academica."

Apart from social gatherings there were three solemn meetings for strictly academical purposes: two in the Church of St. Peter, to hear the ora-

tion of the outgoing rector, Professor Heynsius; and the oration of the new rector, Professor Buis, with the solemn conferring of degrees, *honoris causa*; and the third meeting in the senate house, when the foreign universities presented addresses of congratulation to the home University. This latter scene was indeed very striking; for, while all around the walls of this celebrated room were panelled by portraits of the former great men of Leyden, the room itself was crowded with the present learning and genius of all Europe. The state costumes, too, of all the various universities were then worn, and afforded much amusement to the good people of Leyden, who thronged the upper windows when the procession swept out of the senate house to pass into the audience chamber of the king. All the houses were hung with flags and banners; all the lower windows filled with exotic shrubs and flowers, so that but for the icy cold of the weather, no gayer or more splendid scene could well be imagined. The mornings which were not spent in bed, by compulsion of exhausted nature, were occupied in visiting the great men and hearing them talk. For at the public entertainments, so great was the number of speeches made, so perpetual was their flow, that it was difficult to get in a word without being called to order by the reproachful glance of a listening neighbour. Every possible health or toast was proposed; every conceivable object of public interest was made the excuse for a cheer. Even the Leyden jar was made the cause of a solemn speech by a German professor, who in his praises of "die Leidene Flasche," did not perceive that a forest of bottles on the table gave a new point to his eloquence. But notwithstanding all these attractions and distractions, any thoughtful observer must have found the highest interest in the hosts, in the great professors of Leyden itself, in its museums and collections, and in the life and character of its students. It was of course impossible to make acquaintance with even a fraction of the great men, and yet the specimens one did meet made one long for a quieter time and a greater intimacy with them. Above all, every visitor was fascinated with the brilliant and vigorous Cobet, the glory of the classical school of Leyden, the real successor of Porson and Bentley, the greatest Hellenist, and if not the greatest Latinist, certainly the best Latin speaker in Europe. As his eminent colleague, Professor Dozy, humorously said to the students, in apologising for speaking in French, "Il ne reste que deux hommes en Europe qui parlent le Latin, ce sont le Pape et M. Cobet." Professor Dozy also, who has turned his knowledge of Arabic so well to account in writing his great history of the Moors in Spain, was a great favourite. Then there was the physiologist Heynsius, whose vigorous attack on theology in his *Festrede*, somewhat reminded one of Tyndall; the jurist Buis, whose address was full of subtle irony and delicate humour, the theologians Scholten and Kuenen, celebrated for their bold and critical treatment of our religious documents—all these men were to be seen and talked with daily, and even sacrificing themselves to showing the visitors through libraries and museums and laboratories. One word in conclusion about the students. The first glance at them was sufficient to separate them totally from the German students, in style and manner, and to show their likeness to the young men at the British Universities. They seemed to be young men of private means, and their lodgings through the town were furnished and kept with an elegance quite equal to that of the lodgings of Cambridge students. There were good prints and pictures on the walls, comfortable arm-chairs and study-tables in the rooms; excellent wine (generally port) on the sideboards. Their conduct as stewards in arranging all the large receptions exceeded all praise. They are now nearly 800 in number, and most of them study law, but rather as a gentlemanly profession than as a means of

subsistence. Their culture in modern languages was vastly beyond that of our Universities; their learning was certainly not inferior to ours. The whole feast was thus one which it will be almost impossible to rival, at least in our time.

SELECTED BOOKS.

General Literature and Art.

- BLONDEL, M. S. Histoire des évenements chez tous les peuples et à toutes les époques. Paris: Renouard. 10 fr.
LA MARMORA, A. Un episodio del risorgimento italiano. Torino: Loescher.
LERCHE, John. Portraits of Children of the Mobility, drawn from Nature. New edition. Bentley.
LEGOUVÉ, E. M. Samson et ses élèves. Paris: Hetzel. 2 fr.
POULET-MALANIS, A. Les Ex-libris français. Nouvelle édition. Paris: Rouquette. 15 fr.
SCHMIDT, E. Richardson, Rousseau u. Goethe. Ein Beitrag zur Geschichte d. Romans im 18. Jahrh. Jena: Frommann. 6 M.
SIEFF, J. Reisen in der asiatischen Türkei. Leipzig: Hinrichs. 7 M. 50 Pf.

History.

- CLARETTE, J. Camille Desmoulins et Lucille Desmoulins, d'après des documents nouveaux et inédits. Paris: Plon. 8 fr.
LAUDIN, C. F. Ueber die Quellen zur Geschichte Alexanders d. Grossen in Diodor, Curtius, u. Plutarch. Königsberg: akadem. Buchhandlung. 2 M.
SMETS, M. Wien im Zeitalter der Reformation. Pressburg: Heckenast. 4 Thl.

Physical Science and Philosophy.

- AVERRONES, Philosophie u. Theologie. Aus dem Arab. übers. v. M. J. Müller. München: Franz. 4 M. 70 Pf.
COOKE, M. C. Fungi: Their Nature, Influence, and Uses. Ed. Rev. M. J. Berkeley, M.A. (Vol. XIV. of "The International Scientific Series.") King. 5s.
RÉMUSAT, C. de. Histoire de la Philosophie en Angleterre, depuis Bacon jusqu'à Locke. Paris: Didier. 14 fr.
SCAMMON, C. M. The Marine Mammals of the North-Western Coast of North America, described and illustrated. New York: Putnam.

Philology.

- BIDASARI, poème na'ais. Précédé des traditions poétiques de l'orient et de l'occident. Par L. de Backer. Paris: Plon. 5 fr.
KLAGE, die, m. den Lesarten sämtlicher Handschriften hrsg. v. Karl Bartsch. Leipzig: Brockhaus.
MIDRACH Tanchuma cum commentariis Ez Joseph (Ilgum Josephi) et anaf Josef (Ramus Josef) nec non indicibus titibus. Berlin: Cohn. 8 M.
NEWTON, C. T. The Collection of Ancient Greek Inscriptions in the British Museum. Part I. Attika. Edited by the Rev. E. L. Hicks, M.A. Printed by order of the Trustees at the Clarendon Press. 20s.
RECORDS of the Past. Vol. III. Assyrian Texts. Bagster. 3s. 6d.

CORRESPONDENCE.

THE LATE DR. ROWLAND WILLIAMS.

Liverpool: February 8, 1875.

Much has been written lately on the subject of reviewing. There is one point which I do not remember having seen touched upon; it has been forcibly brought before me, and I desire to call the attention of others to it. I refer to reviews of biographies, and the injury which may be done to the memory of the dead by the imputation to them of motives for their actions which, however false, they cannot repudiate.

Certainly, in writing of those who can no longer answer for themselves, great care should be used with regard to this, and it would seem that only upon two grounds would a reviewer be justified in assigning motives. Either he should have enjoyed a very close and intimate acquaintance with the inner mind of the person of whom he writes, or he should have satisfied himself, and be able to afford proof to others, that these motives may be clearly traced in the man's writings.

In the review of Dr. Rowland Williams' *Life and Letters* in the ACADEMY of February 6, I notice, that motives are assigned as having influenced him in writing his Bunsen Essay, which would have been utterly repugnant to his feelings, and which are in complete opposition to the principles by which he was actuated.

Now, I submit, that Mr. Essington, the writer of the review, though a schoolfellow and friend of College days, hardly possesses the first of the qualifications mentioned above—that of intimate acquaintance—which would justify him in making these assertions; for while no doubt he and Dr.

Williams entertained much kindly regard for each other, in connexion with the memories of Eton and King's, they had, after a visit of Mr. Essington to Lampeter in the early days of the Lampeter life, but little intercourse of late years. An accidental meeting leading to an afternoon call, one summer's day at Barmouth, and a day spent with Mr. Essington at his vicarage, after the first Birmingham League meeting in the autumn of 1869, would, I believe, sum it up.

That Mr. Essington has not availed himself of Dr. Williams' own words in order to acquire an insight into his motives (for I cannot suppose, had he done so, that he would thus ignore them), will, I think, be clear to any one who will take the trouble of reading Rowland Williams' *Life and Letters*, more especially that part which refers to the *Essays and Reviews* prosecution in vol. ii.

In passing, I would remark that Mr. Essington is not very particular about dates, when he refers to intercourse with the Wiltshire clergy (who will doubtless feel much complimented by his manner of describing them), as having influenced Rowland Williams in writing his essay. In the first place, however, saddened he may have been by the line of action adopted by his clerical brethren, no feeling of impatience was manifested by him in respect to the Wiltshire clergy. But this is hardly to the purpose; his acquaintance with them had simply nothing to do with the matter, as his Essay was written before he was instituted to the living of Broadchalke.

It is true enough that mere inane acquiescence did try his patience; but even then, a characteristic story of undergraduate days hardly affords a fair illustration of the deep mental struggle involved in the controversies of some twenty years later. Neither does it seem much to the point, as at this time it was not with inane acquiescences, but with violent objectors, that he had to deal. His object also was, not to involve all in ruin by landing them in the ditch, but rather—to change the simile—by lending a hand in steering the vessel of which he was an appointed officer, he hoped to keep her from foundering on the rocks. See an account of the design of his Essay, *Life and Letters*, vol. ii. p. 25.

Mr. Essington seems to take no account of the real issues at stake in connexion with the *Essays and Reviews* when he describes the appeal to the Privy Council as a pleading for a "petty vicarage." But both appellants remonstrated against a hearing which would have restricted them to pleading against penalty, and in the importance of the questions argued the "petty vicarage" was well nigh forgotten. (Vol. ii. pp. 141, 142, 166, 167.)

That in his defence Rowland Williams adopted a "policy of evasion," and availed himself of "loopholes and backdoors," is simply untrue. In his "Hints to my Counsel in the Court of Arches," he wrote:—

"No legal subterfuge must here prejudice the truth," &c. (*Life and Letters*, vol. ii. pp. 53, 54.)

His determination to conduct his own Appeal to the Privy Council arose from his desire of saying exactly what he did mean, and disclaiming what he did not mean:—

"My opening instruction to my counsel in the Court of Arches was, to employ no technical subterfuge; but to prove that my teaching was duly mindful of my obligation as a clergyman. My disinclination to let the case be won upon principles at variance with those obligations, and with my own antecedents and convictions, was my reason for taking the case into my own hands," &c. (Vol. ii. pp. 138, 331.)

In his concluding address before the Privy Council he said:—

"Nor would I leave without protest the insinuation of the other side that I have asked your Lordships to receive from me any explanation of my essay which is not established and confirmed, when attention is once called to it, by the strictest construction of the language of the essay itself. Two things, my Lords, would cause

me equal pain—if I were, either from any of the accidents to which human affairs are liable to fail of obtaining the redress which I confidently expect from your Lordships' equity, or if I were even in appearance to win such redress by any unworthy subterfuge."

If a man's motives are not to be gathered from his own account of them, would it not—I venture to suggest—be fairer not to assign any motives at all?

I think the niche in the Temple of Fame which Mr. Essington (with doubtless the best intentions) has prepared, is unworthy of one whose ruling principle in life was love of truth. It is certainly a place which Rowland Williams, as an honest man, and in the consciousness of his own integrity, would have protested against having assigned him.

ELLEN WILLIAMS.

THE ORIGINAL OF SHAKSPEARE'S "OTHELLO."

Stoke Newington.

While feeling much indebted, in common, I am sure, with all the readers of the ACADEMY, to Mr. Rawdon Brown for his very interesting letter on the "Original of Shakspeare's *Othello*," I cannot see that that gentleman has established the Moor's historical identity quite so satisfactorily as he supposes.

Let us take what we may call the "historical setting" of Cinthio's novel, as well as that of Shakspeare's play, and compare them with the historical facts which Mr. Brown has collected.

First, then, for the novel. A valiant Moor, tried in the service of the Republic of Venice, and married to a Venetian lady of extraordinary beauty, is commander of the forces stationed at Cyprus, having been appointed to that office by the Senate in the ordinary course, to relieve his predecessor. The Moor murders his wife; whereupon the Senate, being apprised of the fact, orders him to be arrested, and sent home to Venice; upon his arrival, after public trial and torture, he is banished, and is eventually assassinated at the instigation of the relations of his murdered wife.

Now, let us turn to the play. Here we find the Moor appointed to his command in Cyprus under pressure of a particular crisis which is minutely described. A Turkish fleet, variously estimated at 107, 140, and 200 galleys, is sailing towards Cyprus. Such is the intelligence which startles Venice. Then a messenger arrives with tidings that the fleet has changed its course, and is making for Rhodes. Another brief interval, and the Senate is informed that, after having been joined at Rhodes by an additional force of thirty ships, the Turkish fleet is again in full sail for Cyprus. In this imminent danger, the eyes of all men are bent upon Othello as the destined saviour of the Republic; and the Senate, alarm overpowering the natural feeling of resentment against the Moor who has just presumed clandestinely to wed a noble daughter of Venice, confirms the popular choice. The Turkish fleet is shattered by a tempest, and so Cyprus is saved. The Moor murders his wife, is superseded by his lieutenant, and dies by his own hand.

So much for the novel and the play: now let us see what are the historical facts which Mr. Brown has discovered. It appears that in the year 1505 a certain Christofal Moro was elected lord-lieutenant of Cyprus; that he remained in the island after his term of office had expired, and was elected by the then lord-lieutenant and his counsellors commander of the forces against a rumoured attack from some quarter or other; and that in October, 1508, he arrived in Venice, in mourning for his wife, who had died on her way from Cyprus.

At the outset, I must remark that Mr. Brown is altogether mistaken when he asserts that "it has not been noticed that there are circumstances in the play which are not to be found in the novel." If Mr. Brown will refer to a couple of small volumes entitled "*Shakspeare Illustrated*," by the Author of the *Female Quixote*, published more than a century ago (1753), he will find a

very able and interesting comparison of Cinthio's novel and Shakspeare's play.

It may be well to state clearly what I conceive Mr. Brown's theory to be. It seems to involve two distinct propositions:—

1. That the Moor of Cinthio's novel is the historical Christofal Moro, who was lord-lieutenant of Cyprus in 1505, *disguised*.

2. That Shakspeare became aware of this identity, and having ascertained the true story of the historical Moro, drew upon that, as well as upon the novel, in the construction of his play.

Although I am not aware that there is any good reason for supposing that Cinthio's novel was founded upon fact, yet, assuming that it was so, the first of these two propositions is at any rate a very plausible and ingenious conjecture. The name "Moro" might very naturally suggest to Cinthio the desire of disguising his hero as a Moor—a device which would save the author from unpleasant consequences, while the disguise would be too flimsy to prevent the identification of the man by those acquainted with the facts. It does not, however, fall within my purpose to discuss the former of the two propositions; and, therefore, assuming it to be true, I pass on to the second, which certainly stands upon a very different footing.

Every one who has hitherto noticed Shakspeare's divergences from the novel, except Mr. Brown, has referred them to the exigencies of dramatic composition, or to the creative genius of the Dramatist. Certainly, for my own part, I cannot discover a single particular wherein the play differs from the novel, which seems to suggest an acquaintance with the historical facts—and I must say they are very meagre—unearthed by Mr. Brown. Let me take *seriatim* the points of resemblance which he adduces.

First: He thinks that he has discovered in the "strawberries" upon Desdemona's handkerchief, the "three mulberries sable," which with "three bends azure on a field argent" constituted (so we are told) the insignia of another Christofal Moro, who was Doge of Venice in 1460. Did it never occur to Mr. Brown that by making the assumption that the "strawberries" were Othello's insignia at all, we should be involving Shakspeare in a gross inconsistency? for, of course, in that case, Cassio, when he found the handkerchief dropped in his bed-chamber, could not have been in doubt respecting its ownership: he would have recognised it at once as the property of Desdemona. In the novel, Cassio actually does recognise the handkerchief as Desdemona's, but he recognises it not by any insignia upon it, but by the curious inwrought "Moresco work." After this ingenious discovery, I am almost surprised that Mr. Brown has not pointed out that in Iago's simile, "as luscious as locusts," there is a most unmistakable allusion, by way of local colouring, to the noxious insects respecting which we hear so much in Mr. Brown's letter.

Secondly: We are told that it is a "curious coincidence" that the tenor of the official advices from Cyprus, in which the then lord-lieutenant announces the election of Moro as captain of the ships, "corresponds precisely" with the causes assigned in act i. sc. 3 of Shakspeare's play for the despatch of Othello from Venice to defend the island. As the "official advices" are not before us, it is impossible to institute a comparison between them and act i. sc. 3 of *Othello*.

I will only remark that the correspondence which Mr. Brown styles "precise," might appear to another mind very far indeed from "precise," and, further, that, inasmuch as the only specific causes assigned for the despatch of Othello are such as are most obviously applicable to such an occasion, viz., his knowledge of the place, and his great reputation, the coincidence would not be particularly striking, if the Lord Lieutenant of Cyprus alleged similar reasons for the election of Moro upon a similar occasion.

Thirdly: We are told that "Moro's military

exploits in the Romagna against Caesar Borgia, and subsequently during the League of Cambrai, would warrant his saying of himself, 'I have done the State some service, and they know it.' No doubt; but if Shakspeare was acquainted with these services of the historical Moro, why does he prefer to mention Rhodes, Cyprus, and Aleppo as the scenes of the exploits of his Othello? He, at least, could not have been influenced by a fear of offending Moro's kinsmen, if he had given the real facts.

But the most conclusive argument against Mr. Brown's theory appears to be the following. Mr. Brown does not seem to be aware that Shakspeare has laid the events of *Othello* at a period more than sixty years subsequent to Christofal Moro being lord-lieutenant of Cyprus. Reed pointed this out years and years ago. The only attempt, historically recorded, which the Turks ever made upon Cyprus, after that island came into the possession of Venice, was in 1570. This would in itself be sufficient to fix the time; but Shakspeare has in many particulars followed the actual facts. That the Turkish fleet first came sailing towards Cyprus, then went to Rhodes, there met another squadron, and then resumed its way to Cyprus, are matters of history; and Shakspeare is accurate even in the number of the fleet, which (Knolles tells us) consisted of 200 galleys. In the event, indeed, Shakspeare has departed from historical accuracy; for the Turks, far from being overwhelmed by a tempest, succeeded in wresting Cyprus from the Venetians. In this particular divergence from history, however, we see that Shakspeare was guided by the exigencies of his plot. If, then, Mr. Brown asserts that the attempt of 1570 was not the only attempt made upon Cyprus by the Turks, after the island became a Venetian dependency, the *onus* of proof lies upon him; and even if he should succeed in establishing this fact, his labours will then only have commenced; for then it will be incumbent upon him to show that the attempt to which he refers was in its details almost identical with that of 1570. Until this has been satisfactorily proved, I for one shall continue to maintain Reed's confident—but, as I think, justly confident—opinion respecting the time of the play. EDWARD H. PICKERSGILL.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will send their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 20,	3 p.m.	Royal Institution: Mr. J. T. Wood, III.
	"	Crystal Palace Concert (Middle Krebe).
	"	Popular Concert, St. James's Hall (Halle, Joachim).
MONDAY, Feb. 22,	5 p.m.	London Institution: Dr. Carpenter on "Animal Life of the Deep Sea."
	7 p.m.	Actuaries.
	8 p.m.	Social Science Association. Medical.
	"	Monday Popular Concert, St. James's Hall (Joachim, Dannreuther).
	8.30 p.m.	Geographical.
TUESDAY, Feb. 23,	3 p.m.	Royal Institution: Mr. A. H. Garrod on "Animal Locomotion."
	8 p.m.	Anthropological Institute; Lieutenant C. C. de Crespigny on "The Milanowa of Borneo;" "History of the Henng-Noo," Part II.
	"	Civil Engineers.
	8 p.m.	Royal Albert Hall Concert (Eljah).
	8.30 p.m.	Royal Medical and Chirurgical.
WEDNESDAY, Feb. 24,	8 p.m.	Society of Arts. Geological. Archaeological Association.
	"	Royal Society of Literature: Mr. G. Washington Moon on "Popular Errors in English."
THURSDAY, Feb. 25,	1 p.m.	Sale at Christie's of the Works, &c., of the late John Lucas.
	3 p.m.	Royal Institution: Professor Tyndall on "Electricity."
	6 p.m.	Philosophical Club.

THURSDAY, Feb. 25,	7 p.m.	London Institution: Dr. Richardson on "The Physiology of Sleep."
	8 p.m.	Inventors' Institute.
	8.30 p.m.	Royal. Antiquaries.
	"	Mr. Walter Bache's Concert, St. James's Hall.
FRIDAY, Feb. 26,	1 p.m.	Sale at Christie's of the Works of the late J. C. Schetky.
	7.30 p.m.	Sacred Harmonic Society, Exeter Hall (St. John the Baptist).
	8 p.m.	Quekett Club: Mr. B. T. Lowne on "The Histology of the Eye."
	8.30 p.m.	Clinical.
	9 p.m.	Royal Institution: Mr. W. R. S. Ralston on "Popular Tales; their Origin and Meaning."

SCIENCE.

THE HORSE AND ITS RIBS.

Mémoire sur les Chevaux à trente-quatre côtes des Aryas de l'Epoque Védique. Par C. A. Piétrement, Vétérinaire en 1^{er} au 5^e Régiment d'Artillerie. (Paris: E. Donnaud.)

SYLVIVUS said that man had formerly an intermaxillary bone. If he has it no longer, he ought to have it. In this he was right. The same Sylvius, in his answer to Vesalius, said that Galen was not wrong when he described man as having seven bones in his sternum, for, said he, "in ancient times the robust chests of heroes might very well have had more bones than our degenerate day can boast." In this he was wrong.

I take these statements from Mr. Lewes' *Life of Goethe* (p. 343), and I have to confess that I have not verified them. They interested me, however, as bearing on a controversy that has been carried on for some time between scholars and anatomists, viz., whether another animal, the horse, instead of losing, has developed in course of time some bones which it did not originally possess. Horses have now thirty-six ribs, sometimes, it is said, thirty-eight. But there is a passage in the Rig Veda which speaks apparently of only thirty-four ribs in horses. It was M. Piétrement who in his work *Les Origines du Cheval domestique d'après la Paléontologie, la Zoologie, l'Histoire et la Philologie* (Paris, 1870), first called attention to this curious statement, and drew from it the conclusion, supported by some very ingenious arguments, that at the time of the Vedic poets, say about 1500 B.C., there existed a race of horses with only thirty-four ribs. Other zoologists, and more particularly M. Sanson, raised some strong objections, but M. Piétrement replied to them in his *Mémoire sur les Chevaux à trente-quatre côtes des Aryas de l'Epoque Védique* (Paris, 1871), and the question is still *sub judice*.

M. Piétrement's reasoning may best be given in his own words:—

"Je ferai d'abord remarquer que la présence de trente-quatre côtes seulement, sur une race équestre, soit ancienne soit actuelle, ne serait nullement un fait anormal, en dehors des lois de la nature; car il est parfaitement reconnu aujourd'hui que le nombre de ces pièces osseuses est loin d'être constant sur nos chevaux actuels. M. Chauveau s'exprime en effet ainsi à propos du nombre de côtes des chevaux: 'On compte pour chacun des moitiés latérales du thorax, dix-huit côtes. Il n'est pas rare d'en rencontrer dix-neuf, avec un nombre égal de vertèbres dorsales, chez les chevaux bien constitués, mais alors il n'existe, le plus souvent, que cinq vertèbres lombaires.'

"D'autre part, on rencontre quelquefois, chez des sujets d'un certain type, 'cinq vertèbres lombaires seulement, au lieu de six qui est le nombre

habituel sur l'espèce *Equus caballus*, avec le nombre des autres pièces du rachis.'

"Lorsque ce dernier fait fut annoncé en France par M. Sanson, il rencontra beaucoup d'incrédulités; mais il est aujourd'hui complètement acquis à la science; et il est à juste titre considéré comme l'indice de l'ancienne existence d'une race de chevaux à cinq vertèbres lombaires; chevaux dont le croisement avec ceux à six vertèbres lombaires rend d'ailleurs parfaitement compte des fréquentes anomalies de conformation que l'on rencontre dans cette région du rachis."

Having by these considerations established the possibility of an ancient race of horses with only thirty-four ribs, M. Piétrement appealed for its reality to a passage in the most ancient literary document of the whole Aryan world, the Rig-Veda.

The passage in which the thirty-four ribs of the horse are mentioned occurs in the 162nd hymn of the first book of the Rig-Veda Samhitā. I translated the whole of that hymn in my *History of Ancient Sanskrit Literature*, 1860, p. 553. The hymn is ascribed to Dirghatamas, and describes the sacrifice of the horse in very full detail. In the eighteenth verse we read:—

"The axe approaches the thirty-four ribs of the quick horse, beloved of the gods. Do you wisely keep the limbs whole, find out each joint and strike."

This passage is curious in many respects. It refutes the statement of Strabo (xv. 54), that the Indians did not slaughter their victims, οὐδὲ σφάττουσι τὸ ἱερεῖον, ἀλλὰ πρίγουνσι, ἵνα μὴ λελωβημένοι ἀλλ' ὀλόκληρον δέδωται τῷ Θεῷ. It also seems to imply that the horses then offered at the sacrifices had only thirty-four ribs. This statement, however, startled even the orthodox commentators in India, and Sāyana remarks in his commentary on this passage, that other animals, such as goats, &c., have only twenty-six ribs, as might be proved by what he considers as far more convincing than ocular evidence, viz., a passage from the Brāhmanas, in which it is said, "Its ribs are twenty-six." In another passage, in his commentary on the Satapatha brāhmana, xiii. 5, 1, 18, Sāyana returns to the same subject, but unfortunately that passage, as edited by Professor Weber, is so corrupt, that I at least cannot make sense of it, though it is clear that Sāyana says there that their ribs are thirty-six. Another commentator, Mahidhara, explaining the Horse-sacrifice, as prescribed in the Yagurveda, seems to have no anatomical misgivings, but states that the horse has thirty-four, goats and other animals twenty-six ribs.

I confess that I was myself very much puzzled by the passage in the Rig Veda. It was quite clear that the reading *katustrimsat*, thirty-four, cannot be called in question; it was equally clear that that number would not have been mentioned except for some special purpose. That it was the habit of the ancient Hindus to count the various bones of the human or animal skeleton, may be seen in the Law-book of Yāgnavalkya iii., 85 seq. There we read:—

"The neck consists of fifteen bones, a collar-bone on each side, and the chin; two at its root, and the same on the forehead, the eyes, and the cheeks, and the nose of firm bone. The ribs with their supports and the Arbudas (*Zippenknorpel*) are seventy-two. Two front-bones, four

skull-bones of the head, seventeen bones of the chest, these are the bones of a man."

Similar passages occur elsewhere, and establish the fact that the ancient anatomists of India made a point of knowing the exact number of the bones in the different portions of the bodies both of men and animals.

Not being able to find a satisfactory solution of my difficulty, I applied to Professor Huxley, and I am glad, with his permission, to print the following letter, which offers a most ingenious, and, to my mind, satisfactory solution:—

"26 Abbey Place, N.W.

"My dear Sir,—I have been much interested in M. Piétrement's *Mémoire*. His work *Les Origines des Chevaux Domestiques* is well known to me, but I had paid no particular attention to his incidental mention of the 34-ribbed Aryan horse.

"M. Piétrement's essay raises three questions. The first, Does the passage of Dirghatamas' hymn cited, necessarily imply that the horse known to him had only thirty-four ribs? The second, Does the passage from Sáyana imply, that he asserted of his own knowledge that the horses of his time in 1400 A.D. had only thirty-four ribs? The third, Are there any zoological arguments in favour of or against the existence of a breed of 34-ribbed horses?

"1. Your Latin version of the solitary Vedic passage upon which M. Piétrement relies, admits the reading: 'The axe cuts through [the] thirty-four ribs of the quick horse,' &c.

"I speak ignorantly, but suppose I am right in assuming that there is no more 'the' in the Sanskrit than in the Latin. Nevertheless it is upon the presence of this definite article that the question turns. For, without it, the passage may simply mean that the axe cuts through thirty-four ribs out of the thirty-six with which the horse is provided. What makes me think that this may be the proper signification of the passage is the inquiry I put to myself, For what purpose did the sacrificing priest want to cut through the horse's ribs? Surely, in order to disembowel him. But in order to do this no one would go through the great trouble and labour of chopping through the bony parts of the ribs of a horse. Moreover, such a proceeding would be incompatible with the objection to mangling the horse's bones, which is strongly displayed elsewhere in the Vedic hymn.

"But every bony rib ends below in a gristly substance, and it is quite easy to cut these 'costal cartilages,' and then turning them back, along with the breast-bone, the cavity of the chest is laid widely open, and the priest readily reaches the heart or the like.

"But if every rib ends in a cartilage there must be thirty-six cartilages and not thirty-four?

"True, but the last pair of ribs is much shorter than the others. It is not needful that all the thirty-six pairs of costal cartilages should be cut through in order to lay the chest thoroughly open; and for sacrificial purposes it may have been inconvenient to cut through more than the thirty-four ribs which lie in front of it.

"If you are laying open a man's chest for a *post-mortem* examination, you go to work exactly as I am supposing the Aryan priest to do. You cut through the rib cartilages on each side and take them away, along with the breast-bone to which they are attached. But, in doing this, you leave at least the last two ribs on each side untouched, because they are free, so that it is not needful to cut them.

"If I were a poet, and made a hymn about a *post-mortem* examination, I might speak of the operator's scalpel 'cutting through the twenty ribs,' without meaning to imply that a man of the period is devoid of his full complement.

"2. Does Sáyana say that the horses of his time had only thirty-four ribs? The passage quoted

by you does not seem to me to bear that interpretation at all.

"3. As to the zoological aspect of the question. Horses may undoubtedly vary not only in the number of their ribs, but in the number of their dorso-lumbar vertebrae. The latter may be twenty-four (as usual), or twenty-three, as in the cases cited by Sanson, and also by Legh in his *Handbuch der Anatomie der Haustiere*; and the former may be eighteen (as usual) or nineteen on each side. Unfortunately, I know of no case on record (and M. Piétrement seems to have been unable to find one) in which either horse, ass, or other equine animal had fewer than thirty-eight ribs. If a 34-ribbed race of horses ever existed, I think it ought to turn up as a variety now and then. But it does not; and what is still more to the purpose, we do not find that any of the immediate allies of the horse have fewer than thirty-six ribs; though they may, as in the case of the ass, have only five lumbar vertebrae.

"Without wishing, in the least, to dogmatise then, I must say that the zoological probabilities appear to me to be dead against M. Piétrement's hypothesis; and unless you tell me that the Sanskrit text must mean that Dirghatamas' horses had thirty-four ribs and no more, I shall take leave to doubt the existence of these 34-ribbed steeds.

"I am afraid I have troubled you with a very long letter, which does not come to much in the way of certainty after all. . . .

"I remain,

"Yours very truly,

"T. H. HUXLEY."

I have little doubt that Professor Huxley has solved the riddle. It is open to translate either the thirty-four, or thirty-four ribs; but whether we adopt the one or the other rendering, it seems clear that the poet must have had some reason for mentioning that number. If thirty-four was the usual number of a horse's ribs at his time, then there seems little reason for giving the number. "Cut the ribs" would have conveyed the same meaning as "cut the thirty-four ribs." If, on the contrary, the number thirty-four was mentioned because it was exceptional, then the poet and his commentators too would have said more about the anomaly. Everything becomes intelligible if we admit that in cutting open the horse, two ribs were not to be cut, so that they might remain and keep the carcase together. In that case to mention the number of ribs that were to be cut had a purpose, though it is strange that tradition, which in India possesses such extraordinary tenacity in unimportant matters, should not have preserved the original purport of the words of Dirghatamas. I have looked in vain for a passage where the cutting of the thirty-four ribs in the Horse-sacrifice is more fully described; but I ought to add that in the oldest descriptions of the sacrifice of other animals, preserved in the Aitareya-Brāhmaṇa and the Śrauta-Sūtras of Alvarayana, nothing is said of leaving two ribs undivided. "Twenty-six are his ribs," we read: "let him take them out in order; let him not spoil any limb."

MAX MÜLLER.

SCIENCE NOTES.

ASTRONOMY.

Transit of Venus.—The members of the Egyptian Expedition have returned to this country, bringing with them the photographs of the transit taken at Thebes, which, as was to have been expected from Captain Abney's reputation as a

scientific photographer, leave nothing to be desired as records of the relative positions of the sun and Venus. The scale, twenty feet in length, formerly used by Mr. De La Rue, at Kew, has been erected at Greenwich Observatory, and photographs of it will be taken with the various photo-heliographs, to determine the optical distortion for each instrument. This being duly allowed for, a comparison of the diameters of the sun and Venus on each photograph, with their respective angular values, will give the scale for each plate in terms of which the distance between the centres is to be expressed, the diameter of the sun being increased by photographic irradiation, while that of Venus is diminished, so that the sum of the two is sensibly free from this disturbing cause. By this process the necessity for a temperature correction is entirely obviated, and the photographic measures can be included in the same scheme of reduction as the eye observations (similarly corrected for irradiation where necessary), on the plan proposed by Sir George Airy. This work will be at once commenced, but until the whole mass of observations has been discussed, nothing but harm will be done by incomplete investigations, a point which has been clearly brought out by recent discussions in the French Academy, where M. Le Verrier protested strongly against the publication of the details of observations as they arrived, and their partial discussion by the use of the Method of Least Squares as a mere mill to grind out the solution required. Professor Tacchini writes from Muddapūr, Bengal, that the Italian party under his charge were successful both with the spectroscopic and ordinary observations. The chief points of interest are (1) that last external contact occurred apparently two minutes earlier with the spectroscope than with the ordinary eye observation, indicating that the apparent diameter of the sun with the spectroscope is less than with the ordinary method, which would tend to show (unless the difference be accidental) that there is a shallow layer of luminous gases below the photosphere. (2.) That the spectrum of the atmosphere of Venus shows two dark bands in the red corresponding to two in that of our own atmosphere (near B and C), and indicating the presence of aqueous vapour.

Coggia's Comet.—In the *Memorie della Società degli Spettroscopisti Italiani*, P. Secchi gives an account of his observations of this comet, the points to which he directed special attention being four:—(1.) Is the spectrum of the comet the same at its greatest brilliancy as at its first appearance? (2.) Do the bright bands preserve the same position and intensity? (3.) What influence has the sun's light on it? and (4.) Is it polarized?

The spectrum was compared with that of carbonic oxide and dioxide, and of olefiant gas, and P. Secchi concludes, from the relative brightness of the bands, that the proper light of this comet was probably due, not to a hydrocarbon, but to a compound of carbon with oxygen at the temperature of the Voltaic arc. No change in the position of the bright bands during the whole period of observation was detected, though they, as well as the continuous spectrum of the nucleus, increased enormously in brightness; the latter spectrum was found to be polarised, and therefore due to reflected sunlight. A similar result was obtained by direct observation without the spectroscope, the head being, as in the comet of 1862, strongly polarized; the proportion was about half that of light reflected from oil-cloth at an angle of 45°. Although with a power of 200 there seemed to be a planetary nucleus more than 8" in diameter, this was reduced to less than 0.6" with a power of 600, and P. Secchi concludes that there was no solid nucleus.

The phases of the nucleus and jets of light appear not to have been very well seen at Rome, the rough sketches given not showing anything of the curious appearances observed in this country,

though the strong twilight of northern latitudes interfered much with observations here. Though not much attention was paid to the tail, curious changes in its appearance are recorded, the axis having at first been the brightest part, but afterwards becoming comparatively dark as the tail increased in size, till it attained its greatest length of 60° on July 18, shortly after perihelion passage which occurred on July 9, and before the nearest approach to the earth on July 22. Secchi's observations support those of Heis, according to whom the tail was not directly opposite to the sun, but inclined 23° to the prolongation of the radius vector.

In the same Memoirs are given the outlines of solar prominences assiduously observed in the last six months by P. Secchi and Professor Tacchini, a work for which the climate of Italy is peculiarly suited.

Comets.—Both Encke's and Winnecke's comets have been found close to their predicted places; the latter, an exceedingly faint object, having been seen only at Marseilles. Neither of these comets is likely to be visible to the naked eye, or, indeed, to any but fairly powerful telescopes, and the chief interest attaching to them lies in the circumstance that they are regular visitors; Encke's comet returning at intervals of about 3½ years, and Winnecke's at intervals of rather over 5½ years.

Cape Observations.—The results of the observations made at the Cape of Good Hope in 1859 and 1860, under Sir Thomas Maclear, and reduced by his successor, Mr. Stone, have just been published in the form adopted for previous years, and will prove a welcome addition to the rather scanty observations of southern stars hitherto accessible.

Catalogue of 500 Nebulae.—Dr. Schultz has communicated to the *Monthly Notices* for January a preliminary catalogue of the 500 Nebulae observed by him with the Upsala refractor of thirteen feet focus, the places being determined by micrometrical measures of distances from comparison stars. The positions of these latter are not in all cases known with all the accuracy desirable, and Dr. Schultz considers that the places of some of the nebulae given in this preliminary catalogue may have to be slightly modified on this account, though even in its present state the catalogue is of great value, fairly accurate positions of nebulae having been hitherto very limited in number.

Orbital Movement of 61 Cygni.—In the *Comptes Rendus* M. Flammarion discusses the observations of this double star since 1753, with the view of showing that the two components are not revolving about each other, though from the fact of both stars having a large proper motion of nearly the same amount and direction, he concludes that they are physically connected in some mysterious way. A special interest attaches to this double star, from the circumstance that it was the first of which the distance from the earth was determined, the annual parallax, or apparent radius of the earth's orbit at the distance of the star being about 0'·4, from which it results that the actual interval between the two components (supposing them square to the line of sight) is about thirty-seven times the interval between the earth and sun, the apparent interval being 15". Now, if the apparent path of one star about the other could be found, it would be easy to find the actual dimensions of the orbit, and from that the combined mass of the two stars. Bessel attempted this, and found the mass to be about three times that of our sun; but his data were insufficient, and M. Flammarion now points out that a motion of one star in a straight line relatively to the other would satisfy all the observations. This would be equivalent to a slight difference of proper motion between the two stars; but as we have reason to suppose that no instance of rectilinear motion occurs in nature, M. Flammarion's conclusion that the movement is not orbital, though the two stars are physically connected, will not readily be accepted, considering the errors to which measures of the distance between two stars are liable, though it must be ad-

mitted that there is so far no evidence of deflection from a straight line. The change in angular velocity, however, is the best indication of orbital movement, and this does not seem to have been discussed by M. Flammarion. Meanwhile the fact remains that both these stars are annually carried in the same direction over a space nearly equal to the distance of Uranus from the sun.

Dr. A. M. Ross has published a *Flora of Canada*, which we hasten to explain is simply a badly compiled and badly printed catalogue of the names, Latin and English, of the plants found in the Dominion. Introduced and indigenous species are not discriminated, but this is a mere detail. We should have, however, expected that the compiler would have taken the trouble to correct the list before printing it off and sending it out into the world; but, judging from the small proportion (perhaps half) of the names accurately spelt, we should have expected too much. Botanists may, no doubt, easily guess what is intended by Caperidaceae, Grassulaceae, Orobandaceae, Plantinaceae, &c., yet it is quite inexcusable to print such rubbish even in Canada. The same Doctor prints a list of the Forest-trees of Canada, and refers the ash-tree to the natural order Oleraceae (Oleaceae)! an amusing blunder, if it had stood alone.

FROM a circular received from the Board of Managers, we learn that a botanical establishment is about to be founded at Chicago. It is to comprise a botanic garden proper, provided with suitable houses for the reception of plants requiring protection, an arboretum, a garden for general floriculture, a botanical museum, an herbarium and a botanic library. Contributions of specimens, &c., are solicited, with the expectation of suitable returns being made at an early date. Mr. H. H. Babcock has been appointed director.

THE *Popular Science Review* for January contains an interesting article on Ant-supporting Plants, by Mr. J. Britten. The writer has had no opportunities for original investigation, but as a recapitulation of the facts already known in a succinct and collected form, the present article will be very welcome to many readers. Relatively, little is actually known of the mutual economy of the plants and insects thus strangely associated, and their life-history can only be traced out in the countries where they are at home. Mr. Trail, a naturalist in South America at the present time, is giving the subject some attention, and may be expected to add to our knowledge; but it is not a pleasant task, for the ants, though small creatures, sting most atrociously. Although the fact that certain parts of some plants (always?) provide a habitation for certain insects was known and published so long ago as 1750 (*Herbarium Amboinense*, Rumphius), very little importance was attached to it, and it is only within the last few years that naturalists have taken up the subject in a philosophical spirit. Weddell, *Ann. Sc. Nat.*, sér. 3, t. xiii., 262-67, Schomburgk (*Ann. and Mag. of Nat. Hist.* i. 264), and Belt (*Naturalist in Nicaragua*) have done most to create an interest in these natural phenomena. One plate, and that not a very satisfactory one, illustrates Mr. Britten's paper. It is a pity that the subject is not more fully illustrated, as good figures would have told far more than descriptions. An attractive little book might be made with more complete materials. The parts of plants tenanted by ants vary in different species. The following list includes most of those at present known:—*Leguminosae*, hollow thorns of various species of *Acacia*; *Melastomaceae*, inflated leaf-stalks of numerous species of the genera *Tococa*, *Calophysa*, *Microphysa*, *Myrsinidone*, and *Maieta*; *Rubiaceae*, tubercous root-stocks of the epiphytical genera *Myrmecodia* and *Hydnophytum*, and the leaf-stalks of *Remijia* sp.; *Gentianaceae*, hollow stems of *Tachia guianensis*; *Boraginaceae*, base of leaf-stalks of *Cordia nodosa*; *Verbenaceae*, hollow in-

ternodes of a species of *Clerodendron*; *Polygonaceae*, stems and branches of several species of *Triplaris*; *Artocarpeae*, hollow trunk of *Cecropia peltata*; and finally, the pseudo-bulbs of *Schomburgkia tibicina*, an orchid. With the exception of the Rubiaceous genera *Myrmecodia* and *Hydnophytum*, from the islands of the Indian Archipelago and tropical Australia, all the plants affected, hitherto observed, belong to the New World. Doubtless further research in Africa will lead to the discovery of analogous cases in that country, as several species of *Acacia* with large hollow spines are known to inhabit the tropical regions of both sides of the continent.

THE attention of scholars interested in post-Augustan literature is called to R. Klusmann's *Emendationes Frontonianae* (Berlin: Calvary, 1874). Since the appearance of Naber's excellent edition of Fronto's letters in 1867, little has been done for the explanation or correction of the text: a circumstance which calls for remark, owing to the goodness and carefulness of that edition, and the rare value of the palimpsest. Besides my own paper in the *Journal of Philology* i. 15-20, to which M. Klusmann several times refers in terms most flattering to myself, a short paper by Eussner in the *Rheinisches Museum*, another by M. Klusmann's own father and by Lentsch in the *Philologus*, and a brief note by Bishop Wordsworth, *Journal of Philology* i. 160, to which I may be allowed to add some corrections by the Master of Trinity in his edition of the *Phaedrus*, little has been done to elucidate this most interesting collection. In *Emendationes Frontonianae* M. Klusmann has made a most valuable addition to these materials. The book is indeed indispensable to every student of Fronto, not only on its own merits, though these are very considerable, containing as it does careful lists of Frontonian usages, rare words and forms, &c., as well as many clever corrections; but even more as including a most accurate re-examination of the palimpsest by Studemund, who is well known to spare no labour in the minutest scrutiny of such priceless treasures as these unfortunately fragmentary leaves. How difficult to decipher these sometimes are, was known long ago; M. Rieu's collation, which forms the basis of Naber's edition, settled much; but many passages still remained where the reading was doubtful, in spite of all pains; and where Studemund's scrutiny will be found to differ materially from both him and Mai. Studemund does not, of course, profess to read many passages—indeed, thinks they cannot be read certainly without the help of new chemical applications; but all that can be made out is here given minutely, as well as various often felicitous emendations of his own. They form a worthy pendant to the *Analecta Liviana*. R. ELLIS.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY (Saturday, January 30).

PROFESSOR G. CAREY FOSTER, F.R.S., Vice-President, in the Chair. Mr. J. Mostyn Salter was elected a Member of the Society. Mr. Becker described and exhibited an optical bench, constructed by him in accordance with the plans of Professor Clifton, for the purpose of showing the various phenomena of the interference and diffraction of light. Mr. A. Schuster afterwards spoke at some length on "Electrical Theories," criticising the received views with regard to several points, especially the explanations commonly given of the origin of thermo-electricity and its connexion with contact-electricity and the so-called Peltier effect. It was announced that the annual general meeting, for the election of officers and council for the ensuing twelve months, and other business, would be held on Saturday, Feb. 13.

ANTHROPOLOGICAL INSTITUTE (February 9).

COLONEL A. LANE FOX, President, in the Chair. A paper by the Rev. Wentworth Webster, M.A.,

was read, entitled, "The Basque and the Kelt: an examination of a paper by Mr. Boyd Dawkins, F.R.S., on 'The Northern Range of the Basques,' in the *Fortnightly Review* of September, 1874." The author commenced by pointing out the danger of the tendency to extreme specialisation among scientific men of the present day, and proceeded to show how the "Basque problem" had suffered through that special treatment. It had been taken up by pure philologists and pure anthropologists, who had viewed it only from their particular standpoints, and had too much neglected historical and archaeological researches, folk-lore, literature, drama, and, strangest of all, the physical characteristics of the present Basques. The chief object of the author was to show how inconclusive was the evidence of anthropology alone, and to examine Mr. Dawkins's arguments. He considered, firstly, that philology had demonstrated the Basque language to be agglutinative; secondly, that Humboldt's conclusion is correct as to the existence of Basque names in the classical itineraries of Spain; and thirdly, that although the identity of Basque and Iberian cannot be considered to be perfectly demonstrated, the degree of its probability is very high. The special point of dispute was the conclusion of Mr. Boyd Dawkins that "the former presence of an Iberian race in Armorica is demonstrated by Dr. Broca's map of the stature and complexion of the peoples of France." The author at great length examined and analysed the map referred to and the statistics cited in the paper, and found that the evidence from anthropology alone did not seem sufficient to support the theory combated, and all other evidence would appear to be opposed to it. He maintained that the purest Basques were a tall fair people, although lately represented to be short and swarthy.

Professor Boyd Dawkins, F.R.S., expressed his disappointment that the author had brought forward no philological evidence whatever in support of his views. Philology had its value, but it could not be accepted as a test of race. He repelled the charge of the author of the paper as to the inaccuracies of his (Prof. Dawkins's) historical review of the Basque question, and maintained that he was borne out by facts in abundance, some of which he recapitulated. He further gave a general summary of his argument as expounded in the article criticised by Mr. Webster.

Prince L. Lucien Bonaparte thought that the truth lay between the views of the specialists, namely, those of the philologists on the one hand, and ethnologists on the other, for it was a bold theory to advance that language is a test of race, and it was a no less bold opinion that language should be rejected as evidence in the question. There were examples of races which had entirely lost their original language. The Celt of Cornwall was still a Celt in spite of his loss of the ancient language, and there are many pure Basques who know nothing of the Basque language. In Pamplona Basque was spoken less than two hundred years ago, and the change of language there might be taken as the exception that proves the rule. That the majority, however, of the Basque-speaking peoples are not Basques, it would be absurd to suppose; and in such a case, and where the Basque has not been recently introduced, language may be considered as a fair test of race. On the whole it was difficult, the speaker felt, to disagree with the author of the paper. The immense majority of the inhabitants of St. Jean de Luz are Basques physically, and they speak the Basque language with a pure accent. It was not easy to determine whether and why the dark or fair element prevailed among the Basques and among families, too, who for five or six generations retained Basque names. That seemed to involve a contradiction, and to present a problem which he would leave for solution to the anthropologist.

Professor Busk, F.R.S., agreed with Dr. Broca in his determination of a dolichocephalic type of

skulls of the inhabitants of Guipuscoa, and that it is typically Basque. Twenty-one per cent. of French Basque-speaking people are brachycephalic. He remarked on the close similarity, or almost identity, of the Basque area, as depicted by Prince Lucien Bonaparte in his maps and by Dr. Broca in his memoir, determined, as it would appear, upon totally independent data.

Mr. Hyde Clarke vindicated the claims of philology as a branch of anthropology and of natural science. He stated that the Basque area of W. von Humboldt was to be much limited, and that the later Iberian, which was connected with the cultivated Sumerian, was to be distinguished from it. The Basque language had African affinities with the Houssa, &c., and was thus connected with dark populations. The fair people in the Basque countries were descended from Iberian and other refugees.

The Rev. A. H. Sayce, M.A., as a philologist, maintained that language could not be held to be a test of race; it was a test only of social contact. He thought a great part of Mr. Webster's paper was beside the point. The author seemed to think only of the Basque language, and did not appear to look sufficiently at generalities. The agglutinative Basque of the author well represented the opinion of Professor Dawkins. The Basque being the only non-Aryan language of Western Europe, it was evidently the language of a people occupying the country before the inroad of the Celts. Referring to the names of places, he (Mr. Sayce) was of opinion that nothing could be more misleading to a philologist than to rely upon them for guidance in his investigations.

Mr. J. Rhys held that philology could do little towards the solution of the Basque problem. The Basque was a phonetic dialect.

Mr. W. J. Van Eys said that reference having been made to the authority of Humboldt, he would remark that it appeared to him that that great author had not proved the Basques to be Iberian.

Professor Hughes thought that the author had somewhat misapprehended the scope and drift of Professor Dawkins's argument.

Dr. J. Simms also gave his experiences of the physical characteristics of the Basques as he had lately seen them, and testified to the admixture of fair and dark elements noted by Prince Lucien Bonaparte in his remarks. He gave further facts corroborative of Mr. Webster's observations.

GEOLOGICAL SOCIETY (Wednesday, February 10).

J. EVANS, Esq., F.R.S., President, in the Chair. A paper was read "On the Phosphorite Deposits of North Wales," by Mr. D. C. Davies. These deposits are an extension of those discovered in 1863 near Cwmgyen, a few miles from Oswestry, and described by Dr. Voelcker before the British Association at the Birmingham meeting in 1865. The phosphatic bed occurs in the upper part of the Bala limestone, and consists of blackish shales containing irregular nodules, the surface of which is usually coated with a thin lustrous black incrustation of a graphitic mineral. The nodules are richer in phosphate than the surrounding beds, but the average yield of the deposits taken as a whole is about 46 per cent. of tribasic phosphate of lime. The bed may be traced persistently over an area of many miles, and is likely to be of great economic value. The probable origin of the phosphate of lime is a question still open to discussion.

Mr. Rooke Pennington described "The Bone-caves in the neighbourhood of Castleton, Derbyshire." His descriptions applied to several caverns in the Mountain Limestone, which contained deposits of very various ages, some extending to comparatively recent times. The most important of these ossiferous deposits is that at Windy Knoll quarry, where a fissure in the limestone has yielded an interesting collection of mammalian remains, which were described in a paper by Professor Boyd Dawkins "On the Mammalia found

at Windy Knoll." It is not necessary to notice these communications at length, since the discovery of which they chiefly treat has already been noticed in the *ACADEMY* (No. 113, p. 18; No. 131, p. 515).

SOCIETY OF ANTIQUARIES (Thursday, Feb. 11).

A COMMUNICATION was read from Dr. Keller, concerning a bronze statuette of the Gaulish Jupiter, found in the Canton Valais. The god is represented with one hand uplifted, as if in the act of pouring out wine.

A cast was exhibited of a bronze object discovered in Lake Neuchâtel, which has hitherto been a puzzle to antiquaries. Only one other example has been found. The shape of this curious object is, roughly speaking, like that of a pistol; but what represents the stock is not solid, but formed of a bent plate of bronze. The two sides of this plate are connected by a wire, on which three rings are hung. No satisfactory conjecture has been made as to the use to which it could be applied.

A paper by Mr. Westropp was read, showing the almost universal use of the fillet cross as an ornament. It occurs on pottery at Hissarlik, and on Greek coins. In the latter case it probably originated in an attempt to decorate the punch mark, which has a rough resemblance to the fillet. Among the Buddhists it was employed as a symbol of resignation. It occurs also in China and in Central America.

ROYAL SOCIETY (Thursday, February 11).

THE following papers were read: "On the Structure and Development of Myriothela," by Dr. Allman; "Some Particulars of the Transit of Venus across the Sun, December 9, 1814, observed on the Himalaya Mountains, Mussoorie," and "Appendix to Note, dated November, 1873, on White Lines in the Solar Spectrum," by J. B. N. Hennessey.

NEW SHAKSPEARE SOCIETY (Friday, February 12).

F. J. FURNIVALL, Esq., Director, in the Chair. The names of twenty new members were announced, and the Treasurer's cash-account for 1874, as audited by Mr. H. B. Wheatley and Mr. Smart, was read. A sheet of Dr. B. Nicholson's edition of the quarto of *Henry V.*, which is nearly finished, was laid on the table. The papers read were:—1. On the pseudo-Shaksperian Plays of *Mucedorus* and *Faire En*, by Richard Simpson, Esq. 2. On a New Metrical Test for settling the Chronology of Shakspeare's Plays, by Professor J. K. Ingram, LL.D. 3. Notes of German Shakspeare-Literature, by Professor E. Dowden, LL.D. 4. Characteristics of Ben Jonson, by E. H. Pickers-gill, Esq. Mr. Simpson showed that *Mucedorus* had been attributed to Shakspeare on the strength of additions made for a representation at Court some time between 1605 and 1610, when Shakspeare was head of the King's players. He showed that *Faire En* belonged to a series of plays reflecting upon Greene and Peele, all of which were attributed to Shakspeare long before the discovery of the allusion to him in the *Groatsworth of Wit* revealed the antagonism between the men. He showed that Greene had attacked *Faire En* and its author virulently in 1591, and that the play referred to dramatic and literary incidents: that "William the Conqueror" was meant for William Kemp, and "Manville," another of the characters, for Greene. The play belonged to Lord Strange's players, and contained local allusions hardly intelligible out of Lancashire. 2. Professor Ingram's new test was the "speech-ending" one, a development of the unstopt-line test. In early plays, nearly all the speeches end with the end of a line; in the *Two Gentlemen of Verona* 236 speeches do so; while in the late plays very few do; in the *Tempest* only 16. Professor Ingram has found this test hold good for several early and late plays, and he proposes to try all the

plays with it. 3. Professor Dowden first urged on the Society the duty of preparing a Hand-book of Shakspeare Literature, by which a student, even in the wilds of a Godless Irish college, might know what had been written on any play or point he wished to study; and then an Annual Report, like that of the German Shakspeare Society, on all the Shaksperian material of the past year. The Professor then sketched in a pleasing and vivid way the works of German Shakspeare writers which he had lately read: those of Genée, Albert Cohn, Franz Horn, Professor Kobersteen, Lemcke; Ulrici, Karl Elze, and Hertzberg (highly praised); Delius (first and alone in his line), Bodenstedt, Flathe (the smasher of all other critics, the adorer of himself), Hebler, Vischer, Benno Tschischwitz (with his interesting *Hamlet* parallels from Giordano Bruno), Rötcher, Otto Ludwig (with admirable points), Eduard Vehse, H. von Friesen, Moriz Carrière (grouping Shakspeare with Michael Angelo, Holbein, &c.), Rümelin (the iconoclast), Gervinus the famous, Kreyssig (the German nearest to the English school), &c. 4. Mr. E. H. Pickersgill contrasted Ben Jonson's treatment of character with Shakspeare's: the one put qualities into clothes, the other held the mirror up to nature. Jonson's men were all folly in comedy, all crime in tragedy; Shakspeare's rightly mixed in both. Still, many of Jonson's characters were very striking; his plots were admirable, his lyrics delightful, his masks unequalled, his pictures of manners most valuable. Though far from Shakspeare, he was second in the Elizabethan drama to him alone.

LONDON ANTHROPOLOGICAL SOCIETY (Friday, Feb. 12).

DR. CHARNOCK, F.S.A., President, in the Chair. The following papers were read:—"Literary Dutch in Old English Provincialisms," by Dr. Alex. V. W. Bickers. The author endeavours to support certain points of Schleicher's evolution theory as applied to linguistic phenomena. Dr. Simms, of New York, exhibited and described several Egyptian skulls (some ancient), and remarked on the corresponding habits of the ages which they represented. Dr. Carter Blake, Mr. H. B. Churchill, Mr. A. L. Lewis, and the President joined in the discussion.

ROYAL ASTRONOMICAL SOCIETY (Friday, Feb. 12).

At the annual general meeting for the election of officers, &c., the Report of the Council was presented, and extracts from it read. This was a long document giving a pretty complete account of the progress of Astronomy during the past year under the heads of reports from a large number of observatories, and notices of important discoveries and investigations both at home and abroad. The biographies of deceased Fellows included those of Hansen and Mädler, and the whole Report was, as usual, ordered to be printed as the February number of the *Monthly Notices*. The President (Professor J. C. Adams) then delivered his address on the presentation of the medal to Professor d'Arrest, of Copenhagen, for his Catalogue of 2000 Nebulae, and other researches. After a masterly review of the work of the two Herschels in this branch of astronomy, Professor Adams gave an account of the successful attempt made by Professor d'Arrest to obtain accurate positions of a limited number of nebulae with a small telescope of only four inches aperture, and of the great work which he afterwards carried out with the fine Copenhagen refractor of eleven inches aperture, in the course of which many new nebulae were discovered. From a comparison of his observations with those of Sir John Herschel, Professor d'Arrest concluded that the nebulae observed by him had a proper motion of 0".4 on the average, the measures not being accurate enough for determination of the individual motions. This, the President pointed out, was an important step towards forming an estimate of the distances of these bodies, in default of direct

measures of parallax which were at present beyond our reach, and the address concluded with a review of the recent labours of other observers in the same field—Schönfeld, Langier, and Schultz, the last named having lately formed a catalogue of 500 nebulae, in which the places are determined with a degree of accuracy far surpassing all previous results in the field which Professor d'Arrest first explored.

FINE ART.

Etchings on the Loire and in the South of France, with Descriptive Letterpress. By Ernest George, Architect, Author of "Etchings on the Mosel." (London: John Murray, 1875.)

MANY readers will remember the volume of etchings which Mr. George published last year under the title *Etchings on the Mosel*, and the letter they elicited from Mr. Ruskin, which was widely circulated by the newspapers. The general purport of Mr. Ruskin's manifesto—which did not refer to Mr. George's work alone, but included or implied a severe criticism on much that has been done by the greatest masters—was to affirm the incapacity of etching to render chiaroscuro beyond the limits of simple suggestion; and he used Mr. George's work as a position from which Rembrandt and other professional etchers could be conveniently attacked. The new etcher was warmly praised for having shown a "fine, serene sense of light-and-shade," yet gently blamed for having, in spite of that naturally serene sense, wasted labour vainly in useless shading with the etching-needle, when the proper instrument of chiaroscuro was the brush. He was also told, in a kindly patronising way, that when he had learned what true light-and-shade was, he would do this no longer, and that this learning might be acquired by means of a few careful studies with brush or chalk. And then came one of the most definite affirmations ever made by a writer on art: "All fine etchings are done with few lines." This is equivalent to a condemnation of much work done by the old masters, and of the entire modern school which etches from pictures; it also implies disapproval of much modern work done independently. For example, if Mr. Ruskin is right, Rembrandt was wrong in all his shaded etchings; so was Claude; and so in modern times are such etchers as Flameng, Rajon, and Unger, who work from pictures, or Palmer, Hook, and Tayler in the English Etching Club. But to all these men and their followers who had gone wrong, one etcher could at length be opposed who was going right, or would go right if he followed the advice given him, and that one was Mr. Ernest George.

The temptation is really very great to take up the subject in the spirit of advocacy, and dwell upon the weak points in Mr. George's work, instead of quietly and candidly giving it the measure of appreciation which is its due. It would be much easier to write a strong article on the subject than a just one, and there would be this excuse for such a proceeding, that as one side of the truth has been greatly overstated, the effect of overstating the other side would be simply to restore the balance. Let us avoid, however, this too natural tendency to the controversial

method, and do full justice to Mr. George. His precise position in the art is that of a cultivated amateur who has worked within narrow limits, and succeeded in producing very charming and interesting plates, which are really all that they claim to be. More genuine work has never been published, and by genuine work I do not mean etchings done in some particular manner that I happen to like, but etchings in which the artist has proposed to himself from the first to do certain things, and then has either really done them, or else let you see where he has failed, without trying to hide his discomfiture under a pretence of doing something different. In calling Mr. George an amateur, I wish to establish a distinction between his work and that of eminent contemporaries who are artists. These etchings are not to be compared, for technical power and resource, with such work as that of Rajon and Unger, for example. In their hands etching has twenty different ways of expressing things, and the artist chooses the way that best expresses what he has to do at the moment, so that such etching as theirs is like an organ with many stops, while Mr. George has only one kind of execution at command, and little or no power of executive contrast and combination. And even though Mr. George's organ has but one stop, he has to keep very strictly to a particular sort of tune. He draws architecture well, because his professional education has enabled him clearly to understand it, and also because this professional application of intellect has been accompanied by strong affection, without which all fine art is mere cinders and ashes; but he does not draw anything else so well as architecture. In this respect there is an immense distance between Mr. George and Martial, for example. Mr. George has a far finer sense of architectural majesty and beauty than Martial has, but then Martial can draw anything that comes in his way with the most dexterous skill, and never betray imperfect accomplishment anywhere.

Mr. George has not followed Mr. Ruskin's recommendation to give up shading, and etch with few lines. There is, indeed, quite as much shading in this set of plates as there was in the first, and one plate may be mentioned (Plate X. Loches: "The Tower of Agnes Sorel") which is a decided attempt in the direction of full chiaroscuro, and not by any means a failure. Still, it does not seem to me that the strong point of Mr. George's work lies in his shading, and this for a reason which may be very easily explained. Generally speaking, there is too much texture in his shaded parts of buildings and foregrounds, and that not the true texture of the surfaces represented. This is a great peril in all kinds of engraving. Burin-work is often full of false texture of the most glaring kind; indeed, so common is it in engraving that we often have to overlook the foreground to avoid it, and get to the distances, which seem truer, because the lines are finer, closer, and less obtrusive. Unless texture can be truly rendered, the best rule is to have as little of it as possible, especially in shadow. The great fault is to give a strong texture to the engraving when it cannot be made to look like natural sur-

faces. I am glad to see that Mr. George knows the incalculable value of blank paper for open sky. There is nothing like it for space and serenity. It misses the sky's gradations, of course, but it has far more of the celestial *quality* than any shading that may be done with the point ever can have; and there is another thing to be considered, which Mr. George has probably found out, namely, the great economy of labour over the whole plate which results from the omission of shading in the sky, for if that is finished laboriously, then the same minute discrimination of tones must be carried out everywhere, and it is that which costs time and trouble in etching.

Enough, however, of these technical matters. Let us now speak of the enjoyment with which the artist has visited many quaint and interesting old places, an enjoyment fully communicated to us by his art. He goes to Orleans, and etches there the old flamboyant doorway of that fragmentary church St. Jacques. At Blois he chooses an interior, the interior of the *château*, and etches the chimney-piece of Louis XII., an edifice of carved stone reaching from floor to ceiling; but Mr. George also studies the outside of the building, and draws for us the magnificent external staircase of Francis I. At Amboise he gives an imposing view of the *château* and bridge, and another study, one of the most interesting in the volume, representing the curious and beautiful chapel of St. Hubert, which is perched on a stone-cased rock that looks just like a tower. Then we come to the strange fantastic poetical castle of Chenonceaux, which is built upon a bridge over the Cher, the castle which Diane de Poitiers coveted and got, and which Catherine de Medicis coveted too and got afterwards by the simple process of turning the other lady out when Henry II. died. Mr. George has thoroughly felt the romantic beauty of this extraordinary building, and etched it so lightly and delicately that the etching is like a dream. He has also a brilliant plate of the Warder's Tower at Chenonceaux, in which darker shades and touches are employed with great force and skill. Then we have old timber houses at Tours, a street view so entirely mediaeval that nothing but the figures and sign-boards, and a drayman's waggon, reminds us of modern times. Mr. George was particularly pleased with Loches, for its gateway and castle: he gives three etchings of this place, and would willingly have made others if the proportions of the work had permitted it. At Angers he sketches a beautiful and very original white stone Renaissance palace called the "Hôtel de Pincé." At Cahors his attention is inevitably arrested by the magnificent mediaeval bridge, with its three stately towers, and he draws it so as to exhibit the strange grandeur of it to advantage. He goes to Toulouse, and draws the interior of the cathedral from the nave, which is vaulted in one vast stone arch of sixty-two feet span, and from which you see, as in a picture, or as the scenery of the stage is seen from the body of a theatre, a choir and aisles of flamboyant Gothic, very delicately and beautifully treated in this etching. The view of Carcassonne gives the citadel from the old bridge.

"Founded on a rock," he says, "this citadel of a bygone time stands undisturbed with its inner and outer girdle of massive walls and towers. The outer walls and ramparts still remain just as they were completed and left by St. Louis in the thirteenth century, and earlier even than his time is the massive old bridge from which our sketch is taken."

Mr. George also gives us a view of the towers of Carcassonne from the wall, full of interesting constructive detail. At Narbonne he sketches the old houses which cross the water without interruption, and the sketch includes the Hôtel de Ville and the cathedral. On the Rhone he is attracted by Arles and Avignon, places which nobody ever forgets who has once seen them, and he does not hesitate to sketch such well-known and often-illustrated things as the cloister of St. Trophemus (with the saint's well), Avignon seen from the river, and the old bridge and chapel of St. Benazet.

This rather dry enumeration of the subjects will give, to all who know France, a good general idea of their character. All the plates are interesting, for Mr. George has the observation of the architect, combined with a good eye for what is picturesque in accidental groupings, and for the effect of light on buildings; but some of the plates are more refined and poetical than others. The Castle of Amboise with the bridge so strongly recalls the warm light of a summer afternoon on the Loire that it seems mellow and golden to the imagination. The Chapel of St. Hubert is an exceedingly beautiful example of treatment, which is elegant in the strictest sense of the word, and even distinguished, so far is it above the false finish of vulgar draughtsmanship; and yet so observant of everything that could help to make us feel the exquisite grace of the real building, which looks as if it had been erected for the vigils of Sir Galahad. Chenonceau is another of Mr. George's most delicate plates, but I am rather inclined to think that the full beauty of that unique edifice is felt even more strongly still when you see it at a sufficient distance to get a good reflection of it in the river. The gateway of Loches, one of the grandest mediaeval tower-gateways in France, has often been drawn before, but never better than here. One of the most perfectly beautiful things in the whole book is the white Renaissance palace at Angers, already mentioned, but well worth mentioning again for the great merits of the drawing, independently of the beauty of the structure itself; the mere etching is so airy and light and so refined in manner, the distinction between building and sky being frequently marked by nothing but the faintest of faint outlines, which is yet enough, and the shaded sides being but just a little darker, so that you are made to feel how white the building is, while all the curious ins and outs of it, the curves and angles, the arcades, cornices, pilasters, are as distinctly explained as they could be in the most elaborate engraving. It is, however, always the material in the middle distance, or rather in what the French call *le second plan*, the first plane after the foreground, which Mr. George deals with most happily. His foregrounds are usually rather coarse and unmeaning, while his

distances are uniformly slight in the extreme, unless the distance is itself the subject, as in the citadel of Carcassonne. But whatever may be said in the way of technical criticism, the general impression which these etchings leave is very delightful. They are well worth having, and worth keeping too; for it does not follow that work will be soon exhausted merely because it is not greatly laboured. Pleasant as were the etchings on the Mosel, I decidedly think that on the whole the present publication is stronger and more beautiful. Finer subjects could not be chosen, and there is not another etcher living who would or could interpret them in this peculiar and very interesting way. I do not wish to imply that Mr. George is the greatest of living etchers, or anything like it; indeed, he evidently makes no claim to be more than an amateur of etching, having the knowledge of a professional architect at his disposal; but it may be said with perfect truth that nobody living etches architecture with such thorough knowledge of structure, in combination with such a delicate appreciation of the effect of light on buildings.

P. G. HAMERTON.

THE DUDLEY GALLERY.

(Second Notice.)

THIS year, as in previous instances, the principal portrait-painter in the Gallery is Mr. J. C. Moore. *Robert, son of R. Norman Shaw, Esq.*, a handsome boy of some five years of age, is seated on an antique chair, holding reins and whip for playing at horses; finely done, but a little too meagre in surface. *Winifred Holiday*, with a fiddle, and in a whitish dress, is another very agreeable child-portrait. *The Marquis of Downshire* is still younger than the other boy, with a pink-and-white complexion, and a certain air about him which foreshadows the aristocrat. His dress is blackish grey; he handles a hoop and stick, which might be more entirely in keeping with an outdoor subject than with one where a chair covered with crimson Utrecht velvet forms the chief background object. *Little Agnes*, with golden hair, in an old-fashioned garden, has the puffball of a dandelion in her hand. Evidently Mr. Moore is, as he deserves to be, much in request with "parents and guardians" for their infant charges. The *Portrait* by Mr. James Macbeth is also in a bright lightsome key of colour; a lady in a Japanese dress, holding a shell to her ear. Mr. Clifford's best portrait is that of *The Earl of Tankerville*; carefully handled, and with an apposite look of habitual command in the face, while all details of costume are of the most inconspicuous sort. Miss Helen Thornycroft exhibits a *Study of a Head*, a warm-natured lady, with impulse and resolve in her countenance. Miss Edith Martineau shows completer training in her half-figure named

"There is a garden in her face,
Where roses and white lilies blow;"

which is considerably like, and not much inferior to, portraits which Professor Poynter has displayed from time to time. We cannot say, however, that the expectation of freshness and amenity raised by the motto is at all fulfilled by the pictured visage; and must conclude that Miss Martineau has been less successful in catching the character of her sitter than in the artistic execution of her work. Blue china figures prominently in the background.

In treating of the miscellany of skilful or pleasant landscapes which this Gallery contains, we shall take them much as they come on the walls, without preciser ordering.

Darvall, *From the Campanile of Torcello*: a beautiful and serviceable lagoon-study, giving a

bird's-eye view, almost like a map or plan in quality, yet rightly picture-like—the colour capital. Henry Moore, *Afternoon, Cardigan Bay*: fine, with its varied cloudy sky. *After Sunset, Normandy*: somewhat out of this excellent painter's usual way, with a deep-red sky canopied the land. F. G. Cotman, *Wargrave Church, from the Thames*: a winter scene, with leafless trees and sere sedges, all touched off with uncommon lightness and elegance. Alfred Parsons, *The Dead and Dying*: a park-view in late autumn, full of easy truth. Joseph Knight, *A Morass*: a comparatively large work, fine and dark. It has been a heavy rainy day, and the sky is setting-in for the evening darkness, as a man launches his punt upon the mere: very complete in realism, and in simple depth of sentiment. *After Sundown*, by the same painter, claims similar encomium. T. M. Hemy, *On the Tyne*: much like the work of Mr. C. Napier Hemy, with rather less strongly marked manner; the subject well characterised by its crowded shipping, its smoky vapours, and its rough-and-ready riverside buildings. *The Trawlers, Morning*, by the other Hemy, is a bold able work, with effective lines of composition—the manipulation very simple, as well as telling. Arthur Severn, *Hail-Storm at Venice, June, 1872*: a noticeable study of something which the painter has evidently seen, and fixed his attention upon. The drift of hail rains down the hollows of the Ducal Palace and the State Prison in sidelong spouts, as if from a syringe, its edges scattered by the wind. Street stalls and café-chairs are overturned: men drag lustily at a fishing-boat, and lash it on to a post on the pavement. *Cheyne Walk, Old Chelsea, before the Embankment*, shows the line of shops, and that huddled group of old houses reaching up towards Battersea Bridge which the improvements have swept away, and which residents in the locality could not manage to regret in spite of its picturesqueness. The church tower also forms a principal object in this well-studied composition. Tom Lloyd, *Low Tide*: carefully rendered, with the recession of its waves, one behind the other, grey-tinged and yellow-tinged. Albert Goodwin, an unnamed subject, No. 231: fine, and not unlike Alfred Hunt in style. A flock of sheep winds over a hilly moor, with a stream in twilight lumour in the hollow. Gertrude Martineau, *Recollection of an Autumn Evening at Hampstead*: expressed with a soothing charm of sentiment; blue mist lingers and deepens under a pale yet rich sky, orange and salmon-tinted. Mrs. Bodichon, *Cornfield, Sussex*: rapid, vigorous work: the trees move, and the whole scene lives. *Near the Land's End* has what it should have as the primary elements of the subject—wildness and space. Thomas J. Watson, *Moonlight, Corbridge*: very good, and not much unlike a David Cox; the turbid grey sky strikingly given. Tristram J. Ellis, *Loch Awe*: one of the larger landscapes, grandly felt, and realized manfully. The lake broods, dark like indigo: the hills, with snow in their hollows, are silent, and almost untrodden, save for the hardy close-cropping sheep; a great slope of verdure reaches upwards to the right. Weedon, *Mountain Burn near Kinlochewe, Ross-shire*: true in observation, and intelligently handled. Robert Macbeth, *London Lights*: as much figure-subject as landscape,—a stage-coach of the present day, pausing at a country-tavern near London, whose multitudinous lights give massed lustre and meaning to the distance. This is an excellent little picture, which one can look at long. Bedford, *Slopes of Skiddaw*: solid in tint and tone, and altogether a superior work.

Numerous as are the landscapes which we have here briefly noticed, there are still many others deserving attentive inspection, whether by visitor or critic. We can only name—C. R. Aston, *A Winter Sunset on the Tiber—Rome from the Pincian*; C. E. Holloway, *Old Shoreham*; F. A. Hopkins, *A Wet Day at Hespenthal, Pass of St. Gothard*; Anna Blunden, *Venetian Fishing-boats*;

C. H. Cox, *Winter in the Mersey*; Hamilton Macallum, *Catching Sprats—Wind off Shore*; A. E. Fisher, *At Mouth Mill, near Clonelly*; J. J. Bannatyne, *Ardochornel Castle, Loch Awe*; G. L. Hall, *The Tide of the Solway*; John Parker, *On the Thames near Sutton Courtenay*; Donaldson, *The Teme at Ludlow, Evening—The Reader's House, Ludlow—The Teme at Tenbury, Morning*; Pilsbury, *The Garrulous Brook*; William Moore, *Waiting to Cross the Dudden Sands*; Frank Walton, *The Castle-bridge under Sleive Donard, co. Down*; W. S. Goodwin, *Evening*; Bingley, *Winter*; R. W. Fraser, *Cox's Pits, near Bedford—On the Ouse, December*; John Parke, *By the Brooklet*; Cuthbert Rigby, *Forge Hill, Eskdale, Cumberland*; Peter Toft, *On the Mattenwiete Canal, Hamburg*; Harry Hine, *Chichester Harbour, from Appledram*.

About the very best thing in the Exhibition is an animal subject by Mr. Heywood Hardy, named *Camp Followers*: really a grand piece of work, full of observation, strength, and fine design, entitling the artist to rank among the foremost animal-painters of our time. It represents seven vultures, in grim fellowship and grim expectation, for a fight is going on below: they are perched on a ridge of rock, and scent the slaughter from afar, knowing that their hour is nigh. The actions of these birds are all various and all true, and so high in manner as to be monumental, without any overstraining: the wings in each case are furled, but in none with a motionless look. In study and exactness this painting is hardly inferior to Mr. Wolf, while in general pictorial result it surpasses the great majority of his renderings. Another study of the same kind of raptorial birds is the *Three Black Vultures*, by Mr. Tristram Ellis (already mentioned as a landscape-painter). It is a sound direct study, in which expression has been particularly aimed at; the birds being marked respectively as "Contentment, Thought, Enquiry," and the character very truly conveyed in each instance. Mr. Mark Fisher, again, is an extremely able painter of animals with landscape. His *Cattle and Landscape, Normandy*, is broad and clear, harmonious in its verdure, and pleasant in daylight—a vigorous enjoyable work throughout. *Bringing Sheep from the Fell, Styhead Pass*, by Mr. J. J. Richardson, is also to be commended; and Mr. Percy Macquoid is clever and amusing in his work named *Bored*—a King Charles spaniel receiving in rigid silence the attentions of a white Persian cat which rubs up against him. With less facility, there is also a good deal of expression in Miss Anne Salter's work, *What Cat's Averses to Fish?*—a bowl of gold-fish watched by a white kitten and a tabby one.

For studies of flowers or vegetation, we may cite the contributions, some of them uncommonly nice, of Edward Hull, Kate Carr, M. Caroline Agnew, Helen Coleman, Mrs. Whympier, Isabella Green, Miss J. Samworth, and Mrs. Pratten. A good interior is *The Deserted Hearth*, by Mr. H. J. Hanhart, showing a cheerless fireplace, with two horse-shoes nailed up over it; likewise the *Chamber in the Prison of the Old Spanish Inquisition, Antwerp*, a sufficiently stately and inviting sleeping-apartment, by Mr. S. Read. Still-life is well represented by Mr. J. T. Wilson, Miss Agnes MacWhirter, and Miss Mary Corkling.

W. M. ROSSETTI.

ART NOTES FROM PARIS.

Paris: February 7, 1875.

I had intended to speak in my present letter of a number of publications, widely differing in character, yet all having a more or less close connexion with Art. But I have heard a piece of news of which I cannot refrain from saying a few words.

You are aware that for the last two months the project had been under consideration of opening at Paris in the month of April next a general exhibition of all the finest pictures of every school in the possession of our various provincial Museums.

The majority of these Museums were established at the Great Revolution, on the model of the Art Museum opened by the Republic at Paris, and afterwards known as the Louvre. The municipalities took pains, in many large towns, to bring together under one roof, and to exhibit for the general benefit, the pictures which had become useless in the churches, where service was no longer performed, or which had been confiscated in the country-houses abandoned by the *émigrés*. The most minute instructions, set forth in special reports, were sent by the Convention to the municipalities, with the object of saving these precious relics of a society that was crumbling away. Sufficient attention has never been called to this act of practical philoecopy, so much the more meritorious as fashion was pronouncing energetically against the depraved doctrine of the French school at the end of the reign of Louis XVI., and as the aristocracy had never taken any steps whatever toward effectually initiating the popular classes into the critical and enlightened admiration of works of art. Later on our provincial Museums were enriched with the overflowings of the Louvre, which, considered as a kind of library of pictures, was only to contain classical works, that is, productions of the Italian school—not of the early masters, who were then thought barbarous, but in most cases of masters without accent and without truth, belonging especially to the school of Bologna. Finally, beside important legacies, such as the Wicar bequest to the Lille Museum, and the Fabre bequest to that of Montpellier, &c., our provincial Museums received year by year the best pictures acquired by the State at the close of the official Salons.

There are, then, in the provincial Museums works, ancient or modern, of real importance, which are almost wholly unknown, and have only been described in the very inadequate book of one of the Keepers of the Louvre, still in office. A general exhibition would have made us forget it altogether, or enabled us to rectify its blunders. It would have given rise to special monographs, and to some great volume of photographs. Several of these Museums, like those of Lille and of Nantes, have good catalogues. But the rest have scarcely any thing of the kind; that is, they have only notices which are not on the level of modern criticism. It is believed that it is the dread these keepers have of seeing their errors unmasked, their false attributions rectified, their repose disturbed, that has caused the most serious opposition to this central exhibition, by which the whole of Europe would have profited.

In short, after much hesitation, the majority of the municipalities, though warmly invited by the democratic press, which has shown itself enlightened as well as firm, have officially refused to entertain the proposal. It was not brought before them with sufficient tact, and was first suggested to M. de Chennevières by blunderers who have already enticed him into certain very compromising adventures. The Union Centrale, of which I have often spoken, had made an offer to the Director of Fine Arts to raise a wooden palace in the Place du Carrousel, to meet all expenses, and to distribute the surplus to towns maintaining schools of design. This project was good in principle. But it was evidently too far ahead of the provincial mind. The provinces will continue to nourish feelings of hatred against Paris, though Paris is no longer, as under the Empire, a centre of depravity, until the progress of general political education has made it everywhere understood that capitals, too, have a civilising influence of unique importance. It was alleged as an excuse for the refusal that an exhibition in wooden sheds would be exposed to the risks of fire, which is only relatively true, since the keepers of your galleries, prudent as they are, are satisfied with it at the South Kensington Museum, and under many other circumstances. The enterprise was too risky. It is excusable that towns which have spent considerable sums in raising rich and suitable

monuments to their collections, should be jealous of preserving them, and should consider themselves scarcely justified in parting for six months with the riches belonging to their commune. Perhaps also they feared that criticism, which has no respect save for the truth, might bring down from their eminence doubtful masterpieces, bought at public sales or accepted as a bequest. In fact all was asked of them, and all was too much.

I believe that a more certain result might have been obtained by adopting the principle of successive loans. When you wished to see all the historic portraits of England, you divided them by centuries. You got them in succession with scarcely an exception. So, too, we ought here to have asked for each school in succession. It would have been patriotic and fitting to begin with the French school. France has no idea of the force, the grace, the variety of her school. From the invasion of the Italian Renaissance, so fatal to our national genius in the sense that it inspired in the minds of our upper classes, that it infused into the blood of our professors, the mania for foreign imitation—from the invasion of the Italian decorators of the sixteenth century down to our own days, our school has been the victim of every form of misunderstanding and injustice. The pedantic and ignorant reaction of David's pupils triumphed with such insolence until the great battle of Romanticism that France unlearned the very name of artists of the highest merit. In the first edition of a book which passes in review the chief Museums of Europe, an author whom I will not name because he is an honourable man, and because he has gallantly atoned for his error—this critic, finding some pictures by Chardin in a Russian Museum, carelessly remarked, "There are also here some pictures by a certain Chardin, with whom I am unacquainted, but who seems to me a fairly good painter." Such is the degree of ignorance and apathy to which men are brought by authoritative doctrines applied to the control of the arts. People shrugged their shoulders at the Messrs. de Goncourt, while they were bringing together their magnificent collection of sketches and water-colours wholly due to masters of the eighteenth century; and the earlier instalments of their works on the life of these masters, Watteau, Greuze, Boucher, Fragonard, &c., called forth the sharpest criticisms. Messrs. Lacaze and Marcille collected their Watteaus, their Bouchers, their Chardins, at the brokers' on the quays. It is now fully conceded that they were in the right, and I say that the moment has come for showing in a general exhibition how much grace, force, and variety is to be found in that native art which first arises in the miniature painters of fourteenth century MSS. It would be perhaps the heaviest blow that could be struck at the School of Rome and at all the vices proceeding from it in our official or private instruction. I wish that this idea may make its way, for I believe it rational and practical. The provincial towns could not refuse to figure in an exhibition of so clearly determined a character.

I have left myself but little space to speak of new books, though that is an international question that I should be glad to treat of from time to time in some detail. But events are constantly overturning our resolutions, and scarcely leave us time to cast a hurried glance on the ground that we have already traversed.

M. Henry Jouin has just published in one volume, octavo (Plon), a series of articles contributed to a newspaper on *Sculpture in the Salon of 1874*. The first part of this work shows a great love for aesthetics; and those who treat of these inoffensive and cosmopolitan matters will be able to quote passages on the subject of the real, the ideal, and the divine in Art. The second part is more directly interesting as recalling the names of artists and the titles of works that sometimes escape the memory. M. Charles Nutter publishes (Hachette) a duodecimo volume containing sixty woodcuts, entitled *Le Nouvel Opéra*. M. Charles Nutter was nominated Keeper of the Archives of the

Opera just when M. Charles Garnier was beginning his labours. He has followed the artist and his work step by step, so that we must not look for criticism in his book. Everything is perfect, everything is in the best taste, everything has been foreseen. But the documents quoted are very curious. They show in M. Garnier an indefatigable power of work, as well as talent for stimulating the exertions of his partners in the task, for of these he has had many. The main divisions of the book are—a history of the competitions for the new Opera-house; the exterior of the building, the interior, the archives and library, special accessories, and general statistics. Many quotations might be made from the anecdotes, typical features, and curious details. I must confine myself here to certifying that the book is agreeable reading, and that it is less costly than the sumptuous casino it describes. To M. A. Poulet-Malassis, under the Empire at Paris, was due the real credit of reintroducing editions strictly artistic in the selection and arrangement of the type, the quality of the paper, the uniformity of the printing, the relation of margin to text—in a word, in all those outward conditions which make a good book doubly precious, like an agreeable woman who is pretty to boot. M. A. Poulet-Malassis publishes a second edition, revised and greatly enlarged, of a work on French book-plates (*Les Ex-libris français*). I do not know whether your collectors have been attacked by the same mania as ours. After first exhausting original editions, our collectors next hunted up bound volumes bearing coats of arms on the outside of the covers; then, when all these had been withdrawn from circulation—when the stall-keepers' boxes, ranged along the parapet of the quay, had been emptied of volumes with armorial bearings—they next set to work to take off the book-plates which the proprietors had pasted on the inside of the covers of their books. Some amateurs have collected several thousands. M. Malassis has classified them systematically, with an historical instinct, a degree of learning and philosophic irony which impart the rarest savour to his work. He has confined himself to the book-plates of French libraries, although our bibliomaniacs were in the sixteenth century anticipated in such marks of ownership by the Germans and Italians. The oldest mark of a French library hitherto discovered is that of a bibliomaniac of Autun, "Ex bibliotheca Caroli Alborii E. Eduensis," with the device, "Ex labore quies," and the date 1574. The whole history of France is afterward passed in review. Then come some amusing notes on a number of singular book-plates—those of the witty President de Broches, of the gourmand Grimois de la Reynière, of the journalist Champcenetz, of Boyveau Laffecteur, that of the druggists, the benefactors of humanity. The list of masters who have engraved or designed these emblems, in which the wit or the follies of the possessor often find vigorous expression, includes the names of Boucher, Gravelot, Charles Eisen, Chaffard, and in our own days of Bracquemond, who presented some curious examples to his friends—Manet the painter, Christopher the sculptor, Asselineau who is but lately dead, and others. An album is added to the book, which contains twenty-four very exact reproductions. The book is exhaustive of the subject. PH. BURTY.

THE STUDIOS. I.

MR. WATTS, R.A., will not, in all probability, be represented at the next exhibition of the Royal Academy by any very important work. His portrait of the Dean of Christ Church we have already mentioned, and he is now engaged on a portrait of the Lord Chief Justice. Quite recently also he has commenced carrying out, on a large scale, his long familiar design of Love and Death. This painting is not, however, sufficiently advanced for us to have any hope of seeing it on the walls of the Academy next May. The motive is one of

the happiest, if not the happiest ever selected by Mr. Watts. He sometimes seems to come short in his bravest efforts, just from a curiously imperfect apprehension of the inevitable limits of pictorial design. He tries now and again, so it would seem, to paint a thought which cannot be conveyed without words. But Mr. Watts's Love and Death is a motive lying well within the limits of *rein künstlerische Gedanke*, and he himself has felt this. Many times he has repeated it, always with some fresh touch of happy variation, or addition;—some springing of asphodel blossoms, even where the oncoming feet have left their cold print, some light of life in the darkness, some grave line of fateful awe paralysing the passion of resistance. The doorway stands not open, nor shut, and filling the threshold to the right springs Love winged, and stung by the prick of sharp emotions to dare the dread struggle with Death himself; to the left rises the shrouded form which must enter, and must enter now. This situation wants no word of explanation, or comment, not even the two words Love and Death. They themselves are there. Every soul may see its own sorrow. A sympathetic instinct which has the fine edge of true artist inspiration pours out to us everywhere with subtle influence from line after line. The action of Love, very noble and dignified, is charged to the full with complex emotion. The uplifted arms have on the first wild impulse stretched themselves forth to thrust away the irresistible Terror; but the right falls, the left is falling, the very sway of the body outwards speaks of arrested action, tells its own tale of dumb anguish, of the weight of sullen necessity. Out of the long enwrapping, many-fold garments of the advancing shape falls even upon us the oppression of unnerving fate which leaves us passive at last beneath the sharpest pain. There is no struggle of vain rebellion, passion sinks powerless into the drear calm of numbing despair. To have made his own a motive like this which is penetrated so deeply with universal human interest, to have embodied it in a pathetic and dignified form, is fortune such as comes only perhaps once in a lifetime, comes only to those who are strong enough to devote a life to waiting. In Love and Death Mr. Watts has shaped for us the hidden thought which lies intimately folded within the lines of every labour and of every joy; he has given us a gift for which we may all be grateful.

The dark shadows of life, into which we look with troubled thought and disturbed vision, do not seem to offer their inspiration to Mr. Leighton. We cannot keep in watching them that peace of soul and strength of mind which go to successful vision of things strong and beautiful, even when burdened with the labour of serious effort. His Procession of the Daphnephoria promises to be eventually the most considerable achievement both in point of size and general importance which he has yet made for us. The brilliant realisation of a theme which demands the completeness of sight, the unmistakable forms, the serene gaiety and beauty of broad daylight. But of the Procession of the Daphnephoria we shall hope to speak at length by and by; for awhile the work stands still, to be resumed again when the immediate pressure of other engagements pauses. The model of the great athlete, of which we have before spoken, is also waiting, and in this, too, we may hope to possess, when another year or so has passed, yet another source of noble pleasure. For the present, beside other smaller works, Mr. Leighton has in hand two considerable paintings. One is the interior of the Mosque at Damascus, an interior which has never yet been painted, full of suggestions of lovely peaceful colour which have now found an adequate interpreter. The delicate variations of tone with which the whole extent is shot find a culminating point in a charming foreground group. A young girl, her face lovely with an innocent shy bloom, stands out accom-

panied by an older attendant, and the bright luxury of her dress and air is prettily contrasted by the severely black robes and white turban of a third figure in the near distance. This picture is sure to obtain the same happy popularity with which the two Eastern scenes exhibited by Mr. Leighton in last year's Academy were greeted. His other work is of a wholly different class. It will not please so many people, but it will be the more deeply valued by a few. This second picture is *The Slingers*. The motive of this second picture is furnished by a custom of long tradition in the East. Mr. Leighton himself had seen it practised in Nubia at Philae. In the wide fields of standing corn detached scaffolds are raised; on these the slingers stand. At their feet a heap of clay, from which they form the balls which they cast at the birds preying on the grain, shouting at the same time loudly as they fling. In Mr. Leighton's composition the edge of this scaffolding is seen running right along at the base of the picture. On it the tremendous form of the furious slinger rears itself in definite outline, sharply detached against the fast-darkening evening sky. This figure is the object of the whole picture. Above the broken lines of the heap of clay, lying on the boards beneath his feet, we see the broad waves of the fields of ripe grain, over their edge on the right the great disk of the eastern sun settling slowly down, the circle line just infringed further still to the right by the far distant form of a woman, she also a slinger, standing too on her separate scaffold. The woman is clad in a thin long striped robe, and the cords of the sling from which she has just discharged her missile, recoiling, twine themselves, closely knotted, round her limbs. But this second figure, though in itself interesting, is merely a detail which breaks the level line, that else might carry itself too evenly along, repeating the straight stroke of the scaffold planks in the foreground. The mighty bronzed figure which fills the canvas absorbs the attention completely: at first we see nothing else. He is in the very act of throwing: his head is thrown back, the backward thrust of the left arm helps the action, the uplifted right hand grips the strings which pass behind the head, and to the right we see the ball still retained, but on the point of parting. It must not be felt that this is a mere painting of incident, the figure of a man shouting and slinging. It is a work the carrying out of which has been in accord with the conditions of a definite intellectual conception, every line of which is laid with serious calculation and effort; so that finally those who will give the necessary sustained attention, who will look in something of the same spirit as that in which the artist has worked; who will endeavour to receive and feel, instead of attempting to adjust his work to the quality of their own previous conceptions, may receive something of the highest pleasure which our nature affords, the pleasure which comes of apprehending the relations of lines noble in themselves, and combining (governed by a ruling intention) to issue in a pre-ordained and definitely conceived harmony. The action of Mr. Leighton's slinger carries the lines of the composition from the right at the base upwards towards the left, but this direction is subtly corrected by the suggestion of a strong perpendicular line which is obtained, partly by the movement of the left arm, and by the position of the ball suspended directly above the left shoulder. At the present moment the picture is by no means finished; but both as to the carrying out of the whole design, and as to tone, it is quite sufficiently advanced for us to be able to realise completely Mr. Leighton's ultimate intention. The extreme simplicity of the treatment, the moment selected—the solemn close of the long day, gradually darkening about the solitary figure to whom it has as yet brought no rest—renders the general aspect of the subject very grave and impressive. It is quite different from anything else which we have had from Mr. Leighton, and yet

we at once recognise it as peculiarly his. I shall hope next week to give some further account of the works in progress at several of the other studios.

E. F. S. PATTISON.

ART SALES.

THE Chintreuil sale of the 4th inst. produced 130,000 fr. Pictures for which, in his lifetime, amateurs refused to give the artist 200 or 300 fr., sold for as many thousands. *The Fonds d'Igny, in the Spring*, 4,000 fr.; *The Potatoe Field*, 2,950 fr.; *Autumn Evening*, 2,700 fr.; *Path in the Wood of "Bruly,"* 3,100 fr.; *Close of a Fine Summer's Day*, 1,200 fr.; *Evening Vapours*, 4,900 fr.; *The Sun drinks the Dew of the Morning*, 5,600 fr.; *Valley of Courgent, Setting Sun*, 3,000 fr.; *Apple Trees in Flower*, 1,240 fr.; *The Pond of Millemont*, 2,225 fr.; *Entrance to the Village of Courgent, effect of Snow*, 3,300 fr.; *The "Route blanche,"* 4,680 fr.; *Row of Poplars in a Meadow*, 2,400 fr., and Chintreuil's painting, *The Fields on the First Dawn*, rejected from the Salon of 1863, sold for 9,800 fr.

THE collection of the late Baron Thibon was sold at the Hôtel Drouot on the 9th and following days. Its most remarkable features were the five magnificent groups by Clodion in terra cotta, of exceptional beauty:—Lot 1. *Three Nymphs Standing*, sold for 14,100 fr.; *A Bacchante and Child*, 10,500 fr.; *A Sleeping Bacchante*, 2,700 fr.; a bas-relief, *A Bacchante surrounded by Children*, 2,120 fr. Of the other objects, a snuff-box, ornamented with eight miniatures by De Gault, sold for 2,120 fr.; Boucher, *Cupid practising drawing his Bow, and Sleeping Cupids*, the two, 14,600 fr.; another, *Cupids playing in the Clouds*, 4,100 fr.; De Heem, *Fruits, a Ham, and Silver Vases*, 3,300 fr.; the same, *Breakfast*, 1,180 fr.; Fragonard, *Danae*, 1,200 fr.; Heilmann, *The Young Housekeeper*, 2,805 fr.; Lagrenée, *Nymphs Bathing*, 2,950 fr.; Joseph Vernet, *Seaport*, 3,060 fr. The three days' sale produced 225,106 fr. (9,004l.).

THERE is now exhibiting at Messrs. Phillips and Son's rooms in Bond Street, the *Virgin of the Rosary*, an important work of Murillo, which is to be sold on the 26th. It has been brought from Seville, where it has been for many years in the possession of Don Antonio Ruiz Tagle. The picture represents the Holy Virgin seated, holding on her knee the Infant Saviour; she has in her hand a chaplet or rosary. The head of the Virgin is surrounded by a glory of cherubs, above which is a choir of angels; below, a number of child-angels bearing lilies and other flowers. There are above eighty heads and figures in the composition, which is painted with great feeling and delicacy. The subject has been often painted by Murillo, but little is known of the history of the present picture. It is 8 feet high by 6 feet 9 inches wide.

THE *Dusty Road*, one of Linnell's masterpieces, was sold at Christie's on the 6th, in Mr. Earl's sale, for 950 guineas.

NOTES AND NEWS.

AN interesting discovery has been made at Pisa. The noble family of Pesciolini possessed in Pisa one of the handsomest palaces in the city. It contained some interesting works of art, among others a statue of St. John given to Donatello. This palace, long uninhabited and neglected, was sold to the Count Rosellini, when the statues were submitted to the judgment of the sculptor Signor Salvini. He pronounced the supposed Donatello to be a statue by Michel Angelo, and in all probability that St. John which, as Vasari relates, was sculptured by the great master for the Duke of Urbino, that is, Lorenzo de' Medici, father of Catherine of France. A number of sculptors and other artists have seen it, and there is not a

dissentient voice among them: all are agreed that it is a work of Buonarroti. The Count Rosellini liberally allows it to be seen; in this resembling his countrymen generally, who have so much pleasure in allowing natives and strangers to see the works of art which they possess.

It is with deep regret that we record the death of M. Emile Galichon, the well-known critic and writer on art. M. Galichon was one of the earliest contributors to the *Gazette des Beaux-Arts*, and his editorship of that journal marks its period of highest merit. No one perhaps did more than he to revive the art of etching in France. His studies were principally directed to the elucidation of disputed points in art-history, more especially to those connected with the history of engraving, and his various articles in the *Gazette*, on the Italian engravers and their works, are most important contributions to our knowledge of the subject. In 1861 he published a work on Albrecht Dürer—*Albert Dürer, sa Vie et ses Œuvres*—but he is chiefly known by his periodical writings. Beside being a writer on art, M. Galichon was also a great collector, and has left a number of valuable engravings and drawings, principally of the early Italian schools, though Rembrandt and Dürer also came within the range of his sympathies. His death took place last week at Cannes, after a long period of illness.

M. BARYE, the great sculptor, is seriously ill.

GERMANY has within the last few days lost two painters of more than ordinary merit, namely, Baron Arthur von Ramberg and August von Bayer, the former of whom was born in 1819, and the latter in 1804. Professor von Ramberg, who had received his training in the Munich schools, after holding a chair in the Academy of Art at Weimar returned to the Bavarian capital, where till the close of his life he continued to teach in the halls of the Munich Academy, and to paint the large historical frescoes and smaller genre pictures which have secured for him a well-earned reputation. One of his best known works is his large painting in the gallery of the Maximilianeum at Munich of the *Emperor Frederick II. holding his Court at Palermo*. August von Bayer, although a Swiss by birth, was by education a thorough German, and during the last twenty years of his life his post of "Conservator" of the Antiquities of the Grand Duchy of Baden, had led to his continued absence from his own country, and induced him to choose Karlsruhe as his residence. His paintings, although partly belonging to the historical and genre branches of his art, are all architectural in character. Among the best-known of his works is the view of the Minster at Freiburg, and his little genre picture of the *Organ-Player*, which has been copied and reproduced in various forms.

THE Académie des Beaux-Arts, in its sitting of the 6th inst., elected MM. Dewinne and Enghes corresponding members in the section of painting, as successors to Baron Wappers and M. Fortuny.

THE proposed exhibition in Paris of the best paintings from the provincial museums, with the view of raising a fund for establishing schools for drawing, has, as stated in our letter from M. Burty, fallen to the ground. The application made to twenty-five of the principal museums of the departments has been favourably received only by Tours, Angers, Rennes, Le Mans, Cherbourg, Le Havre, Besançon, Avignon, and Narbonne. All the rest have refused to join the enterprise. The project has, therefore, been abandoned by the Administration.

THE *Journal Officiel* announces that there is now on exhibition in the municipal palace at Angers, for the benefit of the poor of that city, the *Danae* of Titian, one of his masterpieces, formerly belonging to the Buoncompagni of Bologna, but now purchased by the Emperor of Russia for 630,000 fr. (25,200l.).

THE Norwegian painter, Professor Gude, has been called to Berlin to be Director of the Royal Academy of Fine Arts, which since the death of Schadow, in 1850, has been in a very confused condition, and which has now been completely reorganised. The fact that a foreigner rather than any of the native artists of Germany has been selected to fill this honourable and responsible post is no small tribute to Gude's acknowledged genius.

THE German papers announce that the clay model of the Schiller monument, to be erected at Marbach, the poet's birthplace, by Herr Rau, of Stuttgart, is now complete, and has been sent to the foundry of the Messrs. Pelargus, where it is to be cast in bronze, and is to be ready for removal before the beginning of May, 1876, in the course of which month it is to be unveiled with an appropriate ceremonial. Schiller is represented at about the age of twenty-six, when he had written *Don Carlos*; and all who have seen Herr Rau's model are agreed in considering that both as a portrait, and a work of art it is highly satisfactory, and does great credit to the young artist, who has succeeded in reproducing a likeness of Dannecker's well-known bust without marring the general originality of his conception. The poet, who is represented standing, is dressed after the fashion of a century ago, and the artist, it would appear, has been especially successful in his manner of arranging the dress, and by his mastery over the plastic details of his work has given a freedom and grace to the drapery, not often observable in such adaptations of a costume essentially devoid of beauty in itself.

At the last meeting of the Archaeological Institute, at their rooms in New Burlington Street, on February 5th, a very interesting paper was read by Mr. C. Drury Fortnum, F.S.A., upon the number and probable authenticity of the usually recognised portraits of Michel Angelo Buonarroti. Considering the period of the artist's death, the abundant opportunities then existing for preserving undoubted likenesses of the great men of their age, and the high reverence in which the recognised master of the fine arts was held, it is remarkable to find how small a number of the likenesses can lay claim to be thoroughly credited. Of the eight or nine now existing, several appear to be replicas, or copies with slight variations, of the bust in the Capitol at Rome, ascribed to either Giacomo della Porta or Daniele di Volterra. Another to which all confidence can be attached is the bust by Lorenzi upon the tomb, which is known to have been modelled from a mask taken after death. But the knowledge we possess of the great artist's features is probably mainly due to the excellent medal made from life by his personal friend Leoni Aretino, who by the way (as the lecturer reminded us) was not of Arezzo, notwithstanding that his name implies as much, but was born at Menaggio, on the Lake of Como. It was therefore with great pleasure that his audience saw exhibited by Mr. Fortnum a wax medallion, slightly smaller than the well-known bronze (of which many good impressions exist in various collections) in a small oval gilt frame. This interesting object had been discovered by the lecturer himself in the possession of a lady lately deceased. Upon examining the frame, Mr. Fortnum found that it was backed by a piece of stout paper, on which was inscribed—we render it in English—Portrait of Michel Angelo Buonarroti, taken from life by his friend Leo Leoni Aretino. Such a *trouville*, to use a lawyer's phrase, almost "proves too much," and certainly if produced by some dubious dealer with a heavy price attached to it, very careful scrutiny of paper, ink, and other circumstantial evidence would be exercised before the claims of the new-comer to rank as an original could be deemed admissible. But, after all, these accessory arguments, even when, as in the present instance, they are satisfactory, are comparatively unimportant. If a work do not bear in itself its

own credentials, all external evidence may be fairly set down as, if not erroneous, certainly unimportant. It would be difficult, we think, for any one to examine carefully the life-like features of the worn, intelligent face here modelled, more life-like than the medal itself in so much as wax even to the hand of a medallist is more tractable than metal, without believing that we have before us the very wax, taken from life by his friend, as the inscription informs us, to which we owe our clearest impression of the features of Michel Angelo. Mr. Fortnum mentioned in his interesting lecture that he had learnt from Mr. Hibbert, the late owner of the portrait, that it had been often an object of admiration to Signor Pistrucci, the celebrated artist of the St. George group of our crown and sovereign pieces, and of the Waterloo medal.

M. GARNIER's successful application of mosaic in the decoration of the new Opera-house in Paris has led to the idea of establishing a school for artists in mosaic in France, where they may be taught the art that Ghirlandajo was wont to declare "was eternal, while that of painting was fleeting." Schools of this kind already exist in Italy and Germany, and South Kensington has many students who work in mosaic; still the art is comparatively very little practised at the present day. Its revival would open out a new and effective means of decoration. It is proposed that the school shall be erected at Sèvres, and that, at first, some of the Italian artisans who have been working under the direction of Signor Facchina in the Opera-house shall be employed as teachers.

THE *Portfolio* this month is distinguished by a very effective photo-engraving, as it is called, of a picture by Pierre Billet, an artist who has lately attracted much attention at the Salon exhibitions. René Ménard points him out as an artist of whom "one may foresee the day when his name, already familiar, will become celebrated." The *Portfolio* does good service in making known such artists to the English public. An article on "Greek Coins, as illustrating History and Art," being the substance of a paper read at the Burlington Club last October, is contributed by Mr. Virtue Tebbs, and a review of the "Winter Art Season," by Mr. Comyns Carr.

THE fourth number of *L'Art* contains some clever studies of animals by Aug. Lançon; a vigorous sketch by Gavarni of a Scotch beggar boy drawn from nature, and an etching by Greux from a painting by Diaz—a landscape with horses.

THE STAGE.

THE "MIDSUMMER NIGHT'S DREAM" AT THE GAIETY.

THERE can be no doubt that the revival of a taste for Shakspeare is a good thing. The substitution of poetry for the senseless rhymes of burlesque, of the highest for the degraded forms of the drama, ought to be matter of rejoicing to playgoers. When a play which is the essence of grace and poetry is divested of all beauty and interest, when scenes instinct with life and tenderness are so delivered that they might as well be rude and dull, when it becomes possible to understand why Pepys set down in his diary that the *Midsummer Night's Dream* was the most insipid, ridiculous play he ever saw in his life, one may regret that the performance of the play has been attempted. It is true that the stage representation of the *Midsummer Night's Dream* is a task of singular difficulty. The delicate fanciful scenes of fairyland run from their very nature a great risk of losing their spiritual beauty by being transferred from the immortal freshness of the poet's mind to the gross and palpable aspect of mortality. To translate the court of Titania and Oberon to the reality of human life, to interpret its moonlight fantasies by the aid of stage appliances, and yet lose no touch of its beauty, would be as difficult as to hold a butterfly in the hand and

brush no bloom from its wings. The glimpse of the fairy domain is indeed as Bottom describes it "a rare vision," and to catch such a vision and hold it before men's eyes is a hazardous attempt. Still it should be easy to give some more air, reflection of its beauty than that which has been produced at the Gaiety. The assemblage of girls in curiously devised dresses which may pass well enough for a court in a burlesque or pantomime, can hardly be accepted as the image of Titania's following. The music to which Men delsohn and some of our best English composers have set the scenes of fairyland should enhance the beauty of a poem in itself full of music. Unfortunately the vocal execution is, with rare exceptions, so bad, that the introduction of music increases rather than diminishes the displeasing effect of the performance.

It is not so difficult to represent a mortal as a fairy court upon the stage: the failure in both cases is, at the Gaiety, remarkable. It is painful to hear the words of Theseus so spoken that they lose all dignity and melody, and to find Hippolytus presented in the likeness of a queen of burlesque. As all majesty and grace is taken away from the Athenian Court, so is all feeling and interest from the Athenian lovers.

Under these conditions the humours of Bottom and his fellows, which should be an episode in the play, become its only attraction. Mr. Phelps's performance of Bottom is that of a careful and intelligent actor. His presence on the stage is a relief, inasmuch as he speaks the words of Shakspeare with distinctness and with proper emphasis. But his humour is somewhat dry. There seems to be a want of sympathy between him and his part. He makes one feel not that Bottom does not appreciate the comedy of his situation, which would be right, but that the actor representing Bottom has little consciousness of it, which is not so right. The pleasure derived from the delivery of his words is, moreover, marred by a trick of repetition and hesitation for which there seems no reason, and which is undoubtedly tiresome. This is carried to excess in the scene when Bottom wakes from his dream. Here the actor makes him repeat the words "they left me asleep," four or five times after intervals of attempted reflection and silent explanation to himself. The execution of the conceit is clever, but hardly warranted. The rebuke of Hamlet to those players who speak more than is set down for them is well known. The offence is only less in degree when the actor repeats many times the words which the author has set down to be spoken once. There is another curious point in Mr. Phelps's personation. One would think that Bottom would have sense enough to attempt a softening of his voice when he shows his companions in what a "monstrous little voice" he would speak if he might play Thisbe. Mr. Phelps, however, makes no change in his intonation when he speaks the words, "Thisbe! Thisbe! O Pyramus my lover dear! Thy Thisbe dear! and lady dear!" The small part of Flute is well played by Mr. Righton.

Of the rest of the performance there is little to be said. Whether the Lysander of Mr. Robertson or the Demetrius of Mr. Charles Creswick is the worse performance, it would be difficult to determine. Good intentions are displayed by Miss West, who plays Puck in a dress which, among many hideous dresses, is remarkable for hideousness. But a part cannot be played by intentions alone. Oberon is represented by Miss Loseby. The actress sings fairly, speaks well, and her performance is clever throughout. By contrast to its surroundings it appears sublime. Altogether, it is not too much to say that "the eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report," a worse performance than the present one of *A Midsummer Night's Dream*.

WALTER HERRIES POLLOCK.

She Stoops to Conquer is now given nightly at the Opera Comique by a company in the main the same as that which played it once or twice in the morning at the Gaiety. Mrs. Kendal is Miss Harcastle, and Mr. Kendal young Marlowe—one of his best performances. No better young Marlowe is on the stage.

MR. HOLLINGSHEAD deserves credit for reviving *The Maid's Tragedy* of Beaumont and Fletcher—played a few days since at his third theatre, the Amphitheatre in Holborn—but though the experiment is a curious one, and interesting just because it is curious, it would have been made with greater chance of success if a stronger cast had been engaged. Mr. Ryder, of course, is exceedingly efficient in any piece of the kind, but on the first night Mr. Ryder was ill and Mr. Pennington took his place. Nor did he take it badly, though his taking it left a gap elsewhere. Miss Leighton as the heroine was distinctly overweighted. These are not parts which can be satisfactorily played by aspiring scholars in art, even when naturally much gifted. Mr. Hollingshead reminds playgoers, in his programme, that it is not so very many years ago since *The Maid's Tragedy* was performed night after night at Sadler's Wells. But Mr. Phelps was then in the great part; and though the years are not very many, the taste has changed considerably. We may continue to read the *Maid's Tragedy*, but it is doubtful whether it will long be represented.

An adaptation of *Nicholas Nickleby*, made for Mr. Chatterton by Mr. Andrew Halliday, is to be the next piece at the Adelphi. Mr. J. Clarke will perform in it. It will necessarily be interesting; and may, as one hopes, be successful. But *Nicholas Nickleby* would not seem to lend itself specially well to stage representation. It has not the pathos of *The Old Curiosity Shop*, nor the great dramatic qualities of the later books, written at a time when Dickens bestowed more thought than at first on construction, and had, too, more experience of it; and dealt with a freer hand with what is really tragical in life.

MDME. DOLARO has recovered from her indisposition, and again gives life to the performance of *La Périole* at the Royalty Theatre.

MR. T. H. FRIEND, of the Crystal Palace, was to have a benefit at the Crystal Palace Theatre on Thursday morning, when Mr. Creswick and Miss Ada Cavendish and some other well-known players were to appear in *Richard III.*

THEY have revived *Uncle Tom's Cabin* at the Adelphi, with a cast which reads as tolerably strong for a melodramatic piece, and which is actually, perhaps, stronger than it seems to be, because at least two of the representatives of important parts seem very specially suited to the characters they play. One of them—Miss Marie Henderson—illustrates with a good deal of art the way in which the Cassy of the story was the one person whom Legree feared a little. She had for him, as it will be remembered, a peculiar and compelling fascination, which his brutal strength could never shake off. Again, Miss Edith Stuart is seen quite at her best in the gentle pathos of the character of Eliza, by the performance of which she in some degree recalls her much earlier performance of the Scotch poet's wife, in Mr. Wills's *Men o' Airlie*. Mr. Sinclair plays George Harris with his usual force, and Mr. McIntyre is not wanting in the kind of vigour necessary for the representation of Legree. Miss Hudspeth is Topsy, and Mr. Howard Russell Uncle Tom. Uncle Tom is to be pitied, but he cannot expect to interest us. What interests the public at the Adelphi are the two or three strong scenes which a novel full of adventure has been able to furnish. Mr. Lloyd's scenery is good, and the appointments are careful. There is no reason why *Uncle Tom's Cabin* should fail to draw, during a few weeks, the class of playgoers for whom it is designed.

AT Drury Lane too, there has this week been a revival—the revival of Mr. Halliday's *Rebecca*: his setting of Sir Walter's *Ivanhoe*. This performance is not of a kind to satisfy those who know the story well, and care for it much; but it may give some pleasure, and render some service, to those for whom the romance of Scott is still a sealed book. And of these there are many, we suspect, among a certain class of London playgoers. The cast at Drury Lane is not in all respects as strong as when Mr. Halliday's adaptation was first produced, for Mr. Fernandez is in the place of Mr. Phelps, and Miss Geneviève Ward in that of Miss Neilson. The second change, however, is not on every ground to be regretted, and even the first has at least one point in its favour. Mr. Terriss plays Ivanhoe, and Miss Gainsborough, who at the Opera Comique appeared in far other parts, enacts Rowena. She enacts it with much intelligence, and has made great progress, it is generally admitted, since her last appearance in town, but a smaller stage will probably be found to suit her better. Mr. A. Matheson, Mr. James Johnstone, Mr. A. Glover, and Mr. H. Kendle do something to complete the cast.

MR. HINGSTON—well known for his connexion with various theatrical and literary enterprises—notably with Mr. Artemus Ward—is in bad health, and a general committee has been formed to organise a benefit for him.

MR. WALTER BENILEY made a good appearance, we are informed, as Claude Melnotte last week, in the special representation of *The Lady of Lyons* at the Alexandra Theatre; and Miss Clayton, the *débutante*, Mr. Marston's pupil, is also well spoken of. Mr. Bentley appears in Edinburgh (at the Prince's Theatre, there) on Monday next, and will then be supported by Miss Ella Dietz.

MR. BARRY SULLIVAN has just been acting Hamlet at Glasgow, finding graceful though not powerful support in the Ophelia of Miss Oghlan.

MR. JOSEPH ELDERD's excellent burlesque company—one of the strongest now anywhere to be met with—has this week been at Edinburgh, and will next week be at Plymouth. Mr. Frank Weston is its acting manager, and it includes, in addition to Mr. Eldred and some less well-known names, Mr. Edwin Danvers and Miss Rose Temple. Mr. Eldred's quaint humour is the subject of favourable criticism in the North. Mr. Danvers, who plays his original part in *Black-Eyed Susan*, plays it as well as when he was in part the cause of the great run of that funny little piece at the Royalty in Soho; and Miss Rose Temple acts Dolly Mayflower with unflagging vivacity, and sings "Within a mile o' Edinboro' Town" in a way that procures an *encore* for the old ballad in the place where the ballad is known the best and sung the best. The company plays one or other old burlesques of Mr. Burnand's, which are brighter than anything he has lately done.

THE presentation of standard English plays at the Crystal Palace, under the direction of Mr. Charles Wyndham, will be resumed on Tuesday, February 23, and continued on successive Thursdays and Tuesdays till March 16. During the series, the following plays will be performed:—Lord Lytton's *Money*, and *Lady of Lyons*; Holcroft's *Road to Ruin*; J. Mortimer's *School for Intrigue*; Shakspeare's *Romeo and Juliet*, and *Merchant of Venice*. We understand that the services of the following artists have been secured:—Miss Madge Robertson, Mrs. Stirling, Miss Carlotta Addison, Miss Fowler, Miss M. Oliver, Miss Geneviève Ward, Miss Rachel Sanger, Miss E. Duncan, Miss Carlisle, Miss Rorke, Miss Power, and Miss Ada Cavendish; Messrs. W. Creswick, Henry Neville, Herman Vezin, David James, Arthur Cecil, John Ryder, W. Kendal, Charles Warner, Charles Sugden, Charles Collette, R. H. Teesdale, R. Cathcart, H. Standing, E. F. Edgar, W. Rignold, and Charles Wyndham.

MUSIC.

CRYSTAL PALACE CONCERTS.

THE special novelty at last Saturday's Crystal Palace Concert was Franz Lachner's Suite for Orchestra in C major (No. 6), which was produced for the first time in this country. The composer, who is now in his seventy-first year, is highly esteemed on the continent, though but little known here. He is one of the large number of writers who possess every requisite except genius. The present, however, cannot be considered one of his most successful works. It consists of four movements—an introduction and fugue, exceedingly well written, and full of ingenious counterpoint; a graceful andante; a movement which Lachner calls a "gavotte," but which in reality is not a gavotte at all, but a scherzo; and a long finale, "Funeral Music and Festival March." Of these four numbers the third is decidedly the best; it is very spirited, and excellently scored for the band. It made its mark at once, and was warmly encored and repeated. The rest of the work is of inferior interest. The fugue is very Handelian in style, its subject recalling that of the overture to *Samson*; the andante is pleasing, but by no means striking; and the finale was really an infliction—the Funeral Music being tedious, and the Festival March vulgar. The whole composition shows the hand of a thoroughly experienced musician, and the workmanship is excellent; but there is not a spark of the "divine fire," while there is no plagiarism, there is also little or no individuality of style; and in spite of a very excellent performance by Mr. Mann's band, the Suite as a whole failed to make a great impression. It was curious to hear Dr. Bülow in a work so different from the school to which he is most partial as Moscheles' concerto (No. 3), in G minor. One is almost inclined to suspect that the great pianist selected this piece as a proof of his versatility, and of his mastery of all styles. Dr. Bülow is pre-eminently an exponent of the modern music of Liszt and Chopin, though, it need hardly be added, he is equally great in Bach and Beethoven. But the style of Moscheles is founded upon that of Cramer and Hummel, authors with whom it might have been expected *a priori* that the worthy Doctor would have little sympathy. The concerto selected last Saturday is generally considered the finest of the eight which Moscheles wrote; it is at all events the one which is most frequently performed both here and on the Continent. It is a very interesting without being a very great work: written strictly in the orthodox form first adopted by Mozart, it reminds one of that composer in the character of its themes, though the brilliant passages for the solo instrument are more suggestive of Hummel. The last movement is especially effective in the character of its difficulties. Dr. Bülow played the whole work with that fire and enthusiasm which invariably characterise his performances. The other orchestral pieces of the concert were the overtures to *Egmont* and *Melusina*, both too well known to need comment. The vocalists were Mdle. Johanna Levier, of whom favourable mention has more than once been made in these columns, who sang (in German) "With verdure clad," from the *Creation*, and songs by Mendelssohn and Schubert, and Mr. H. Walsham, a tenor singer, who made on this occasion his first appearance. Mr. Walsham has a very agreeable voice, and his intonation is very good; so far as can be judged from one hearing, he seems likely to be a useful addition to the ranks of our tenors.

This afternoon Mdle. Krebs will play Brahms's Concerto in D minor, and a Festival Overture by her father will be performed for the first time in this country.

EBENEZER PROUT.

THE first part of the programme of the last Monday Popular Concert was selected from the works of the late Sterndale Bennett. It opened

with his Chamber Trio in A major, Op. 26, a very pleasing and highly finished work, in which the influence of Mendelssohn is clearly to be seen, especially in the first movement, which reminds one in places of the quintett in A played a few weeks since at these concerts. A more perfect performance of the trio than that given on Monday by Mdlle. Krebs, Herr Joachim, and Signor Piatti cannot be imagined. To this trio succeeded the quartett "God is a Spirit," from the *Woman of Samaria*. This piece, as our readers will remember, was sung in Westminster Abbey at the composer's funeral. It was on the present occasion exquisitely sung by Miss Nessie Goode, Miss Bolingbroke, Mr. H. Guy, and Mr. H. Pope. An unaccompanied quartett of voices always seems to exercise a special charm over our audiences, and if well rendered is almost certain of an encore. Such was the case in the present instance; but, as not infrequently happens, it scarcely went so perfectly the second time as the first. The Bennett selection concluded with his pianoforte sonata "The Maid of Orleans." This, one of his latest, is also one of the composer's finest works, and certainly goes to disprove the assertion sometimes made that Bennett has exhausted his creative powers with his earlier compositions. It had been played only once before (by Dr. Bülow) at these concerts, on December 1, 1873. Its performance by Mdlle. Krebs last Monday was in all respects admirable; whether as regards technical perfection or intellectual appreciation of the spirit of the music, it left absolutely nothing to desire. The instrumental features of the second part were Tartini's "Trillo del Diavolo," played by Herr Joachim, and Beethoven's Quartett, in F, Op. 18, No. 1, both of which works are very familiar to the frequenters of these concerts, the former being a seventeenth, and the latter a seventh performance. Special thanks must be given to Mr. Santley for bringing forward Schubert's very beautiful song, "The Knight of Toggenburg," one of the several long ballads which the composer has set to music, not one of which, we believe, had previously been heard in this country. It is to be hoped that others, which are even finer, such as the "Erwartung," the "Viola," or the "Elysium," may ere long find their way into our concert programmes. Next Monday Brahms's great Sextett for strings, in B flat, is included in the programme, and Schumann's "Fantasiestücke" for piano, violin, and violoncello are to be performed for the first time.

The special feature of the Albert Hall Concerts has been the performances of Wilhelmj, who has fully justified his claim to rank among the greatest of modern virtuosos on his instrument. He has as yet been heard only as a soloist; it would be interesting were an opportunity afforded at the Monday Popular Concerts of judging of him also as a quartett player.

Those of our musical readers who reside in London will thank us for calling their attention to one of the special events of the season. We refer to Mr. Walter Bache's concert, which takes place at St. James's Hall next Thursday evening. Mr. Bache always takes care to provide some novelties at his annual concert, and gives such an opportunity as is seldom if ever met with elsewhere of hearing the works of the modern German school, especially those of Liszt. The present concert will be no exception; the programme will include Liszt's 13th Psalm, his Second Concerto, his Symphonic Poem "Festklänge," and three of his smaller pieces, beside works by Schubert, Weber, and Wagner. A full orchestra and chorus of about 220 performers will be engaged, and additional interest will be given to the concert by the fact that it will be conducted by Dr. Hans von Bülow.

The prospectus of the forthcoming series of concerts of the British Orchestral Society has just been issued. The novelties promised are—a Symphony in C minor by Mr. Alfred Holmes, an Andante and Scherzo by Mr. Henry Gadsby, a

Notturmo for orchestra by Mrs. Marshall, a scena "Saffo" by Signor Randegger, and overtures by Messrs. J. L. Hatton and T. Wingham. The first concert is to be given on March 10, and the programme will consist entirely of works by the late Sir Sterndale Bennett.

THE annual Musical Festival at Edinburgh in connexion with the Chair of Music in the University founded by General Reid took place on the 13th and 15th inst. Professor Oakeley had, as in previous years, engaged Mr. Charles Hallé and his excellent orchestra from Manchester. The programmes of the three concerts, which have been forwarded to us, are most admirable, but too long to quote entire: the following summary will, however, prove how excellently Professor Oakeley caters for his public. Among the chief works performed are:—Symphonies—Mozart in D, Beethoven in D, No. 2, Schubert in C, No. 9; Overtures—*Der Freischütz*, *Athalie*, *Leonora No. 1*, *Medea*, *Genoveva*, *Vestale* (Spontini), *Richard III.* (Volkman), *Hamlet* (Gade), *Rienzi* (Wagner), pianoforte concertos and solos by Mr. Hallé, violin solos by Mdlle. Norman-Néruda, various miscellaneous orchestral pieces, among others Liszt's "Les Préludes," and two of Brahms's "Hungarian Dances," and vocal music by Miss Edith Wynne and Mr. Edward Lloyd.

AN interesting discovery has just been made in Germany of a specimen of a now obsolete instrument, the *oboe d'amore*, which Sebastian Bach so frequently uses in his compositions. The instrument is now in the possession of a collector, M. Mahillon, at Brussels, and is in excellent preservation, only slight repairs being needed to render it playable.

A NEW history of ancient music, by F. A. Gevaert, is about to be published by the firm of Messrs. Schott in Brussels. The work will be in French, and in two volumes, the first of which is announced to appear during the present month.

RUBINSTEIN is at present in Berlin, and announces a concert to take place to-morrow (the 21st) at which his new symphony and his new pianoforte concerto are to be produced.

THE sale by auction of the stock of music plates and copyrights of Messrs. Hopwood and Crew, just concluded by Messrs. Puttick and Simpson, of Leicester Square, is remarkable for the large prices obtained. Among the more prominent may be cited:—Lots (44), Blamphin's *Dreaming of Angels*, 63l. 16s. (Brewer); (61), the same composer's *Just touch the Harp gently*, 113l. 15s. (ditto); (81), *Pretty Swallow*, also by Blamphin, 69l. (J. Williams); (168), Signor Campana's *Speak to me*, 110l. (Chappell); (175), *The Scout*, by the same composer—this song (rendered famous by the singing of Mr. Santley), after a spirited competition, fell to Mr. Morley, Jun., at the large sum of 312l. Lot (201), Clifton (II.), *As welcome as the flowers in May*, 72l. (Metzler); (224), ditto, *It's really very singular*, 82l. 10s. (ditto); (258), Coote (C.), *Archery Galop*, 96l. (Ashdown & Parry); (260), ditto, *Awfully Jolly Waltz*, 94l. 10s. (ditto); (271), ditto, *Burlesque Valse*, 175l. 10s. (ditto); 238, *The Cornflower Valse*, 132l. (ditto); (361), Clifton (II.), *Pulling hard against the Stream*, 67l. 10s. (J. Williams); (364), ditto, *Robinson Crusoe* 132l. (ditto); (398), (ditto), *Where there's a Will there's a Way*, 61l. 10s. (J. Williams); (407), *Wait for the Turn of the Tide*, 75l. (ditto); (509), Hobson's *Come sing to me*, 83l. 15s. (ditto); (510), *Complaints, or the Ills of Life*, by the same composer, 85l. 10s. (ditto); (527), Howard (R.), *You'll never miss the Water till the Well runs dry*, 165l. (B. Williams); (579), Coote's *Just Out Galop*, 73l. 12s. (Chappell); (625), ditto, *Pretty Bird Valse*, 66l. 6s. (ditto); (631), Ditto, *Prince Imperial Galop*. This lot was knocked down to Mr. J. Williams for 990l., the largest price we believe ever obtained for a single piece of dance music. Lot (655), Coote's *Sweetly Pretty Valse*, 245l.

(Chappell); (660), Hobson's *Popular Favourites for the Pianoforte*, 412l. 10s. (ditto); (682), Buckley's *Come where the Moonbeams linger*, 157l. 10s. (ditto); (684), Clifton (II.), *Very Suspicious*, 330l. (J. Williams); (953), *The Snow-drift Galop*, 561l., purchased by Mr. Coote; (974), *Coote and Tinney's Ball-Room Album*, 110l. (Chappell); (1,152), Thomas (J. R.), *The Birds will Come again*, 153l. (J. Williams); (1,325), Robert Coote's *Ball-Room Guide*, 150l. (Willey). Total, nearly 15,000l.

POSTSCRIPT.

THE Annual Report of the Director of the National Gallery for 1874 has just been issued. The only additions by purchase during the year were fourteen pictures from the Barker collection, the cost of which was 10,395l. They include: *Madonna and Infant Christ*, by Antonio Vivarini; *Madonna in Prayer*, by Cosimo Tura; *The Madonna in Ecstasy*, *St. Catherine*, and *Mary Magdalene*, by Carlo Crivelli; *The Nativity*, by Piero della Francesca; *Madonna and Child*, by Benvenuto da Siena; *The Triumph of Chastity*, by Luca Signorelli; *The Return of Ulysses to Penelope*, and *The Story of Griselda*, in three compositions, by Bernardino Pinturicchio; *Mars and Venus*, and *Venus Reclining*, by Sandro Botticelli. A portrait of Cardinal Fleury, the great Minister of Louis XV., by Hyacinthe Rigaud (sometimes called the Vandyke of France), has been presented by Mrs. Charles Fox. Three pictures by the late Thomas Sword Good, of Berwick-on-Tweed, entitled *No News*, *A Fisherman with a Gun*, and *A Study of a Boy*, were bequeathed by his widow; and Roelandt Savery's *Orpheus charming Birds and Beasts with the Music of his Lyre*, was bequeathed by Mr. S. James Ainslie. The most favourite subjects for copyists were, among the foreign or old masters, Rubens's *Chapeau de Paille* and Cuypp's *Ruined Castle*, each of which was copied six times; while Landseer was by far the most highly honoured in that way among the moderns, *King Charles's Spaniels* having been copied no fewer than twenty times, and several others by the same artist from ten to twelve times. The daily average attendance at Trafalgar Square was 4,291; in 1873 it was 4,410.

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SATURDAY, FEBRUARY 27, 1875.

No. 147, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Isaac Casaubon. By Mark Pattison, Rector of Lincoln College. (London: Longmans & Co., 1875.)

THE name upon the title-page of this book is sufficient warranty for its excellence in all that concerns accuracy, scholarlike finish of style, and sound judgment. Mr. Pattison has chosen for his hero a student whose biography offers little that is superficially interesting, but whose prominent place in the history of learning, whose relations with the universities of Geneva and Montpellier, when these were still centres of European culture, and whose sojourn at the courts of Henri IV. and James I. supply innumerable topics for minute and learned illustration. English students have not unfrequently been attracted by the lives of the great scholars of the Renaissance; but neither Greswell's *Memoirs of Politian*, nor Shepherd's *Life of Poggio*, nor indeed any of the numerous biographies of Erasmus, offers a history so copious in details and so masterly in treatment as this monograph upon the life and times of Isaac Casaubon. Casaubon is brought before us not merely as the successful professor and the patient student, who was wont to complain of his friends as "*amici studiorum meorum inimici*," and who would write, after a day of sixteen hours' continual reading, "*hodie vixi*;" he also appears as a Huguenot, subject to the persecutions of the French Catholics and to the wily blandishments of the Parisian Jesuits, at a critical moment of the Reformation period, when a man of his enormous erudition was regarded as a tower of strength, and fought for accordingly by each of the great parties who then divided the religious and political world. Mr. Pattison has successfully defended his character from the charge of "wavering," which even the judicious Hallam brought against him; and not the least interesting chapter of the biography is that devoted to the ten years spent by Casaubon in Paris, a Huguenot staunch to his conviction, holding office as King's reader and librarian at a Catholic court, and tempted by all that a scholar holds dear to abjure his faith. The contrast between Casaubon, abiding by his Protestant belief, in spite of discomfort and cajolment, and Winckelmann, who made himself an abbé in order that he might see Rome and live among Greek statues, occurs to our mind. But want of consistency, pardonable in Winckelmann during the careless eighteenth century, would have been a crime in Casaubon, whose parents had suffered for their creed, and whose youth at

Geneva had been passed amid the miseries of religious warfare. Besides, Winckelmann was, through and through, an artist: this justified him in obeying an aesthetic law of life; whereas Casaubon, as Mr. Pattison has shown with much acuteness, was essentially a man of double soul. The one half of him was a Humanist, bent on absorbing the whole of Greek and Latin erudition, so as to reconstitute the form of classic culture. The other half was a Theologian, absorbed in patristic studies, whose spiritual life depended on a close personal relation to the God of his worship. One-third of his voluminous diary, continued without intermission from the year 1597, when he was thirty-eight, to the year 1614, when he died, consists, says Mr. Pattison, of pious ejaculations and petitions. The rest contains, for the most part, the record of his daily reading, interspersed with lamentations over the shortness of life, the waste of time in frivolous engagements, and the numerous interruptions to his studies. On the public events which were taking place around him, he made but brief comments in his diary, which seems to contain little that is valuable or characteristic for the illustration of the agitated period in which he lived. It is, indeed, difficult to avoid reflecting that the bookworm existence of this great scholar was exceeding dreary. He rose early and retired late to rest; and through the long hours of the day he did nothing to his own satisfaction but read. Physical weaknesses of various sorts oppressed him. The cares of his family—for he was twice married, and his second wife had eighteen children, most of whom were sickly—reduced him to nerveless despondency. His friends were tedious, for they took him from his books. The duties of a courtier provoked from his pen prayers which have almost the force of curses. In the King's presence he was always thinking of his library; and that "last page of the *Observations upon Athenæus*" kept haunting him in the pauses of agreeable conversation. A dreadful sense of the shortness of time pursued Casaubon like a nightmare. We might imagine him pale-faced and sorrowful (as he appears in his Bodleian portrait) bending for ever over an open folio, with Death shaking an hour-glass above his shoulder. The legend that he used to pour vinegar into his eyes to keep himself from sleeping, is, like many legends, only a picturesque exaggeration of the truth. To make the biography of such a student really vivid or seductive to the general reader would have been impossible; yet Mr. Pattison has done as much as could be hoped for in this direction. His not unfrequent indulgence in caustic and drily humorous remarks gives pungency and flavour to the record of an existence itself deficient in any kind of brilliant quality. At the same time, the amount of original information respecting the universities of Geneva, Montpellier, and Paris, the state of the book market, eminent men of letters and the world, and the whole relation of the European races to culture in the sixteenth century, which is lavished in this volume, gives it a value quite irrespective of its delineation of the character of its hero.

The life of Isaac Casaubon divides itself into four clearly marked periods. He was born at Geneva in 1559; and the first period, which extends from that date until 1596, embraces his education at the Genevese Academy, and his subsequent professorship in the same university. Here he married his two wives, the second of whom was Florence, daughter of the great printer and Greek scholar, Henricus Stephanus, second of that name. From 1596 to 1599 Casaubon resided at Montpellier, where he professed the humanities, lecturing to large classes, chiefly upon Latin authors. This portion of his life has been admirably illustrated by Mr. Pattison with observations upon the state of culture in Europe during the period. The contempt entertained by the high nobility of France for classic study, the merely theological and practical bias of the English, and the suspicion with which the Roman court regarded learning, are contrasted with the zeal for scholarship in Casaubon, the brilliant accomplishments of Scaliger, and the refined cultivation of De Thou's society in Paris. It was at Montpellier in 1597 that Casaubon began to write his *Animadversions on Athenæus*, a work which with singular contrariety of temper he always regarded as slavery, "*catenati in ergastulo labores*," but which remains as the chief monument of his scholarship. In 1600 he removed to Paris, on the invitation of Henry IV., who indulged a dream of rehabilitating the University. The competition of the Jesuits, the incompetence of the professorial staff, and the religious difficulties of the moment, rendered this scheme incapable of realization. Casaubon found his position at Court so uncomfortable that in 1610 he abandoned Paris for London, where he entered at once into favour with King James. The prevalent tone of theological polemic in England distracted the Greek scholar from his true work of criticism; and he spent his last years in the useless refutation of the errors of Baronius. One of the most valuable chapters in Mr. Pattison's volume is devoted to the life and writings of that Catholic charlatan.

In one interesting paragraph (pp. 122-3) Mr. Pattison discusses the relation of Casaubon to the history of scholarship. He remarks that the spring-time of the Renaissance, when students were men of genius, creators, prophets, and when the scholar "gambolled in the free air of classical poetry as in an atmosphere of joy," was over. "The creative period is past, the accumulative is set in." While there is acuteness in this observation, it may be remarked that Mr. Pattison seems to forget how far more truly the fifteenth century, the age of Poggio and Aurispa and Filelfo, was one of accumulation and compilation. Into the labours of those men Casaubon had the privilege of entering. The real point about the sixteenth century is that it was the age of nascent criticism. Erasmus, Casaubon, and Scaliger were called upon to compare and weigh in balances and pronounce opinions, not merely to collect. For this, the higher work of scholarship, Casaubon was hardly qualified by nature; in the same way he was by nature unfitted to imitate Poliziano. He had neither the worldly buoy-

ancy of the Italian Renaissance nor the acute genius of an Erasmus. He remained from first to last a conscientious Protestant and a laborious reader, gifted with a powerful memory, a fair faculty of judgment, and a complete command of the two learned languages.

After laying down this volume, in which the Rector of Lincoln College has traced, with unwavering firmness and with a mental energy in every line apparent, the life of one whom Joseph Scaliger named the first Grecian of the age, and whom Grotius admired for "piety, honesty, and candour, not less remarkable than vast all-embracing erudition," there is left upon our minds a deep sense of final disappointment in the man. The work actually accomplished by this great scholar was out of all proportion to the preparations which he made. The learning he so laboriously accumulated was nearly wasted, so far as posterity is concerned. The exertions on Baronius, which killed him, are an incomplete fragment, ill-arranged, and directed against a most unworthy antagonist. The edition of Athenaeus, which he did not love, remains by far the most solid of his achievements. His work again owes nothing to its form, or his thought to its originality. Though he wrote Greek and Latin with equal facility, and though his preference for these dead languages made him use his native tongue like a peasant, yet his Latin style was commonplace and tame. It was only the soundness of his scholarship, the extent and reality of his knowledge, his modesty and paramount good-sense, that saved Casaubon from being a mere Dryasdust; in the same way his manliness of bearing and the solidity of his character prevent our regarding him as the pedantic and querulous book-worm which the *Ephemerides* reveal. We cannot but feel that, allowing for altered circumstances and an artist's licence, George Eliot in Mr. Casaubon of *Middlemarch* has produced what might pass for a clever caricature of Isaac Casaubon. Public men may recognise themselves in the portraits, manufactured by the aid of a carte de visite and a gravy spoon, which adorn *Vanity Fair*. If Isaac Casaubon could return to life, he would grimly smile at the likeness of his own lineaments thrown back from the distorting mirror of a novelist's imagination. It may be that the frigid force of George Eliot's psychology, and the merciless use made of Casaubon's name in that analysis of an abortive life of study, preoccupy the attention unduly and divert the judgment. Yet even if Casaubon's patronymic occurs by accident in *Middlemarch*, it is not improbable that an association, deriving its sting from George Eliot's genius, will continue for a while to prejudice the minds of many against a man who, judged by the intellectual standards of his century, was worthy of all respect. Which will last the longer and prevail—Isaac Casaubon, or Dorothea's husband? That is a matter for even betting. *Habent sua fata libelli.*

J. A. SYMONDS.

DR. ALBRECHT WEBER, of Berlin, has just been elected by the Council an honorary member of the Royal Society of Literature.

Statement exhibiting the Moral and Material Progress and Condition of India during the Year 1872-73. By Clements R. Markham. Ordered by the House of Commons to be printed, June 2, 1874.

(First Notice.)

As far as the happiness of the human race is dependent on its material prosperity and the beneficent intention of its rulers, the student of history would probably turn to the epoch of the Roman Empire under its good Emperors as the golden age of the world. The correspondence of Trajan and Pliny survives to exhibit the spirit of the Roman rule over its dependencies in its best days, and affords a delightful picture of a philanthropic ruler of a province consulting with the irresponsible master of the world on every detail of administration affecting the welfare of the people. The construction of an aqueduct, the repairs of a public bath, the drainage of an inland sea, the remedy for a polluted river, with questions that concern the rights of the Emperor and the privileges of the subjects, are disposed of by Trajan in a spirit that commands our admiration for his common sense and our respect for his innate justice. The Empire of India, which has fallen to England almost despite its own wishes, certainly without any premeditated design of conquest, is the largest that has ever been held as a foreign dependency since the golden days of Rome; and, whatever may have been their mistakes and shortcomings, it may be fairly said that her rulers have been actuated by the spirit of a Trajan.

In the papers whose title heads this article, Mr. Markham has produced a compendious account of what has been effected to the present time, especially in the material progress of the country. The subject is not generally interesting. India is the dinner-bell of the House of Commons, and unless roused by the news of a rebellion or a famine, Englishmen are content to take on trust the fact that their countrymen in the East are not neglecting their duty, while the fondness of Anglo-Indian writers for unknown terms and Oriental technicalities adds to the general distaste for a discussion of Indian topics. To those readers of the ACADEMY who may not be deterred by this feeling, I have to thank the Editor for an opportunity of presenting a summary of the results of our Indian rule, though to do so in a brief article is like cutting a map of the world upon a cherry-stone.

The keystone of the subject is Finance. England could not afford to govern India if the latter did not pay its own expenses, and the real difficulty of the problem to be solved by her rulers is to curtail philanthropic expenditure within due bounds, and not to purchase material improvements at the cost of a deficiency in the yearly Budget, or the odious alternative of the necessary imposition of taxes foreign to the spirit of the people. Most fortunately for the prosperity of our rule, the mainstay of Indian Finance, the Land Revenue, amounting to 21,000,000*l.*, is no tax at all, but the rental of the land received either in whole or part by the Government which in England belongs to private proprietors. Nine millions more

are raised on opium, as a contribution from the Chinese consumers of the drug. Six millions are raised on salt by a real tax on the people, which is paid without a murmur, having been levied from time immemorial by every ruler of the country. Customs and excise, the next most important items, are indirect forms of taxation that never yet have created discontent; stamps, as at present collected, are little more than a fair fee for the cost of law and justice; and the income tax, the most unpopular tax ever levied in India, has for the present ceased, I trust not to be re-imposed except on some such vital need as that which compelled its introduction.

The taxation of a foreign dependency is a question of peculiar difficulty, where the taxpayers have no voice in the matter; and it is the duty of alien rulers to avoid every novelty, and especially all direct forms of taxation. It is better to sin against every law of political economy rather than to rouse a rebellion; it is better to levy objectionable custom duties, in preference to alienating the wealthy classes by an income tax; it is better to forego material improvements rather than to incur debt, hamper the finances, and draw on the possibilities of the future for the liabilities of the present.

There is a school of Indian reformers who advocate the treatment of India as an encumbered and neglected estate, on which an energetic owner may spend any amount of capital, with the certainty of obtaining an enormous profit upon any outlay. When the finances of India were on a less satisfactory footing than they are at present, every quack was ready with his nostrum to cure the unfortunate patient, and the believers in hydropathy were the loudest in their assertions, and possibly the most earnest in their belief in the efficacy of their professed cure. Only spend enough money on irrigation and water communication, cried these enthusiasts, and all money difficulties will soon cease. Three hundred per cent. was talked of as a moderate return for capital spent on irrigation works, and the cheap transit of heavy goods by water was to increase a hundredfold the productive powers of the country. Sir Arthur Cotton, the author of several most successful irrigation works, of which any engineer might be justly proud, was the great apostle of this school, and carried his enthusiasm so far as to inveigh against the construction of railways as utterly unsuitable to India, and as a lamentable waste of money, diverting so much capital from irrigation works.

"Prudens futuri temporis exitum
Caliginosa nocte premit Deus:
Ridetque si mortalis ultra
Fas trepidat."

The main system of Indian railways, according to this most able man so utterly unsuited to the country, was, at the date of Mr. Markham's report, nearly completed. Calcutta, Multan, Bombay, and Madras are connected by first-class lines—5,872 miles are open; their construction has cost a little upwards of a hundred millions, having been probably carried out in a needlessly expensive fashion, and on the system of guaranteed interest, which, though perhaps unavoidable at first, was attended with the greatest cost. In

of these errors, these magnificent—the mightiest boon that English nation has bestowed on India—cast a revenue a charge for guaranteed income of less than $1\frac{1}{2}$ per cent. on their cost, a fair prospect of their receipts covering their expenditure in course of time. Had this anticipation not been realised, the net gain to the Government, and the loss given to every producing interest in the country, is cheaply purchased at the price.

The section of Mr. Markham's paper on irrigation is evidently drawn up by an enthusiast; but it contains materials by which any careful reader can check the somewhat unguarded statements of the commission on this subject. The fallacy into which advocates of enormous irrigation works as a panacea for every evil in India fell, and which is endorsed by Mr. Markham, is that the necessity is in proportion to the want of rainfall in the different tracts of country. It may sound like a paradox, but experience shows that such is essentially not the case.

On the east coast of Madras, with a rainfall from 50 to 60 inches a year, irrigation is absolutely necessary, because the poverty of the soil renders what is called in India dry cultivation unprofitable. In the Ceded Districts of the same presidency, with a yearly rainfall not exceeding 30 inches, the rich soil of the plains requires only moderate showers at certain seasons to produce an abundant harvest. The whole mode of cultivation in these tracts is totally different from that of rice, and more resembles the European system of agriculture. Here the farmers have been accustomed for generations to grow in rotation crops of various kinds of cereals, pulses, hemp, cotton, and oil seeds.

They use heavy cattle in their ploughs, in which they take as much pride as an English farmer in a fine team of horses. Offer them an unlimited supply of water for irrigation, and they do not know what to do with it. To introduce rice cultivation they would have to change all their system as completely as would be necessary for a Norfolk corn grower to do if you turned his fields into water meadows. They must get rid of their heavy ploughing cattle, and buy wading boots to wade in the swamps; above all, they must make a large outlay of capital about to make their fields fit for the new mode of agriculture. One peasant with an oxen plough, helped by his own family, can arm profitably ten acres of dry cultivation; he cannot cultivate more than two acres of rice. It is idle to expect a complete and immediate revolution in the agriculture of the district, because it has pleased the Government to construct a huge work of irrigation. As a fact, that under such circumstances, in India, the sudden bestowal of an unlimited supply of water may be looked upon as a boon, but for a time as a positive evil.

Lord Salisbury, in his recent speech at Manchester, treated this matter with his common sense, and Mr. Markham's statement contains facts that amply bear out the truth of his strictures.

It is impossible to exaggerate the blessing derived from suitable irrigation works in suitable localities. The most remunerative are always the restoration of old works of this

kind that have fallen into decay. A better example can hardly be adduced than the work performed by Major Minchin, in the native state of Bhawalpur. He assumed charge of the country in 1867, during the minority of the Nawab, when it had a nominal revenue of 120,000*l.* a-year, chiefly levied in grain. He borrowed 15,000*l.*, and commencing with that sum, restored those ruined canals which were most easily taken in hand, developing his schemes of restoration from the profits of the undertaking. In this way, within four years, he raised the revenue of the state to 190,000*l.* paid in cash, and converted the lawless, half-starving population of an almost desert tract into a thriving agricultural community. (*Statement*, pp. 52-3.)

It is impossible to gather from Mr. Markham's paper any definite account of the sums spent by the Indian Government on irrigation works, or generally the profit on each. The largest of such works in existence, the Ganges Canal, gave a net profit of not quite 74,000*l.* in the year 1872-3, or 2.75 per cent. on the capital sunk. This work, therefore, as a pecuniary speculation, is less profitable than the railways. The canals in the North West Provinces represent about the same capital, and return a profit of 3.46 per cent. In the Madras presidency alone do there appear to be extensive works of irrigation that can be considered largely remunerative. Such, unquestionably, were the improvement of native works on the Kaveri and Koleru, carried out by Sir A. Cotton, and the original ones in the Godavari Delta, on which he may fairly rest his fame as a benefactor to mankind. No trustworthy data exist on which the money profit of these works can be fairly estimated, and Mr. Markham wisely avoids entering on this much disputed question. The Delta works on the Kistna and Ponnair rivers in the Madras presidency are equally useful, but not so profitable, pecuniarily, as the above.

The complete failure of the great works constructed at Midnapur and Orissa in Bengal, and Kurnool in Madras, as honestly detailed in Mr. Markham's paper, shows the absurdity of offering vast stores of water to people who do not want it, and the lamentable waste of money that can be effected in the operation.

The Orissa scheme is peculiarly instructive. It was designed to save the province from the recurrence of famine, and was taken up in 1862 by private enterprise, on unguaranteed capital, and, I trust, on purely philanthropic principles. The chief engineer was a favourite assistant of Sir A. Cotton on the Godavari, and, as usual with that school, framed an estimate for the works not half sufficient for the purpose. In 1868 the company had spent all their money, and the Government came to their rescue by purchasing their works for upwards of a million. In 1871-72 these works, which it had been anticipated would finally irrigate one and a half million of acres, did irrigate 14,740. But, as Mr. Markham quotes:—

"The assessments were disputed at every step, and howling mobs followed the canal officials representing their grievances. There is indeed a story that the ryots were charged for water-rates when banks burst, and the inundation damaged

their crops. Demand after demand had to be abandoned, and finally the net income in Orissa on account of irrigation for 1871-72 was only 1,772*l.*" (*Statement*, p. 67.)

The story of the Kurnool scheme in the Madras presidency is little different. This was a favourite project of Sir A. Cotton's to divert the water of the Toongabudra river through the Kurnool district into the Pennair valley, to irrigate a great portion of the Bellary district, and to construct reservoirs in the higher portions of the Toongaboodra, to feed the river and canals during the cold season, and make them navigable to the sea. For this purpose a company was formed in 1860, with a capital of one million, to which the Government, as in the case of railway construction, guaranteed to pay interest of 5 per cent. It is needless to dwell on all the details of this failure. After 600,000*l.* had been spent in addition to the guaranteed million, the main canal and works for the Kurnool district alone were supposed to have been completed by July 1871. In the year 1872-73, about eleven thousand acres were irrigated, for which 5,000*l.* water rate was paid. The town of Kurnool was also supplied with water during the hot months. As a counterpoise to these advantages, much valuable land was submerged by the peculiar construction of the canal with a single bank for the sake of economy, creating huge lakes on the lower levels, the whole of which land under agreement the Government had to make over to the company without cost, having to purchase the same from the owners. The gross receipts from the canal in 1872-73 were 9,750*l.*, the expenditure, 21,197*l.*, so that although the loss is not so large as on the Orissa scheme, the result must be a terrible disappointment to the believers in the large profits universally obtainable from irrigation works.

For thirteen years Government has paid the guaranteed interest on the capital million of this company, and must continue to do so until it buys back their works; add the sums spent on this project, and in Orissa to the cost of the Ganges Canal, and of those in the Upper Provinces, and compare them with what has been spent up to this period on the whole railways of India. As a mere pecuniary speculation the latter are the more successful, and it is doubtful to any but fanatics on the subject whether huge schemes of irrigation can ever be made to pay.

Paradoxical as it seems in a country where the rivers are dry for some months in every year, the water prophets declared that not only irrigation, but water communications, were the remedy for every evil in India. Sir Arthur Cotton can advance any quantity of statistics to support this theory, but the facts are against him. Except in the rainy tracts in Bengal, and along the western coast, all attempts to keep canals open throughout the year have proved illusory, and a vast scheme for making the Godavari river navigable, after ten years' persevering efforts and an enormous expenditure, which Mr. Markham does not state exactly, but which must have exceeded a million, was finally abandoned as impracticable with any reasonable outlay.

JAMES INNES MINCHIN.

Lives of English Popular Leaders in the Middle Ages—Tyler, Ball, and Oldcastle.
By C. Edmund Maurice. (London: Henry S. King & Co., 1875.)

THE volume before us is the second of a work on English popular leaders in the Middle Ages, and it treats of three such characters belonging to nearly the same epoch. With regard to the two first, the author confesses that materials fail him for a life of either; but if the book in this respect is not quite what it professes to be, there is a unity in the contents of the present volume which three distinct biographies would not have possessed. For a study of what history says about Wat Tyler, John Ball, and Sir John Oldcastle is in the nature of things neither more nor less than a history of Lollardy and the popular movements connected with it.

It is also true, as Mr. Maurice points out, that a right treatment of these subjects involves a good deal of enquiry into the condition of the English peasantry in those days and into the history of serfdom. But we cannot think it was necessary to have devoted half the contents of the volume to a mere preliminary disquisition on these topics from the time when Pope Gregory saw British slaves for sale in the Roman market-place. Such a sketch must from the nature of the case be flimsy and imperfect; and Mr. Maurice would have done much better if he had concentrated his study a little more upon the period which he has here undertaken to illustrate. A volume quite as large could have been easily devoted to Wat Tyler's rebellion alone; and another of the same size would not have been superfluous labour on the subject of Sir John Oldcastle. We do not, however, complain that Mr. Maurice has chosen to write on a less extended scale; only, having done so, we think he ought to have confined himself, as much as possible, to the real subject of his book.

We must own, moreover, that we are not entirely satisfied in other respects with Mr. Maurice's mode of treatment. The volume is written from certain pre-conceived ideas which we cannot but think would have been considerably modified by a more careful study of original authorities. The theory that the Reformation began with Wycliffe is no doubt common enough. How far there is any truth in it we shall not attempt to discuss. But Mr. Maurice holds that the movement "really received its bent and character in the fourteenth century," and that all that Henry VIII did was to spoil it, as far as lay within his power. He is accordingly anxious to discover in the heroes of the earlier movement a strong, pure-minded love of freedom, for which their contemporaries certainly did not give them credit.

Now of course Mr. Maurice has a right to differ from his authorities on a matter of opinion like this; but he should tell us why. John Ball is regarded by all the writers of his own day as a fanatic, and his rhyming letters, which Mr. Maurice transcribes out of Knighton and Walsingham, rather go to confirm their verdict. Mr. Maurice, however, looks upon him as a great moral reformer who incurred odium and misrepresentation by attacking

the vices of the age. The only ground we can discover for this opinion is an account of his preaching given by Walsingham, in which he is said to have declared that no one was fit for the kingdom of heaven who was not born in matrimony! Mr. Maurice apparently suspects this testimony in so far as it fits the character of a fanatic, but accepts it, nevertheless, as evidence of his hero's strong desire to promote public morality. This is scarcely fair dealing with authorities. If their testimony is considered honest, even though exaggerated, still let it be taken in the sense in which it was given; if it be suspicious, let us beware of trusting it at all. But to quote a writer as evidence of the thing which he did *not* say, and which nobody else says, disregarding at the same time that which he actually does say, is against all rules of sound historical criticism.

Certainly, the high character given to Ball alike for wisdom and virtue does not seem justified by the fruits of his teaching. Mr. Maurice knows quite well that the disciples of this moral reformer, including Wat Tyler himself (whose followers Mr. Maurice commends for their orderly conduct when they first entered London), broke into the Tower, insulted the King's mother in her own chamber, and murdered the Archbishop of Canterbury and the Lord Treasurer Hales, not to mention a host of less distinguished persons. And yet, forsooth, the "popular leaders" are to be regarded as great moral reformers! Mr. Maurice in vain attempts to soften the character of these enormities by suggesting that they were exaggerated. He cannot deny the murder of Archbishop Sudbury and Sir John Hales, and he cannot find the slightest evidence that any moral reformer protested against the acts. Moreover, however exaggerated may have been the impression of those enormities, he is certainly not justified in treating with incredulity the stories of wholesale atrocities in connexion with this rebellion. The insurgents, according to Walsingham, beheaded every lawyer they could find, and dragged men out of churches and sanctuaries to behead them in the public streets. These things, which are spoken of by contemporary authorities as facts, Mr. Maurice only mentions as "rumours" which went before the insurgents in their march to London; omitting altogether to observe that the worst scenes are recorded as having taken place in London itself. He then adds—

"Most of the rumours were, no doubt, the mere inventions of the excited imaginations of the chroniclers or their informants. The orderly conduct of the army of Tyler when it was first admitted into London, and the definiteness of the demands which formed the basis of the charter granted by Richard, make the atrocities and absurdities of these acts alike improbable. Isolated acts of violence there must no doubt have been, and I shall have occasion to allude to some of them; but these vague and general charges, made by the excited enemies of the insurgents, we may fairly reject."

At this rate it is easy to set aside any testimony whatever. Among "the excited enemies of the insurgents" Mr. Maurice reckons (and, we may admit, not untruly) the poet Gower, whose curious Latin poem called "*Vox Clamantis*" was occasioned by

this rebellion. Mr. Maurice apologises in his preface for not having alluded to this work in the course of his book; but he regards it as a "strange scream" of little historical value. It would doubtless have had much more importance in his eyes if it had been a diatribe against tyranny written by one of Tyler's followers.

In short, it is only too evident that Mr. Maurice's view of this epoch of history has been formed without reference to his authorities, and that he has studied the writers of the period only to find confirmation of a preconceived idea. He has never attempted truly to weigh the testimony of contemporary writers and to form his judgment of the facts from them. He writes like a man of cultivation imbued with that laudable desire which is now so prevalent, to dip beneath the surface of history and explore its under-currents. His work, we have no doubt, was prompted by generous sympathies, and by a hatred of all forms of tyranny and oppression; but we cannot honestly say that he has shown in it the critical judgment of an historian.

Mr. Maurice will not think these remarks unfriendly. In the object of his work he has our fullest sympathy. To investigate the social condition of England in remote times is a task every way worthy of a son of Professor Maurice, who has inherited the historic taste and warm love of the people which so strongly characterised his lamented father. His book in these things does him honour; and if, as we think, his sympathies have been to some extent mistaken, we have no doubt he will himself feel, as we have done, that justice alike to him and to his subject required us to state our objections without reserve. JAMES GAIRDNER.

Poesie Albanesi. Di Girolamo de Rada. In Four Volumes. (Corigliano Calabro: Tipografia Albanese, 1873.)

THE volumes before us are at least remarkable as the first-fruits of literary culture among the Albanians. The great collections of Hahn and Camarda have introduced us to a number of old ballads, and to modern writers who had imitated them. Notable enough is one Neçim Bey, the pure-minded champion of an institution which has been daintily described as Greek chivalry, which, as of old at Sparta, is still a great social force among the Ghegs of Northern Albania. But here we have a far more ambitious attempt: compositions striving at least to mould themselves in classical forms, and instinct with a purpose at once literary and political. And, to give his work a wider field, M. de Rada has added an interpagated translation in an Italian so free—as his brother poet Tommasco, in a commendatory letter, humorously hints—from "*classical slang*" (*gergo accademico*) as to be occasionally as obscure as the Albanian text.

In the first volume, Milosao, the warrior-son of the chieftain (*despota*) of Scutari, and a daughter of his people, sing of their mutual love in a series of rhapsodies. They meet, like Jacob and Rachel, beside the well, and under the moonlight he leads her home, "tenderly pushing aside the briars which

it tear her face." From that hour their are one. His eyes seem to smile on her every star; for him the world is well so her heart be his alone. The delicacy freshness of the thoughts will be best if we give a rhapsody entire. The verse trochaic or redondilla line, of seven and t syllables, with an assonant rhyme:—

blue of heaven is reflected on the smiling face
the sea, and on the hills, the revel-grounds of
acing girls.

ads, their lovers, are watching them.

ave we on earth besides?

ave the moon at night, when the sisters of our
ang heroes gather before my door. I strike the
itar, and they, loosening their flowing trains,
ace; joy lights up every face.

fairer still, we have dreams which bring the
ed one to her lover's side. The houses are shut,
d veiled in night he waits at her door, he sits by
r side, she draws from her bosom two nuts, 'Take
am, fair youth.' And he tells her what he has
ne and where he has been, just to talk to her and
ch her. She listens, her eyes wander from star
star, fain would she stay, but she is afraid.
e, goodnight: my mother must not hear thee.'

'kiss?'

turns aside, but he draws her to him; lightly she
uns on his neck, lightly presses him to her breast.
eu! away.'

l peace go with thee.'

vatches her out of sight, and life for him that day
all one longing." (l. ix.)

hen she is his wife, "transplanted, like
olet from its bank, to pour its sweetness
ugh a palace." A son is born to them,
life is one long gala-day, till death,
ling with muffled step over the winter's
w, leaves the hero wifeless and childless.
so the great leveller rebukes man's pride
grasping—

an, who tames the horse to be his slave; who
the birds of the air that their gay plumage
deck his helm; and strips whole plains of
r leaves that worms may spin him a silken
s. Fain would he inweave in it the very sun-
ms."

freedom, instead of love, must nerve his
s, and Milosao dies as his fathers had
d, in battle against the infidels.

in the other three volumes are contained
opening cantos of a great national epic,
which M. de Rada proposes to relate, in
ne 25,000 lines, the story of the Albanian
ro and liberator, George Castriot, best
own by his Turkish title, Iskander Bey,
Scanderbeg. The poem opens at Croja,
the year 1418, with the death of Scander-
g's father, John Castriot, "the hereditary
ince of a small district of Epirus, or
bania, between the mountains and the
lriatic Sea." He dies a tributary of the
ltan, to whom he has given his sons as
stages of his fidelity, to be brought up in
e Mahometan faith. But, "through the
te which opened to receive his soul into
other world there flashed down a ray
hich bore the promise of liberty and glory
his country." Scanderbeg's two brothers
e in captivity—De Rada retains the sus-
cion of poison, as meeting better the re-
quirements of an anti-Turkish manifesto,
hich Gibbon rejected. We cannot guess
hy he himself, who was sixteen at his
ther's death, delays for twenty-five years,
uring which he serves with honour under
e Turkish flag, the effort he was pledged
o make to free his country and to claim his
rone. The twenty cantos already published
brow no light on the matter. After the

death of John Castriot they are occupied
with the details of Turkish tyranny which
called for reprisals from the Albanians, and
sowed the seeds of revolt in the land. Then
we have the episodes of the lovers Bosdar
and Serafina, Astiri and Goneta; and among
the characters who pass across the stage are
a bishop who returns from the dead, and a
witch who preaches Positivism! (iii. 27, 173).
We are forced to doubt M. de Rada's capa-
bilities for handling an epic subject, or to
shudder at the colossal proportions of his
work, when we find that some 8,000 lines of
verse are consumed and the eponymous hero
of the poem has scarcely yet made his ap-
pearance on the scene. But we shall not
wish to deny him the praise of a poet when
we look at the richness and grace of his
imagery, the nobleness of his thoughts, and
the chastened enthusiasm with which he
treats subjects so dear to him as religion
and love. Here and there, too, we get pic-
tures of Albanian life, drawn with something
of Homeric freshness—maidens busy over
an embroidered swordbelt; youths hurling
the quoit; or both together treading the
measures of some strange national dance.

However, we shall not perhaps greatly err
in thinking that it is rather as a patriot than
as a poet that M. de Rada appeals to the
literary world. In a flysheet distributed
with these volumes, he reminds his country-
men that the Albanian colonies in Calabria
offer peculiar advantages as a centre for
keeping alive the feeling of an Albanian
nationality. They have a college of their
own; their language is more assiduously
and intelligently cultivated than in Albania
itself; and the conditions of life in Italy are
more favourable to the development of a
healthy and judicious public spirit. Scan-
derbeg then is more than the hero of even
the longest epic. His name is the watch-
word of the efforts which, dying with his
death, drove a colony of fugitives to the
settlements they still inhabit on the southern
shores of Italy. The hero and the efforts
are offered again for the emulation of the
Albanians of to-day. In the motto on the
title-page of each of these volumes, Ajax
wishes for his son that in character rather
than in fate he may resemble himself; add-
ing, with a touch of sarcasm, "Yet still I
see, with envious wonder, that thou feelest
not what ills beset thee." The Skipetar, too,
must assume a grievance if he has it not.

A federal union of the provinces com-
prised in the Ottoman empire seems to the
present generation of Albanian patriots more
desirable than the isolated independence of
nationalities wanting at once in strength and
experience. We think they are right. By-
and-by, when Christian statesmen cease to
lend their countenance, for their own ends,
to the oppressions and corruption of an
infidel power, Albanians, and not Albanians
only, may reap the reward of their modera-
tion. Meanwhile let them glorify Scander-
beg as they will, so they be careful to guard
themselves from the derision and disgust
with which Europe has learned to look on
the boastful claims of another nation of
revenants—the degenerate heirs of the greater
names of Leonidas and Pericles.

C. DELAVAL COEHAM.

Shakspeare: a Critical Study of his Mind and Art. By Edward Dowden, LL.D., Pro-
fessor of English Literature in the Uni-
versity of Dublin, Vice-President of the
New Shakspeare Society. (London: Henry
S. King & Co., 1875.)

PROFESSOR DOWDEN'S study of the man Shak-
spere seems to me the best work of the kind
that has been written in our language. By
examining in chronological order what Shak-
spere worked at, the Professor goes far to
ascertain his course of mental and moral de-
velopment. To arrive at this end, he has to
ascertain the moral and ideal significance of
each play or group of plays, and this leads
him to comment on the dramas after the
manner of Gervinus and Ulrici. He is well
prepared for this by a knowledge, I suppose
unrivalled in these islands, of the body of
German criticism upon Shakspeare. This he
in turn criticises, rejecting much and adopt-
ing much, but not allowing himself to be led
astray into the formalism from which per-
haps none of the Germans is quite free,
which, instead of following the facts, devises
in advance a system to control the facts,
and often reduces the vital heart of one of
the great dramas to an aesthetic maxim, or
an idea, or a fragment of political philosophy.
Seeking to know the development of Shak-
spere's mind and heart, and not to make a
catalogue of his ideas and opinions, he looks
at each play not as a storehouse of such
opinions, but as the expression of Shakspeare's
profound sympathy with an individual soul
in its inward conflicts, and with a personal
life in its struggles against external pressure.
A man is known by his friends; and the
great characters which Shakspeare succes-
sively created were the children of his own
heart and brain.

Professor Dowden's method is this: first,
by a wide generalisation, he finds the general
character of the Elizabethan age, so as to
give a first vague outline of the poet, by de-
scribing the soil on which he grew, and the
atmosphere which surrounded him. From his
era the Professor shows that he had the gift
of devotion to fact, and that he then slowly
and deliberately worked out his mastery
over fact. Coldly copying from models, dis-
passionately amassing details in his two long
poems, experimenting in different directions,
not perhaps in *Titus Andronicus*, but cer-
tainly in *Henry VI.*, *The Two Gentlemen of*
Verona, *Love's Labours Lost*, and the *Comedy*
of Errors, Shakspeare by degrees acquired a
sure handling of his matter. In the two
early tragedies over which he long brooded
and laboured, the Professor discerns his
struggles against passion and idealism—the
Romeo and the Hamlet in his nature. All
this time he was tightening his hold of fact
by his realistic studies in the historical plays.
In *Henry V.* the Professor sees the ideal
which the poet admired; in Romeo and
Hamlet the passion and the idealism which
prevented him from making that imperfect
ideal his own. After having thus attained
by his struggles an equilibrium in his own
nature, there came a period of rest and en-
joyment, which is mirrored in his great
comedies. Then came the protest of this
perfected nature against the world as shown
in his tragedies and the Roman plays; and

lastly, the idyllic peace of the country-gentleman in his retirement, as shown in *Cymbeline*, the *Winter's Tale*, and *Prospero*; where the magician having fully educated and developed his wondrous art (Miranda), delivers her over to Ferdinand (Fletcher) to tend and to preserve. All this Professor Dowden works out with much detail, and with many happy combinations. The main outline agrees essentially with the sketch of Mr. Farnivall in his introduction to the new edition of Gervinus.

Professor Dowden's whole subject is one full of difficulties, and incapable of strict demonstration. Mr. Halliwell exhorts us all to avoid the temptation of endeavouring to decipher Shakspeare's inner life and character through the media of his works. According to previous bias, so will be the reader's assent to the conclusions of this book. But some parts are manifestly better founded than others; and the weakest of all the parts I consider to be the first chapter, where Professor Dowden commits the manifest fallacy of getting out of a generalisation more than he puts into it. It is only after abstracting all particulars, after generalising the characteristics of the whole European movement, that the characteristic of the Renaissance is defined, in contrast with that of the Middle Ages, to be "a rich feeling for positive concrete fact." The Spanish seekers after El Dorado, the Italian Michel Angelo, the French Montaigne, the English Shakspeare and Bacon, must all figure in the induction which leads up to this conclusion. The conclusion itself contains no special characteristic, national, religious, or political. All such have been abstracted in order to arrive at the generalisation. And yet Professor Dowden uses the abstract conclusion to answer for Shakspeare's relation to the special currents of his time: he must have been of such or such persuasion, "unless he had stood in antagonism to his time." That is to say, an abstract proposition arrived at by finding a common characteristic of all the movements of Shakspeare's day, is afterwards used to determine which of those movements was favoured by the poet himself. This is the feat of a conjuror, who gets whatever the spectator asks for out of an empty hat, but not the reasoning of a logician. Dr. Dowden, I fancy, felt that his first chapter was his weak point, for it is the only chapter where he has allowed himself to write absurdly: I do not think he will disagree with me when I characterise the end of the paragraph about Rogers, p. 33, as absurd.

When the Professor has got on with his work, and has found a solid ground of fact under his feet, then he sees to be true that which in his first chapter he assumed to be impossible—that Shakspeare was in antagonism to his age:—

"It is remarkable that Shakspeare's revolt against the world increased in energy and comprehensiveness as he advanced in years. When he was thirty or five-and-thirty years of age, he found less in the world to arouse his indignation than when he was forty" (p. 376).

That this antagonism was against some of the dominant currents of the age may be seen by his catalogue of grievances in the sixtieth Sonnet—the "limping sway" which disabled the true strength of man, the "autho-

riety" which made art tongue-tied, the "folly" which was permitted to control skill, the captaincy of ill, and the captivity of good, are all so many protests against the institutions and the course of his age.

But apart from these blemishes Professor Dowden's book merits the highest praise. The blemishes themselves are more the faults of his time than his own; they may be attributed rather to M. Taine, whose method is too evident in the first chapter, or to Dr. Vehse, whose conclusions are assumed, than to Professor Dowden. His central principle, devotion to concrete fact, may be well trusted soon to wean him from the unreal generalities which I have criticised. It would be more profitable to exhibit to us historically, if possible, Shakspeare taking his side in the conflicts of his age, than to deduce him, and construct him, from vague abstractions and empty generalities. But this fault occupies but a small place in the book, though it has taken a disproportionate share of my article. The great body of the book is built on sound induction, out of which no more is drawn than has been put into it. The New Shakspeare Society may be congratulated on having as one of its Vice-presidents so careful a student and so original a commentator on the Poet. R. SIMPSON.

Yorkshire Oddities, Incidents, and Strange Events. By S. Baring-Gould, M.A. In Two Volumes. (London: John Hodges, 1875.)

To one familiar with the stories and traditions of Yorkshire, there is, perhaps, not much new matter to be gathered from this amusing compilation. It is no slight acquisition, however, to county literature to have such biographical curiosities collected within the compass of two handy volumes; and new interest is imparted to the subject by the literary skill displayed by Mr. Baring-Gould in handling his materials. He is very happy, too, in his attempts to reproduce on paper the dialect of that part of the West Riding with which he seems best acquainted.

Among the less widely-known characters whose history has been unearthed by Mr. Baring-Gould, is Dr. John Hildrop, rector of Wath, near Ripon, about the middle of last century. He was a man of obscure birth who had worked himself up in the world by his talents and great conversational powers. The story of his presentation to the living is well worth repeating. Lord Ailesbury, the patron, surprised Hildrop with the offer of it at a time when he was regarding himself as utterly hopeless, helpless, and friendless. Amazed at such generosity, he waited upon his lordship to express all decent and grateful acknowledgments, but was roughly, though good-naturedly, cut short with, "Sir, pray spare your speeches, and keep your compliments to yourself; you are under no manner of obligation to me, for had I known a more deserving man in England than yourself, you should not have had it." Dr. Hildrop published anonymously many volumes and detached essays, little known at the present time, though some of them were clever and witty enough in their own day to be attributed to Swift. Some very good anecdotes of this gifted man are told in these pages.

Memoirs of remarkable clergymen, indeed, fill up no inconsiderable space in this enumeration of Yorkshire oddities. The living of Leaseholme, in the North Riding, was held by three successive generations of the Wikeses for upwards of a century, all of them men of great literary talents, popular preachers, eccentric in character and much given to the bottle. The first of the family who held the living was presented to it by Charles II., not for any theological attainments which he possessed, but as a reward to an old soldier of his father; for Wikes when a captain in the army of Charles I. had received a wound in his leg which incapacitated him from further active service, and no more economical method of pensioning him could be suggested. Another instance of rewarding bravery in arms by promotion in the church we have met with in the case of Samuel Drake, vicar of Pontefract after the Restoration, whose chief qualifications for the dignity of doctor of divinity appeared to be, judging by the certificates of his acquaintances, his having served in the marching army, or the garrisons of Newark and Pontefract, throughout the whole Civil War.

One of the most amusing portions of the book is the account of Jemmy Hirst, a native of Rawcliffe, who used to wear a broad-brimmed hat of lambskin, fully nine feet in circumference, a waistcoat and breeches of many colours, and yellow boots. Instead of pictures, he would hang the walls of his room with bits of old iron and coils of rope, in one place an old frying-pan, in another a rusty sword, a piece of a chair, or a jug. The eccentricities of this man having reached the ears of George the Third, the King desired to have an interview with him; the following report of the conversation which passed has been preserved. His Majesty

"asked Jemmy how he liked London. 'I like it weel enow,' answered the oddity; 'but I hadn't any idea afore yesterday and to-day there were sae many fools in it.'

"'Indeed!' said the King; 'you pay us a very poor compliment, Mr. Hirst. I did not know that we were so badly off for wisdom in London. Perhaps that is an article in such demand in Yorkshire that there is none to spare for cockneys.'

"'Why, I'll tell thee how it were,' said Jemmy. 'When I come into t' toun yesterday, and to thy house to-day, the streets were full o' crowds of folks gathered as thick as owt to see me, just a cause I happ'd to be dressed different frae other folk; and as I were waiting out yonder i' t' fore-chamber, there were one o' thy sarvants burst out laughing at me; but I reckon I spoiled his ruffled shirt for him, and punished his impertinence.'

"'One o' thy sarvants' was a noble duke in attendance, whose loss of gravity Hirst had insisted upon treating as a fit of convulsions, by dashing water in his face, pulling his nose, and using other pretended endeavours to bring him round again.

Strict historical accuracy, even in the humble matter of dates, is hardly to be looked for in such a work; unless, indeed, we are to accept some of these characters as greater natural oddities than Mr. Baring-Gould seems to be aware of himself. Among facts related of "Nancy Nicholson, the Termagant," it is hard to believe that she was born

in 1718, and died in 1854, aged sixty-nine—that she wrote a certain letter when seventy-four years old, and that important events in her career happened on February 29, 1845. An eminent pedestrian, we are informed, walked from Canterbury to London Bridge twenty-seven years before he was born; while a distinguished blind joiner had but sixty years of life, though he was born in 1808 and died in 1873. We feel the less hesitation in drawing attention to these curious facts, as they are quoted from the second edition of the book, and thus after an opportunity had been afforded the author of correcting them, if untrue.

J. J. CARTWRIGHT.

NEW NOVELS.

The Golden Shaft. By G. C. Davies. (London: R. Bentley & Son, 1875.)

Lisette's Venture. By Mrs. Russell Grey. (London: H. S. King & Co., 1875.)

Mr. Vaughan's Heir. By F. L. Benedict. (London: S. Tinsley, 1875.)

Mademoiselle Josephine's Fridays. By M. B. Edwards. (London: H. S. King & Co., 1875.)

The Old House at Alding. By E. C. C. Steinman. (London: Tinsley Brothers, 1875.)

An anecdote is told of Charles Baudelaire of which we only mean in this place to repeat the first part. When M. Baudelaire used to do occasional notes for the *Corsaire*, the editor of that periodical considered him a model contributor, for his *mots* always kept on the safe side of propriety. This reticence was due to the fact that the author had a young lady friend to whom he read his manuscript, and when he saw that she disliked a passage he suppressed it. Mr. Davies, the author of *The Golden Shaft*, would do well to get some such censor as M. Baudelaire found so useful. He has written nothing in that novel that would shock his own very free and easy heroines, but it is probable that most actual young ladies would blush themselves into an apoplexy if they heard the tale read aloud.

The Golden Shaft has the merit of straightforward, naked simplicity. It recounts the adventures of Mr. Harold Featherstonhaugh, who is a kind of low Pendennis, but more fickle and less educated than that typical youth. When first we make Mr. Featherstonhaugh's acquaintance, he is a boy of sixteen, addicted to poaching, and to sending articles to magazines. His first adventure is to meet with a lady named Jenny, who nurses him after a fall, and whom he kisses at sight. This practice he keeps up through three volumes, observing that "five girls out of ten will let you do just as you like with them." Erasmus remarked on the facility of Englishwomen in this matter, and Harold was lucky enough to live in society as easy as that which Erasmus described. The results of his love-making are rather tragic now and then, but on the whole encourage British youth to be bold, and woo in the manner of "Mr. O'Brian from Clare," in Lever's song. The descriptions of yachting, rowing, and mountain-climbing are bright and praiseworthy; but the account of the fight with a rough is

rather in a rococo style. *The Golden Shaft* is not precisely a book for girls, but it is likely to be a favourite with a not very nice sort of boys. It is also useful as a manual for persons about to make proposals of marriage. There are about five examples in the book, and we could wish that Mr. Davies would write a shilling primer on this interesting and difficult topic.

If Mr. Davies writes for boys, it is to virgins that Mrs. Russell Grey appeals. Her story of *Lisette's Venture* is full of beautiful applied morality; witness this passage, so consoling to girls who have failed in woman's highest ideal, who have not married lords,

"and very likely will be none the less happy! Well it is for us that there is a higher, an unerring Power and Wisdom to order and overrule events for us; happy indeed that our destinies, as well as the fates of those dearer to us than ourselves, are removed out of our weak hands, though it is often hard to take this thought for our comfort, when our own vain hopes and schemes are frustrated."

Hard indeed; and that girl must be unusually well brought up who turns to theology for consolation at the end of a blank season. Lisette, Mrs. Russell Grey's heroine, has hands by no means weak, and wins over an old lady who wants to prevent her marriage by getting into her house in the disguise of a lady's maid. There is much talk of the fashions, of *pepla*, and other mysteries, in *Lisette's Venture*, which will interest not only ladies, but ladies' maids, to whom we heartily recommend it.

People who like to be thrilled will find what they want in *Mr. Vaughan's Heir*. Darrel Vaughan is a charming villain, a bigamist, a forger, a thief, a member of Congress, an opium eater, and a gentleman who sells the site of his wife's mother's grave to a railway company, which drives a cutting through the sacred spot. The wife herself is a kind of Dorothea, who finds a Will Ladislav in her husband's cousin. All of them are deeply interested in wills, codicils, stolen gems, forged cheques, and a mysterious female convict called Milady, who is drawn after the manner of Mr. Bret Harte. In a different group are Nathalie, a giddy French girl, who develops into a sort of Madame de la Crèche-cassée, her elderly husband, and her mother, a repentant lady who certainly had much need of repentance. When we first meet the characters in Switzerland, the story seems full of promise, but the villains spoil it all from a natural inability to draw the line when once they have entered on their wild career. The author of *Mr. Vaughan's Heir* may write a good novel yet; his present work is not a bad specimen in its own genre.

It can scarcely be said that the author of *Kitty* has done wisely in republishing *Mademoiselle Josephine's Fridays*, with some other tales which have appeared in journals. The tales are, one may guess, early attempts, and we have made a list of solecisms, and long words used at random, which it is scarcely worth while to print, but which the curious may see on application. The novelette which gives its name to the collection, tells how four men of weak mind—an Englishman, a Scotchman, an Italian, and a Frenchman—fell in love with the same

Italian girl. In a little Sunday book of travels called *Near Home*, we read in childhood's hour that all Scotchmen wear kilts, and play the bagpipes. Knowing from personal observation that this was not so, our early doubts were awakened as to the veracity of a companion volume called *Far Off*, which described the social habits of Fiji and Thibet. In the same way, Miss Betham Edwards's Scotchman is so very unnatural, that we can't believe in her Italian, her Frenchman, or even, with the best will in the world, in her ghost, or her young bride who buys 1,500*l.* of jewellery without exciting a passing remark from her husband. Thus the book fails to please us, though perhaps people with more imagination may think it very attractive.

Conjectures are dangerous things, as Mr. Matthew Arnold said, when he guessed that his *Westminster* reviewer was the author of *Supernatural Religion*. It was not so, and we, too, may be wrong in our belief that Emma C. C. Steinman, whose name is on the title-page of *The Old House at Alding*, was the author of a wild story *Tower Hallou-deune*, which we reviewed a year ago. Both works are in blank verse with a lyric strophe here and there, as

"All was plain sailing now, how blithely went
The Master to his work: to feed, to cheer,
To soothe, to investigate the bitter past.
The Teacher's sad career." (page 40.)

After this, specimens of blank verse fall tame and flat. Why does not Miss Steinman write a poem *all* in verse? It would give her no trouble, whereas she obviously finds it impossible to confine herself to the prose which came so naturally to M. Jourdain.

A. LANG.

MINOR HISTORICAL BOOKS.

Memoir of Margaret Countess of Richmond and Derby. By the late Charles Henry Cooper, F.S.A. Edited for the two Colleges of her Foundation. (Cambridge: Deighton, Bell & Co.) This volume contains a good deal more than appears upon the title-page. The work of the late Mr. Cooper was written some years before 1840, and even that is of considerable interest, being decidedly the best biography that has yet appeared of the mother of King Henry VII. But it is only right to state that more than half the matter of the volume has been contributed by the editor, Mr. J. E. B. Mayor, of St. John's College, Cambridge, who, though he has modestly refrained from putting his own name upon the title-page, has greatly enhanced the value of the work by copious annotations and extracts from documents in an Appendix. To Mr. Mayor we are indebted for an exhaustive account of the MSS. relating to Lady Margaret at St. John's College, and for transcripts of all the hitherto unprinted matter that is of any interest. We are a little sorry that in this place he did not give us a complete text of Lady Margaret's will, which has never been fully edited, rather than a mere extract necessary to fill up the gap left by previous editors. But he has done so much to make the work complete in other things that it really seems ungenerous to complain of the one thing that does look like a slight imperfection. Besides abstracts and copies of unpublished MSS. he has availed himself to the full of all the light shed upon his subject by the most recent publications, even to the extent of reprinting from Professor Brewer's Calendar every notice of a grant or lease by Henry VIII. of the lands of his deceased grandmother. It was certainly well worth while thus to bring together all the information that could be found relating to the Lady Margaret. Not only

was she herself no ordinary woman, whose place in history is scarcely appreciated as it ought to be, but the times in which she lived are generally so obscure that collections on any subject relating to such a period are welcome. The work is made additionally valuable by an admirable glossary and a very full index.

THE ninth volume of *Cassell's Illustrated History of England* (Cassell, Petter, & Galpin), tells the story of the American civil war, and the German invasion of France in addition to the history of our own country from 1861 to 1872. The time has not yet arrived when it is possible to write a history of these stirring times in the proper sense of the word. But many will be glad to have what is as yet accessible told in a compendious form, and the author has exercised a sound discretion in allowing the personages who appear on the scene to express their opinions as far as possible in their own words.

Manufacturing Arts in Ancient Times, with special reference to Bible History. By James Napier, F.R.S.E., &c. (Hamilton, Adams & Co., 1874.) Mr. Napier some time ago published a little book called *Ancient Workers in Metal*, in which he applied his practical knowledge of metallurgy to his explanation of passages in the Bible and in ancient writers which refer to the art. He has now extended his enquiries, so as to embrace other manufactures, and this volume contains the results. The practical part of the work is admirably done, and the information is given so clearly, that it will be of considerable use to scholars. But we cannot say so much for some of the interpretations of biblical and classical passages; in fact, Mr. Napier does not profess to be a scholar, and only offers his suggestions for what they are worth. He is a little too much fascinated by enormous numbers, e.g., he reckons the gold and silver accumulated by David for the Temple as worth nearly a thousand millions sterling. He finds a difficulty in understanding how Noah navigated the Ark, and suggests that he had a great many servants, both male and female, with him. But these matters apart, his account of the metals used in antiquity, and of the methods of fusing them, is really excellent. We may especially refer to the sections on copper, tin, and bronze. It may be remarked as to the Greek word for tin, *κασσίτερος*, that the Sanskrit *kastira*, from which some would derive it, only occurs very late, and is itself probably derived from the Greek word (as is also the Arabic *khasdir*). Pictet's attempt to etymologise it as *ka-stiva*, "how malleable," has shared the same fate as his derivations from that useful prefix *ka*. Our author's remarks on Mr. Gladstone's translation of "The Shield of Achilles" are ingenious, e.g., "The word translated *trench* by him, and *pit* by others, we believe refers to the mould in which the different plates of the shield were cast; and this mould was made of bronze, and such a mould would certainly typify a dark colour (*kuano*), as such moulds when used become very dark. That bronze moulds were used in very early times has been clearly proved by such being discovered in ancient ruins."

J. F. Böhmer, *Regesta Imperii VIII. Die Regesten des Kaiserreichs unter Kaiser Karl IV., 1340-1378. Aus dem Nachlasse Johann Friedrich Böhmers herausgegeben und ergänzt.* Von Alfons Huber. I. Lieferung. (Innsbruck: Wagner.) The value of Herr Böhmer's *Regesta* is so well known that their continuation is certain to be gladly welcomed. That industrious author commenced his labours in 1831; and he has produced a work which, while indispensable to the student of the history of Germany during the Middle Ages, presents to other writers a model as yet unsurpassed. When he began his labours, he had no conception of the length to which his work would extend. A quarto volume of less than 300 pages comprised the period from Conrad I. to Henry VII.—i.e., from 911 to 1313. Two years later appeared the

Regesta Karolorum, and six years subsequently to this those of the time of Louis of Bavaria, 1314-1347. Meantime Herr Böhmer became conscious that it was necessary to institute a complete revision of his imperfect early researches. In 1844, together with the last part of his first work, he published the *Regesta* belonging to the period from the overthrow of the Hohenstaufen until the death of Henry VII., i.e., from 1246 (the date of the election of the opposition king Henry Raspe) till 1313. In 1849 he published a work on the period previous to that contained in the above volume, comprising the interval from 1198 until 1254, from the death of Henry VI. to that of Conrad IV., son of the Emperor Frederick II. Herr Böhmer devoted himself unceasingly to the progress of his work until his death in 1863, partly by completing the portions which had already appeared by means of supplements, partly by entering on the investigation of special *Regesta*, of which those relating to the house of Wittelsbach (from 1180, the date of the acquisition of the dukedom of Bavaria until 1340), were completed and published by himself, while among the papers left behind him were found materials for those of the Archbishopric of Mayence, &c., of which his successors have availed themselves.

The example given us by Herr Böhmer in this department, as well as in the publication of historical records or chronicles, was all the more fruitful because with the increasing zeal for mediæval research the mass of such materials has accumulated to a vast extent. The need of a safe guide through this wide field of original documents was apparent to all, and many similar attempts have been made with more or less success to give a chronological abstract of the essence of those innumerable records, in order to obtain a sure foundation for history. Thus Herr Chmel has devoted himself to King Rupert and the Emperor Frederick III., Herr E. Birk to the House of Habsburg until Maximilian I., Herr Erhard to the Westphalian documents, Herr Raumer to those of Brandenburg, Herr G. W. von Goez to those of the Archbishopric of Treves, &c., to which must be added the very important works of Herr T. Sickel on the Carolingians and of Herr K. F. Stumpf on the Chancellors of the German Empire. What these effected for Germany, Herr Jaffé and Herr A. Potthast (the former of whom, alas! was too soon cut off by death) undertook on behalf of the Popes: the former treated of the time from the Apostles until 1193; the latter, whose work is approaching its close, carries on the history until 1304, the eve of the translation of the Papal see to the south of France.

The work of Professor Huber is similar both in point of execution and of external appearance to his predecessor's volumes, with the single typographical difference that the notes are printed at slightly greater intervals apart, which is an advantage to the reader. Dates taken from contemporary historians and other authors are annexed to the extracts from the documents, so that we have here a connected view of existing authenticated materials for the history. The first section, which is now before us, embraces the years 1340-1354, which must always be regarded as a significant era, since the history of Charles IV. is important in relation to the later empire, not only as regards Germany, where the Imperial Constitution was definitively established, but also as regards Italy, where, after the fruitless wars of Henry VII. and Louis of Bavaria, this emperor paved the way for a state of things in accordance not with the old Imperial régime, but with the actual political condition which was henceforth to remain unaltered, and so, to some extent, secured a good understanding between the two countries.

EDITOR.

NOTES AND NEWS.

PROFESSOR MAX MÜLLER has gone to spend March and April in Italy on account of his health.

WE understand that Mr. Browning's new poem is not, as has been stated, a translation of any work of Aristophanes, but an Aristophanic poem, in which the Greek poet—or the English one in his person—says some things about himself that Mr. Browning thinks have not been said, though they want saying. The book is more than half through the press, and is expected within a fortnight.

MR. A. R. WALLACE has been at work for several years on an elaborate book about the *Geographical Distribution of Animals*, and it will be published before very long by Messrs. Macmillan. It will be in two volumes, illustrated with two general maps, and many other maps and woodcuts, all designed to meet fully the requirements of study in this increasingly important subject.

PROFESSOR HENRY MORLEY has in the press for Messrs. Cassell and Co. a companion work to his *First Sketch of English Literature*, consisting of a series of extracts from all the authors he mentions in his "First Sketch," with such further critical and other notices as he thinks necessary. The curious poverty of the standard books of extracts in the earlier part of our literature is too well known to need more than mention; and we understand that this want will be remedied in Professor Morley's new book.

WE are glad to hear that the Manuscripts of Peter Sterry, one of Cromwell's chaplains, and one of the best known mystics of his time, have been found in the hands of some descendants of his, by Mr. J. Tindal Harris, who has long been a diligent enquirer into the history of the English mystics, and has from time to time set on foot searches for additional traces of Dell, William Law, and others. Beside the MSS. mentioned in the second volume of Sterry's Works, a number of his letters have been found with them. Mr. Harris is an independent member of the Society of Friends, and lives at Englefield Green, opposite the site of Mr. Holloway's proposed College for Women. He has been long honourably known in his neighbourhood for his charity and personal kindness to the poor, by whose sick beds he is an unremitting visitor. And years ago, before building his own house, he put up near it, in his own grounds, a library and lecture-room for his poor neighbours, with dwellings for some of the aged poor whom he did not like to see end their days in the workhouse.

DR. HAKE, the author of the *Tales and Parables*, is likely to bring out another volume of poetry pretty soon. The writer has lately been in Italy, and some of the poems show that the recent direction of his mind has been partly towards the arts of form.

MISS CHRISTINA ROSSETTI will shortly bring out, through Messrs. Macmillan and Co., a collected edition of her poems, uniting together the two previous volumes, the *Goblin Market*, and *Prince's Progress*. These will be supplemented by the majority of the poems which the authoress has published in magazines, and probably by some few examples not heretofore printed. The *Prince's Progress* volume has been out of print this long while.

WE understand that Professor Stanley Jevons will contribute to the "International Scientific Series" a work entitled *Money, and the Mechanism of Exchange*. It will be a popular description of the functions of money, the substances employed at various times to make it, the actual systems of money used at present in different countries, international currency, schemes, &c.; but the author will endeavour to avoid theoretical discussions on currency questions.

WALT WHITMAN, the American poet, has published in an American newspaper his estimate of the poet Burns, in lieu of attending a Burns celebration somewhere. Whitman's opinion will be

regarded as far too lukewarm by the thorough-going enthusiasts of the ploughman-lyrist, i.e., by Scotchmen in general; nevertheless, there is a good deal of sound sense and right criterion of judgment in what Whitman says, nor does he fail to pay a willing and handsome tribute to Burns's genius, in some essential respects. What he chiefly objects to is his want of idealism. This criticism should be read by those who suppose that Whitman himself is a mere blustering realist.

WE may look for the publication in a few months of some models of light epigram and graceful fancy, which the humorous versifiers of our day would do well to study. They are the poems, early and recent, of the late Mr. Shirley Brooks. It is known that the late editor of *Punch* was a prolific master of easy and elegant *vers de société*. Many of his humorous parodies have been very famous in their day. It is proposed to collect all these scattered pieces, published originally in nearly all the chief literary journals that have appeared in England for the last twenty-five years, and to add thereto a biographical memoir of their author. It is to be desired that, apart from this work, a fuller life and correspondence of Shirley Brooks should be undertaken. The late editor of *Punch* was a famous letter-writer of a bygone type, and besides held constant communication with nearly every celebrity in wit and letters of his time.

MESSRS. CHATTO AND WINDUS will shortly publish a complete edition of the poems of Laman Blanchard. Mr. Blanchard was, it is known, the editor of the *Courier*, a constant contributor to the *New Monthly* in the days of its glory, and an intimate friend of Ainsworth, Letitia Landon, Lord Lytton, Douglas Jerrold, Browning, Dudley Costello, Marryat, and other of his famous contemporaries. His life was written by Bulwer Lytton many years ago. The poems will be preceded by a memoir from the pen of Mr. Blanchard Jerrold, his godson and son-in-law, and this will contain unpublished letters from Charles Lamb, Lord Lytton, Charles Dickens, Robert Browning, and others.

WHAT Sir Wilfrid Lawson in his "gay wisdom" has called "the holy calm" of the present parliamentary session is likely to be disturbed by the wails of a profession that has not often troubled St. Stephen's—at least with its own petitions. One of the very few authors in the House, Mr. Edward Jenkins, intends to move for the appointment of a Royal Commission to enquire into the present condition of the laws of copyright, and generally into the situation of that large class of the community which lives by literary effort. Of course, the author of *Gin's Baby* "holds a brief for his brothers," as Charles Dickens once said at a meeting held in behalf of the Literary Fund. He intends to call leading writers and publishers as witnesses of a state of things by which it is notorious the former suffer and the latter grow rich. The "rule of the trade" by which ten per cent. is invariably added to the cost of paper, printing, binding, &c., is one of the many abuses to be striven against. An extra-parliamentary committee has been formed to support Mr. Jenkins's movement. It includes the names of Tom Taylor, William Gilbert, John Hollingshead, Blanchard Jerrold, and other writers interested in the question.

MR. HENRY VAN LAUN, LL.D., the accomplished translator and editor of Taine's monumental *History of English Literature*, has in the press the first volume of a complete edition of Molière's works. Such a work has long been wanted: we wade through half-a-dozen of Molière's plays at school; but the little that is known in England of the literary history of the great French satirist would astonish the believers in the ubiquity of Brougham's Schoolmaster. Mr. van Laun's edition will include an elaborate study of the dramatist's life and times, which will embody the very latest discoveries of MM. Louis Lacour, A. Jal, and

Benjamin Fillion. The work is to be illustrated by numerous etchings by M. Lalauze, and will be completed in eight volumes.

THE *Cologne Gazette* states that the Grand-duke of Mecklenburg-Schwerin has for some time been engaged on a work on the French War of 1870-71, which will be more especially devoted to the consideration of the events in which the division commanded by himself took an active part. General von Krenski, formerly on the Grand Duke's staff, has by his desire come to Schwerin to assist in the completion of the work.

A MEETING was held on Monday last, under the presidency of Mr. Serjeant Cox, at which it was resolved to form a society for the promotion of Psychological Science, under the title of "The Psychological Society of Great Britain." T. K. Munton, Esq., was elected to be Honorary Secretary.

THE lectures on Assyrian and Egyptian Philology, which were announced in a previous number of the ACADEMY, have proved a great success. The number of students who have presented themselves has surpassed all expectation. Mr. Sayce opened the courses with an introductory address on Saturday, the 6th; and Mr. Le Page Renouf followed with two lectures on Egyptian. The second Assyrian lecture was delivered last Saturday, the 20th. It is highly gratifying that studies for which the two great English Universities can find no place should have been so cordially welcomed in London; and an assurance has been given that this country will not fall behind other nations in carrying on researches which are among the most brilliant achievements of the present century.

THE publications of the English Dialect Society, the issue of which was promised for January, have been slightly delayed. The printing of them was, however, to be completed by the end of last week, and subscribers may expect to receive them as soon as the binder can finish them. Subscriptions are now due for 1875.

A VALUABLE collection of illustrated books and manuscripts was sold by Messrs. Sotheby on the 15th and two following days. The most important piece was a manuscript in six volumes, *Antiphonarium cum Notis musicis in Usus Ecclesie Romanae*, beautifully written on vellum in very large letters with Gregorian chant, each volume gorgeously decorated with a magnificent border in which are introduced miniatures of saints and the Pallavicini arms, with 58 large initial letters, 2,114 capitals, and 45 large paintings in colours heightened with gold, attributed to Piazza assisted by Calisto di Lodi, the favourite pupil of Titian. These magnificent volumes are bound in the original oak boards, covered with leather, protected by strong brass rims, bosses and clasps. They are referred to the fifteenth or sixteenth century, and were presented to the Cathedral church of Lodi by the Marquis Pallavicini, bishop of the diocese, and were held for upwards of 300 years to be the pride of the city. They were sold for 620*l.* to Mason. The next important work in the sale was *Horologe de la Passion de Jesu Crist et Dialogue La Dame et Notre Sauveur*, a charming little manuscript on vellum, only 2½ inches by 1½, ornamented with miniatures in camaïeu, and bound in the Grolier style, the cypher of De Thou the historian being stamped in the centre. It sold for 100*l.*

Beside these were many modern works, fine editions, richly bound:—*Description de l'Egypte*, 50 *gs.*; *La Fontaine, Contes et Nouvelles*, edition of the Fermiers-Généraux, two volumes, 30*l.*; and another edition, with engravings by Oudry, 40*l.* 10*s.*; *Livre d'Heures of Anna de Bretagne*, 30*l.* 10*s.*; *Polemæi Cosmographia*, black letter, (Romæ 1478), 20*l.*; Tyndale's *New Testament*, last edition, 1536, black letter, 31*l.* The sale realised 3,382*l.*

THE New Shakspeare Society has shifted its "Scratch Night" to Friday, March 12, and will

have, as the opening paper of the evening, one by Mr. J. W. Hales on the early date of *Julius Cæsar*, contending that the play is most closely allied to *Henry V.* and *Hamlet*, and that Weever's reference to it in 1601, unearthed by Mr. Halliwell,—

"The many-headed multitude were drawn
By Brutus' speech, that Cæsar was ambitious:
When eloquent Mark Antonie had shewn
His virtues, who but Brutus then was vicious?"—

is certainly to Shakspeare's play. Dr. Brinsley Nicholson will follow, with scraps "on the probability of the misplacement of Viola's two and a half lines, 243-5, act v. sc. 1, *Twelfth Night* (Cambr. Shaksap.); on "runawayes eyes" versus "Luna's eyes," *Romeo and Juliet*, iii. 2; "A Defence of Hamlet's 'Take arms against a sea of troubles,'" an attempt to explain i. 1. 132, *Henry VI.*, "He being in the vaward, placed behind," and "Ware pensills, ho!" *Love's Labour's Lost*, v. 2. 43 (in part illustrating Shakspeare's knowledge of the practice of war). Mr. Richard Simpson will then read a short paper on "Evening Mass" in *Romeo and Juliet*, showing that a Roman Catholic might use the phrase; and then any chance scraps will be heard. Mr. Tom Taylor will take the chair.

FOR the new London Series of School and College English Text-books, Mr. J. W. Hales is to edit Shakspeare's *Cymbeline*, with lists or tables of all the metrical peculiarities of the play, glossary, notes, and an introduction not only dealing with the sources of the play, but endeavouring also to ascertain its meaning and point out its special characteristics and beauty. Indeed, we understand that an effort will be made in all the books of the London Series to avoid the charge of woodenness so often brought against other school text-books, which seem to assume that a boy or girl of sixteen or eighteen is a being to be crammed with facts and dates, and not to be helped to think or try to get at an author's spirit or meaning. "These notes are of absolutely no use for any other purpose than cramming for examination" is an exclamation that has been used of the work of an editor of great repute by more than one clever young person trying to get at the mind of the author studied and commented on.

THE reception of M. Caro at the French Academy is fixed for Thursday, March 11.

MESSRS. MACMILLAN will publish shortly *A Course of Practical Instruction in Elementary Biology*, by Professor Huxley, F.R.S., assisted by H. N. Martin, B.A., D.S.C., of Christ's College, Cambridge.

A CORRESPONDENT writes from Bath:—

"The 'unpublished letter of Coleridge' given in the ACADEMY for the 13th instant can be easily identified with Bath. 'Cheap Street' is a well-known street here, and Messrs. Binns and Goodwin had business premises there for many years as booksellers and publishers. 'Argyle Street' is in another part of Bath, but not far off.

"It is an easy journey from Bath to Calne, where Coleridge says that his address will be 'after Tuesday.'"

THE last number of the *Zeitschrift der Deutschen Morgenländischen Gesellschaft* contains the following official statement:—

"We think it right to mention that on the last day of the meeting of the German Oriental Society at Innsbruck, Professor Schlottmann read a paper on the colossal statue discovered in 1869 near the Onondaga River in North America, containing traces of a much injured Phœnician inscription. He detailed the circumstances under which the statue was discovered, examined its possible importance, and weighed the arguments for and against its genuineness. He produced several photographic views, and copies of official documents certified by American magistrates, which, as he thought, would hardly allow us to think of a forgery, unless frauds had been committed on several occasions during the judicial enquiries in the United States. A short debate on the genuineness of the inscription followed.

"This circumstance, as is well known, has led to a new and lively discussion in the country where the discovery was made, but it is to be regretted in the highest degree that Professor Schlotmann's position and the character of his paper have there been placed in a false light. We shall not enter on this matter at present beyond stating that we ought to wait for new communications which are expected from America."

THE Rev. Thomas McClatchie, of Shanghai, formerly Consular Chaplain at Hankow, has in the press a translation of the fifty-ninth section of the complete works of Choo-foo-tze (Chao Hsi), containing the system of Cosmogony. This he has illustrated with copious notes, diagrams, &c. The work will be published almost immediately.

DURING the present year there will also be published at Shanghai a volume, containing the histories of those provinces of China in which the treaty-ports are situated, that is to say, those on the sea-board and in the valley of the Yang-tze Kiang. The MSS. by the various foreign Commissioners of Customs at the open ports are already in the printer's hands. This work, which promises to be of a most valuable and exhaustive nature, will be issued from the Customs' Press at Shanghai.

PROFESSOR DE GOEJE, of Leyden, has printed some interesting *Contributions to the History of the Gipsies*. He accepts the view propounded by Pott as early as 1853 that the Gipsies are closely related to the Indian Jatt (a name which the Arabic historians transform into Zott), and to the Lûri's or musicians presented by an Indian king to the Persian monarch Behrâm Gûr (fifth century). He confirms this by numerous references to Belâdsori, Ibno'l-Athîr, Abu'l-Mahâsin, and other printed and unprinted Arabic authorities. Dr. Trumpf has already pointed out the close resemblance between the European Gipsies and the Jatt of the banks of the Indus. Professor de Goeje offers two etymologies of the name Zigeuner, which he traces either to *Sjikâri*, i. e., hunters, a name of the nomad, as opposed to the settled Jatt of Scind; or to *teanj*, a musician or dancer, the plural of which in Persian would be *tejangân*. This was properly the name of the calling of the gipsies, but in the Byzantine empire was transferred to the race. The first band of gipsies or Zotti's were deported, according to Tabari, by the Rûm, or Byzantine Greeks, in 856. So vanishes part, at least, of the mystery which inspired the freshest and most delightful of Oxford Prize Poems.

We have received *A Hebrew Grammar with Exercises*, by M. M. Kahisch, Part I., New and Revised Edition (Longmans); *Consumption and Tuberculosis, their Proximate Cause and Specific Treatment by the Hypophosphites*, by J. F. Churchill (Longmans); *Galvanic Electricity*, by J. L. Pulvermacher (Galvanic Establishment, 194 Regent Street); *Remarks and Suggestions on the Report of the Commissioners on Friendly Societies*, by G. Poulett Scrope (Ridgway); *Promotion by Merit*, by a Civil Servant (Stanford); *Die Vorreden Friedrichs des Grossen zur "Histoire de mon Temps,"* von W. Wiegand (Trübner); *Strassburg's Blüte und die Volkswirtschaftliche Revolution im 13. Jahrhundert*, von G. Schmoller (Trübner); *Einführung in die Theorie der Bevölkerungsstatistik*, von W. Lexis (Trübner); *Reinmar von Hagenau und Heinrich von Rugge*, von E. Schmidt (Trübner); *Ueber die Sanctgallischen Sprachdenkmäler bis zum Tode Karls des Grossen*, von R. Henning (Trübner); *Stray Thoughts on London*, by a Layman (Elliot Stock); *Steiger's Descriptive Catalogue of Scientific, Technological, and other Special Periodicals*, published in the United States (New York: Steiger); *The Threshold of the Unknown Region*, by Clements R. Markham, C.B., third and cheaper edition (Low & Co.); *A Whaling Cruise to Baffin's Bay and the Gulf of Boothia*, by Commander A. H. Markham, second edition (Low & Co.); *The Marvellous Country; or, Three Years in Arizona and New Mexico*, second edition (Low & Co.).

NOTES OF TRAVEL.

WE are glad to hear that influential efforts are being made to secure the appointment of a geologist to the Arctic Expedition. It appears that the mistake was made of recommending a young botanist as one of the scientific civilians, and geology remained unprovided for. Now the medical and other officers of the expedition are perfectly competent to collect all the plants of the region they discover, and to make accurate notes of their localities. It would not, therefore, be right to send out a civilian for this duty alone, as he would be taking the place of an efficient working hand. But assuredly the geological results of an exploration of the Polar region will be among the most important, and they can only be secured by a competent travelled geologist, who has paid attention to Arctic questions connected with his science. With a thoroughly efficient zoologist and collector in one ship, and a good geologist in the other, the interests of science, so far as they cannot so well be furthered by the officers of the expedition, will be fully provided for. We believe that the Duke of Argyll and other influential geologists have strongly represented the matter to the Admiralty, and that it has been re-referred to the Royal Society. We trust, therefore, that one of the most important measures for securing all the valuable results to be derived from Arctic research will now be adopted, and that a geologist will be one of the two scientific civilians in the expedition.

ARCTIC literature has received a most useful addition in the shape of a small work entitled *The Arctic Navy List; or, a Century of Arctic and Antarctic Officers, 1773-1873* (Griffin & Co.). The list is alphabetical, and gives in the shortest possible form a biographical sketch of each name, with a record of the distinctions acquired, the ships and expeditions in which the officer served, and a detailed record of all exploits performed in the Arctic regions, not forgetting the characters supported by each in the "Royal Arctic Theatre," a descent to *minutiae* which the author justifies by giving as his opinion that one of the most valuable qualifications for Arctic service is aptitude for taking part in those winter amusements which give life to the expedition during the months of forced inaction. An examination of the bead-roll will prove instructive, and points convincingly to the value of Arctic service as a school for our navy. Take such names as Back, Hooker, Franklin, Osborne and Sabine, and it is impossible to refrain from the conclusion that in their cases, and in many others, this hardy training has proved the stimulus as well as the stepping-stone to future distinctions. Nay, a greater name than these is to be found, for though he never wintered within the Arctic circle, Horatio Nelson took part in a summer cruise to Spitzbergen in H.M.S. *Carcass*, and is therefore duly recorded in these pages. The volume has appeared most opportunely, and though perhaps a little more explanatory detail might here and there enhance the interest of the lay reader, the idea of starting such a compilation deserves as much credit as the promptness with which it has been completed. Mr. Clements Markham deserves the thanks of all who take interest in our approaching Arctic Expedition for this interesting little work.

THE *Allgemeine Zeitung* states that a party, composed of University and Gymnasium Professors, will leave Munich in the spring to undertake a scientific expedition to Greece and Asia Minor. It is understood that the party will be under the special direction of Professor Christ, of the University of Munich.

THE Vienna papers announce that the captain and crew of the Russian schooner *Sojaty-Nikolai*, which took on board the members of the Austrian North-Polar Expedition, and brought them into Vardoe, have now received the marks of distinction awarded to them by the Russian Government.

To the owner and captain of the ship, Feodor Woronic, has been presented a silver medal of merit with the riband of the Order of St. Anne, while the seamen Basil Jeftinchoff and Iwan Klewin, who first caught sight of the travellers and brought them on board, have received the silver medal and riband of St. Vladimir's Order, assigned for acts of humanity, together with a sum of 50 silver roubles, which has been given to each of the crew. The Emperor of Austria has likewise shown his sense of Captain Woronic's services by decorating him with the gold cross and crown of good service, and presenting him with a purse of 1,000 florins.

AT a recent meeting of the Geographical Society of Vienna, Councillor Wex drew attention to the decrease of the water supply from rivers and springs. It appears from a reference to the necessary tables that during the last fifty years the decrease in the water-level of the Elbe and the Oder has been seventeen German inches, that of the Rhine twenty-four, of the Vistula twenty-six, and of the Danube as much as fifty-five inches, at Orsova. This sinking of the water-line of the principal rivers in Germany had been commensurate with the decrease in the water-supply from springs. The lecturer, after showing how these conditions must tend to make the German rivers unnavigable, unless some stop can be put to them, drew attention to the injurious effects produced by the present reckless system of cutting down woods, and denuding hill-sides of their natural covering, by which means all the rain and moisture is carried rapidly off the bare surface of sloping ground, instead of being attracted and arrested by leaves and branches, and carried gradually into the earth, where it serves to feed river-beds and springs. In addition to this powerful cause of the diminution of existing water-supplies, the lecturer was disposed to believe that no inconsiderable influence was exerted by the system of artificial drainage now so generally adopted by farmers, and by the draining of lakes, ponds, and other collections of water.

IN reporting upon the trade from the southern shores of the Black Sea, the principal ports through which the foreign traffic passes being Ineboli, Sansoon, Trebizond, and Batoom, Mr. Gifford Palgrave notes, as a remarkable fact, the total absence of any British trading firm or agency there. While, on an average, two-thirds of the imports consist of articles of British manufacture, and while about one-half of the exports is sent eventually to England, in not one of the four ports above-named is there a single British house, store, or shop of any kind, not even a counter behind which English is spoken, nor a single British subject or person who understands English throughout the entire length and breadth of Mr. Palgrave's consular district. It seems that in consequence of this utter absence of the English element the merchandise passes, both at the ports themselves and at Constantinople, through the hands of native traders, agents, or brokers, mostly Greek or Armenian, and is consequently "crippled, overweighted, and distorted by the commissions, extra charges, and sometimes adulterations," to which it is subject at the hands of these middlemen. Trebizond was once the centre of a great Persian trade, but a fatal blow has been dealt to it by the opening of the new and rival Perso-transit route through Russian Georgia.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

III. Crete.

AT sunset on the day after our return from Tanos (March 22) we embarked on board the Austrian steamer, which runs weekly between Syra and Crete, the Lloyd's being the only line which keeps up communication with that island. The German name of our vessel, the *Schild*, and that of her sister-steamer, the *Wien*, looked strange in

the midst of Greek and Italian titles, and sounded still more out of place in the mouths of our Greek boatmen. We were due at Khanea, the capital of the island, which lies on the northern coast, not far from its western extremity, at noon the following day, but the badness of the weather caused us to be five hours late, and gave us ample opportunity of justifying the truth of the old Greek proverb, *πολύ το Κρητικόν πύλαρος*. Late in the afternoon we passed the promontory of Acrotiri, which forms the eastern boundary of the bay of Khanea, and an hour later were lying off the port. For some time it was doubtful whether we could enter, for the narrow entrance has been so silted up, in consequence of long neglect, that the passage is often dangerous in bad weather; in this case we should have had to land at Suda, on the further side of the Acrotiri peninsula; fortunately, however, we succeeded in passing the bar. No sooner had we cast anchor than we were first surrounded and then boarded by a motley crowd of noisy Cretans in picturesque dresses, interspersed with Nubians, many of which race have been settled in the island ever since the time of Ibrahim Pasha. The appearance of the town was striking, as its irregular wooden buildings rose up the hill sides from the sea, interspersed with palm-trees, mosques, and minarets. There was no mistaking that we were once more in Turkey. The whole place is surrounded by a Venetian wall of great massiveness, and the harbour is enclosed by extensive moles. Over the sea-gate stands the Lion of St. Mark. Behind, at no great distance off, lay the mighty wall of the Sphakian mountains, deeply covered with snow, though the summits were veiled by masses of cloud.

When we landed, all our books, to our great indignation, were confiscated, and carried off for inspection to the residence of the Pasha, including Bradshaw's Railway Guide, which, no doubt, was regarded as a highly cabalistic volume. On enquiring the cause of this—for we had never been the victims of such a proceeding in Turkey before—we found that suspicion reigned supreme among the authorities, owing to the meeting of the Emperors, which had taken place shortly before, and which was supposed to bode no good to Turkey, and, in particular, to the rule of that power in Crete. Even our insignificant visit, as we found on our return from the interior, was interpreted as having a political meaning. It was discovered from our passports that I was a clergyman and my friend an officer of militia, and hence the remark was, "What can a priest and a military man want in the island if they have no political object?"

The only *locanda* in the town—a place which from its filthiness was far worse than the bare walls of a Turkish khan—bore the highly Cretan but hardly encouraging title of "The Ithadamanthys" (*ἡ Παδάμανθος*). It had, however, the advantage of nearness to the British Consulate, from the inmates of which we received very kind attention. Before coming to the island, we had often been asked whether travelling would not be dangerous there, from the wildness of the population and the general disaffection that prevailed; but our former experience of travelling in Turkey had taught us that the traveller is safest in the wildest and remotest districts, because there he is respected as a strange animal, and his value in exchange for a ransom is not known. In answer to our enquiries on this head, we were told that any stranger would be safe in every part of Crete; but that towards the English there existed such a kindly feeling that we should be especially well received: this was fully confirmed in the course of our subsequent journey. We learnt that an earthquake had been felt the night before, and that these are not uncommon here, a circumstance which they attribute to their nearness to the quiet Santorin. But the absorbing subject of interest at this time was the extraordinary severity of the season, the like of which had not been felt for forty-three years. I have already spoken of

this as being remarkable all over the south-eastern portion of the Mediterranean; but the island of Crete seemed to have been the focus of this area of cold. The distress thus caused was very great. The natives of the upland villages were escaping in great numbers over the snow, and arriving daily in Khanea; but in some cases the snow had hemmed them in too closely in their valleys to admit of their escaping, and many of them were starved in their homes. The same cause had lately brought down several of the large and rare Cretan goats, which are the representatives of an almost extinct species, from the mountain summits, to which they have now retired, and which they rarely leave. Before starting from England I had cherished a strong wish, though but a faint hope, of obtaining the skin and horns of one of these valuable ibexes; but when I mentioned this to the dragoman of the Embassy, Mr. Moates, a Greek gentleman, well known for his attention to English visitors, he at once presented me with a very fine specimen, which had been killed a few days before; this is now in the Museum at Oxford. A living specimen of the animal, which was caught and sent over, may be seen in the Zoological Gardens in London. The colour is brown, with a dark stripe down the back; the horns are long, curving gently backwards, and slightly divergent, with pointed tips. The only other places in which it is known to exist are the island of Anti-Melos, an uninhabited rock to the west of Melos, and two of the islands which run off in a chain from the extremity of Mount Pelion, viz. that called Scopelos in ancient times, and that now called Joura. In these it is very scarce, and will probably soon be extinct; but the specimens that have been brought from these places, though varying in some slight points from the Cretan goat, bear a sufficiently close resemblance to it to be regarded as the same species. Naturalists consider that it is nearest akin to the Persian goat, but far removed from that of Sinai, and the European ibexes. It was probably dispersed over all the Greek islands in ancient times, and Ludwig Ross met with an engraved stone on Melos, on which the figure of the animal, and especially its horns, are very clearly represented. From the length of the horns it seems highly probable that it was a goat of this class which, Homer tells us (*Il. iv. 105*), furnished Pandarus with a bow. Of this we are told, that it was formed of the horns of a "bounding wild goat" (*ἰζάλων αἰγῆς ἀγρίου*), which the hero had stalked and killed among the rocks; that the horns were each sixteen palms, i.e. four feet, in length; and that they were polished and fitted for a bow by a worker in horn.

Before we start for the interior, it may be well for me to say a few words as to the character of the country generally. This long and narrow island—for it is 160 miles in length, while its breadth varies from 40 to 6 miles across—is the principal link between the south of Greece and of Asia Minor, smaller stepping-stones being formed by Cythera on the one side, and by Canea, Carpathos, and Rhodes on the other. It is mountainous throughout, having a long backbone that runs through it from end to end, but its highest summits gather themselves up into three great groups—lofty enough to be clearly visible in fine weather from Santorin, which is sixty miles distant to the north. These are, the Dictæan mountains, as they were called in ancient times, towards the east; in the centre Ida, or, as it is now called, Psilorites, or the "lofty mountain" (*ὕψηλον ὄρος*); and to the west the White Mountains—*Λευκὰ ὄρη* in antiquity, now *Ἄρ-π-α βουνά*, with the same meaning—though in the interior of the country they are more commonly known as *Σφακιωτικὰ βουνά*, or the mountains of Sphakia; that being the district inhabited by the Sphakiotes, who are well known as the most warlike and independent of the modern Cretan tribes. The two last mentioned of these mountain groups rise to the height of between 7,000 and 8,000 feet above the sea. From what

we had heard and read beforehand we expected to find large parts of the island well wooded, and had pictured to ourselves such glades and dells as may be seen on the peninsula of Athos, or on the slopes of Ossa and Pelion; but here we were doomed to disappointment. Cultivated trees, indeed, may be seen abundantly, especially the olive and the orange, and the fruit of the latter is so fine, that Cretan oranges are famous throughout the Archipelago, and a great quantity is exported; but of natural vegetation there is extremely little, and the mountain uplands are for the most part bare.

On the morning after our arrival, having hired horses, and recovered our books through the dragoman of the Consulate, we left Khanea, passing through a gateway in the massive Venetian walls. The youths who accompanied our horses were two Mahometans, named Ali and Saideh, the former a Cretan, the latter a coal-black Nubian, with tattooed temples and cheeks. His history was a curious one. He had been carried off from his native country as a slave at seven years of age, and did not remember the process of tattooing, or rather gashing, by which his face had been marked, so that he could not tell us whether it was done with the knife or by firing. After this he had been sold several times to different masters, until a Turkish dignitary brought him to Crete, where he obtained his liberty. He was a fairly intelligent fellow, and very superior to his companion, Ali. He spoke Turkish and Arabic, but his ordinary language was Greek, for in Crete, alone among the provinces of Turkey, that language is spoken by all the population, whether Mahometan or Christian. This arises from the Mussulmans, with the exception of a few in the towns, being renegade Greeks, who retain their native tongue. In Thessaly, where the Greek population is very numerous, the official proclamations are in Greek, but the Mahometans, who are Turkish immigrants, speak Turkish. After ascending a little distance from the town, we found ourselves on a plain of some extent, which reaches to the foot of the Rhiza, as the lower slopes of the Sphakiote mountains are called. At the sides of the road aloes of prodigious size were growing, the leaves of some of them reaching to the height of eight or ten feet. The soil of this tract was very rich, and was covered with extensive plantations of olives, which, to judge from their size and the broken wood of their trunks, must be of great age; among these stood *konaks* or villas of Turkish grandees, surrounded with cypresses and pine-trees, and some with ruined walls. In forty minutes we reached the dilapidated village of Murnies, the decay of which was somewhat softened by the fine orange trees and other cultivation in its neighbourhood. This is a place of melancholy memories, as the scene of one of the worst of the many acts of treachery of which the Turks have been guilty in the island. As far as the circumstances can be summed up in a few sentences they were as follows. At the conclusion of the Greek War of Independence, during which the Cretans had struggled vigorously for freedom, and seemed on the point of forcing the Mahometans to leave the country, it was decided by the Allied Powers that Crete should be annexed to the dominions of Mehmet Ali, and assurances were given to the inhabitants by the British Government of the system of order which that potentate would introduce. In the summer of 1833 the Viceroy of Egypt visited the island, and immediately after his departure a proclamation was published, which tended to make a great part of the landed estates throughout the country his property. To protest against this, several thousands of the Christian population assembled at Murnies, which from its position close to the foot of the Rhiza and in the neighbourhood of the capital, has frequently been the scene of such meetings on the part of the mountaineers. After some delay, promises of redress were given, and the assembly, which had throughout been peacefully conducted, dispersed with the exception of a few hundreds. When,

however, an Egyptian squadron arrived, and the authorities felt themselves in a stronger position, they proceeded to Murnies, and arrested thirty-three of the people who had remained there, ten of whom were subsequently hanged, while at the same time, in order to strike terror into the Christians, twenty-one other persons were seized and executed in other parts of the island. Who can wonder, after this and similar atrocities, if an insurrection in Crete is almost an internecine struggle?

From Murnies we turned aside to the monastery of Hagios Eleutherios, which we found to be a small building, with a church in the Byzantine style, but without any pretension to architectural effect. The object of our search here, which had caused us to deviate from our proposed route along the north coast of the island, was a crucifix, which is mentioned by Pashley in his Travels, though he gives no description of it. Now it is well known to archaeologists that a crucifix in the Eastern Church is an object of extreme rarity, crucifixes having been traditionally proscribed just as much as statues, while icons, i.e. pictures, have been retained. Indeed, in the whole of Greece and European Turkey I only know of two others that remain; one in the monastery of Xeropotamu on Mount Athos, which is set with diamonds, and has been spared, as being a reputed gift of the Empress Pulcheria; the other, at Ochrida, in Western Macedonia, the former capital of the Bulgarian kingdom, which is regarded by its possessors as an unauthorised object, and is preserved only as a relic of antiquity, and may very possibly have descended from the times of Cyril and Methodius, the apostles of the Slavonians. On enquiry, however, we found that this crucifix is now kept at the Metochi (*μετόχιον*) or dependent monastery of Chrysospegi, and to this we proceeded, after the monks had regaled us with preserve of quince. I may remark that, though there are no remains of antiquity at Khanea except vases, *lacrimatoria*, and similar objects, which are found in tombs in the neighbourhood, yet it is tolerably certain that the ancient city of Cydonia occupied the same site, or one in the immediate vicinity; and those persons who believe in the permanence of vegetation in certain localities, and are disposed to use it as an argument for the position of an ancient site (in whose number I cannot enrol myself) may adduce in this connexion the quinces (*κινδωρία*) which grow here, as that tree is believed to have taken its name from this city. In the course of conversation with the monks I enquired about the concealed Christians—that is, Mahometans by profession who, while they conform outwardly to that creed, practise Christianity secretly; and I was told in reply that some of these remain in Crete, though their numbers are much smaller than they used to be, and that these baptize their children and observe other Christian rites in private. I had subsequent confirmation of this statement, and learnt that the greater number are to be found on the northern slopes of Mount Ida.

At Chrysospegi—which in its turn maintains that it is the original monastery, while Hagios Eleutherios is the dependency—we found in the church a handsome *iconostasis* or altar-screen of cypress-wood, light in colour, which has been elaborately carved by a native artist in 1865. Behind this the crucifix was kept, and it was produced at our request. It is about eighteen inches high, of iron, flat, and hollow, in the shape of a Greek cross, with a round iron handle at the bottom to hold it by, while each of the other three limbs bifurcates at the end into two lobes. Attached to the face of this was a crucifix of silver gilt, somewhat less than half the height of the cross, with a cross-piece bearing the superscription INBI, only the upright of the B was prolonged downwards so as to form a tail. The left foot was attached by a single nail, but the other was left free; they rested on a *scabellum*, and round the loins was a waist-cloth. Inside the cross there is something that

rattles, and this is said to be a piece of the True Cross. One of the monks described to us the miracles it had wrought, especially at the time of the insurrection—stories like those which a predecessor of his had told to Pashley, of a monk having stood with it in his hand in the thick of a battle, when bullets were whizzing round him, while he remained unhurt. Notwithstanding this, they did not show it the profound veneration with which such relics are frequently treated in Greek monasteries, and I was allowed to make a drawing of it, which I hardly expected, as many Orientals have the greatest dislike to such a proceeding, because they consider that the possessor of the likeness retains some mysterious power over the original. The monk also said that three similar ones existed in other parts of Crete, and that this one was supposed to have been a present from the Venetians: this however I doubt, for the history of such relics is seldom accurately known in the East, and Pashley was only informed that it was very ancient; besides which, it is singularly unlikely that members of the Greek Church should have accepted and preserved the symbol of a hostile creed. I have shown my drawing of it to my friends Professor Westwood and Mr. St. John Tyrwhitt, who have a right, if any one has, to pronounce on its character; but they both say that it possesses so many unusual features as to make the question a very difficult one. In fact, they find it impossible to say anything confidently about its date; and yet, unless it is an early work, it cannot be genuinely Byzantine, for a Byzantine crucifix would not have been made except at an early period. The long-tailed B is probably for a minuscule Greek β, and stands for βασιλεύς, which takes the place of the *Rex* of the Latin superscription: of this Mr. Tyrwhitt says that it is undoubtedly Byzantine. Indeed, he feels confident that the whole work is Byzantine in some sense; but not necessarily of the greatest antiquity, because after the Fourth Crusade Byzantine models were spread over Northern and Western Europe. The shape is a natural one for an ancient metal cross, because it was easy to flatten and shape out the metal.

II. F. TOZER.

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CORRESPONDENCE.

THE ORDRE POUR LE MÉRITE.

Berlin: February 16.

The letter in the ACADEMY of February 13, signed H. Schütz-Wilson, concerning Mr. Carlyle's election as a Knight of the *Ordre pour le Mérite*, requires correction. The foreign knights are not elected according to Section V. of the Statutes, as Mr. H. Schütz-Wilson imagines, but according to Section VI., which has been amended by a later Royal order of January 24, 1846. In accordance with these, whenever there is a vacancy, the Academy of Sciences or the Academy of Arts is invited to submit to the King those candidates who have received an absolute majority of votes from the members of either Academy. These names are handed to the Chancellor of the Order, who submits them to the King. This was the procedure followed in the election of Mr. Carlyle. On December 11, 1873, his name was submitted *primo loco* to the Chancellor, Professor von Ranke, and by him to the King. An interference on the part of Prince Bismarck was out of the question, and never thought of under the circumstances.

R. LEPSIUS.

Knight of the Ordre pour le Mérite.

CAPTAIN MARRYAT A PLAGIARIST.

Old Brompton, S.W.: Feb. 23, 1875.

If "fears of the brave and follies of the wise" have a metaphysical interest for some persons, the thefts and petty larcenies of the rich should have an equal interest for others.

This excuse is offered for what I am about to call the attention of the readers of the ACADEMY to.

No one, I venture to think, has ever suspected the late Captain Marryat of having plundered other men's literary stores. Yet he has done so, in one instance at least, as unblushingly as ever did any poor author prompted by a sterile brain or an empty stomach.

Most of us have read the *Pacha of Many Tales*, a collection of stories of unequal merit, but still deservedly popular. In this collection is a tale called "The Water Carrier," which to a degree pre-eminent above the others has the true Oriental *cachet*, and, as we shall see, it ought to have it.

This tale Captain Marryat puts forward as his own production just as much as any of the others, e.g. a foolish story, undoubtedly of his own authorship, in the same batch, of a Spanish monk.

The "Water Carrier," however, is certainly not his own, for it is identical in all things but the name and profession of the hero with a genuine Eastern story published in the last century by Beloe, the translator of Herodotus. I have Beloe's story before me in a duodecimo volume, one of several entitled *Miscellanies*, consisting of poems, classical extracts, and Oriental apoloques, published by Rivingtons in 1795.

Of the Oriental portion of his "Miscellanies," Beloe in the preface to vol. iii. says:—

"I became possessed of these tales in the following manner. My friend Dr. Russell brought with him a small volume from Aleppo, from which he at different times recited to me so much that I became impatient to hear more. My importunity finally prevailed, and at various intervals his kindness induced him to dictate in the best manner he could from the Arabic, whilst I performed the humble office of scribe. . . . These tales, which it is believed never appeared before in any European language, will, I have no doubt, preserve a high place among publications of the kind, and I am satisfied that in giving them to the world I perform no useless or dishonourable office."

As Beloe's veracity seems unimpeachable, it is clear therefore from these observations of his that the tales which he has edited are genuine Arabian compositions.

I have said that Beloe's hero differs from Marryat's in his name and profession. In the one tale he is Basem the blacksmith, in the other

Yussuf the water-carrier. But this is the only difference. In all other respects the tales are the same. The *dramatis personae*, their talk, and the incidents that form the plot and the *dénouement*, are identical, and it all takes place, as may be guessed, at Bagdad.

Marryat must, under these circumstances, either have made free with Beloe's story, altering only the hero's name and trade, or he must have appropriated the same story through the aid of some other version. Which was it?

Is anything known of Beloe's friend Dr. Russell, and his volume of Arabian stories brought from Aleppo? H. C. COOTE.

IRISH TEXTS.

Trinity College, Dublin: Feb. 17, 1875.

Will you allow me to supply a strange omission in the letter of the Rev. James Graves, which appeared in the ACADEMY of last Saturday. In speaking of Irish Societies which have published, or are publishing, Celtic texts, he omitted altogether the name of the Royal Irish Academy. As Secretary of Council to that body, I think it right to state that it is doing (with the aid of a public grant) more important work of the kind in question than was ever done before, or than any other association is doing now. It is bringing out a series of lithographs from facsimile transcripts of the most ancient and valuable Celtic MSS. which this country possesses. It has already published the *Leabhar na-hUidhri*, and the first half of the *Leabhar Breac*; the former containing 134, the latter 141, double-column folio printed pages. The second part of the *Leabhar Breac* (143 pages) will soon be issued. The Academy is now preparing, and has made considerable progress with, a similar edition of the *Book of Leinster*, in the publication of which it will be assisted by Trinity College, Dublin, to which latter body that MS. belongs. As to the value of the texts which will thus be given to scholars, any one may satisfy himself by consulting O'Curry's *Manuscript Materials of Irish History*. Of the services which the publication will render to the study of Celtic and Comparative Philology, some evidence has been already afforded by the use made of the *Leabhar na-hUidhri* in Windisch's additions to the last edition of Curtius' *Grundzüge*. When I add that Mr. Whitley Stokes has in the press for the *Transactions* of the Academy the text of the *Félire of Oengus*, with translation and notes, and that the Academy has also in hand a *Corpus* of the Ogham Inscriptions, I think it will be admitted that this body is doing a great work, and one worthy of its position as the foremost archaeological—as well as scientific—Society of Ireland. JOHN K. INGRAM.

METRICAL TESTS FOR SHAKSPEARE.

Skpton: Feb. 20, 1875.

I see it announced that Professor Ingram has a new metrical test in hand, viz., the use of the short line at the end of speeches. This test I worked out fully years since, and found that it gave no additional result to what we already know. It is, in fact, involved with, though far inferior to, the stopt-line test. I have my results by me, and they are at the service of any Society that cares to print them. I look on them as worthless. I may also notice that the weak-ending test, which I worked out before Professor Ingram, but did not publish, because it gave no additional information, has in his hands given exactly the same results as the rhyme-test in mine, except for the play of *Cymbeline*, where it contradicts the clear internal evidence that this play must have been produced before *Philaster*. The apparent exception of *Pericles* arises from the Professor's having used one of the wretchedly-arranged modern editions. With the lines properly divided, the weak-ending test gives the

same results as the rhyme-test in this play also. The position assigned to it by Professor Ingram is quite untenable. See the essay of Delius on the subject. F. G. FLEAY.

"THE LIFE AND LETTERS OF THE LATE DR. ROWLAND WILLIAMS."

Shenstone Vicarage: Feb. 20, 1875.

I had much pleasure in giving deserved praise to the above book, and I also testified to the learning, the industry, and the lifelong piety of that distinguished clergyman who is the subject of it. But I did not admit that Dr. Williams was the perfect hero which his devoted wife very naturally, if not properly, supposed him to be. In return for this discriminating, but very favourable criticism, Mrs. Williams has attacked me angrily, and, therefore, unwisely. That lady I must not hope to satisfy. But if your readers are disposed to think that I did injustice to the dead, I refer them to that clause in the will of the late Vice-Principal of Lampeter which leaves a legacy to the town crier of that place. The conditions of the bequest are such as will surprise all who were not aware of the peculiarities of Dr. Williams; but they did not surprise me. For I had known him well for nineteen years at Eton and King's, and I entertained him, on his own invitation, at my house only a few weeks before his lamented death. I mention this intimacy not because I attach much importance to it on my own account, but because Mrs. Williams is of opinion that I might, with propriety, have made the observations to which she objects if I had kept up my intercourse with her husband, but not otherwise. Her insinuation that I did not read her book to the end does injustice to its merits, which are such as to secure a thorough perusal when it has been once commenced. But one does not always accept the account which a man gives of his motives; nor is the assertion that Dr. Williams would not have been satisfied with the position which I assigned him in the Temple of Fame any proof whatever that he deserved a higher niche. R. W. ESSINGTON.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 27,	3 p.m.	Royal Institution: Professor Clifford on "The General Principles of Science."
"	"	Physical: Professor G. C. Foster and Mr. O. J. Lodge on "The Lines of Flow and Equipotential Lines in an uniformly conducting sheet;" Mr. T. Wills on "A Mode of exhibiting to a large Audience the Spectrum of Sodium."
"	"	Crystal Palace Concert (A. Holmes' <i>Jeanne d'Arc</i>).
"	"	Saturday Popular Concert, St. James's Hall.
3.45 p.m.	"	Royal Botanic.
8 p.m.	"	Royal Albert Hall, Ballad Concert.
MONDAY, March 1,	2 p.m.	Royal Institution: General Monthly Meeting.
4.30 p.m.	"	Musical Association: Mr. J. Hullah on "Musical Nomenclature;" adjourned debate on Mr. C. E. Stephens's paper on "The Fallacies of Dr. Day's Theory of Harmony."
5 p.m.	"	London Institution: Travers Course, I.
7 p.m.	"	Entomological.
8 p.m.	"	British Architects. Medical.
"	"	Medical and Chirurgical: anniversary.
"	"	Monday Popular Concert, St. James's Hall (Hallé, Joachim).
TUESDAY, March 2,	3 p.m.	Royal Institution: Mr. A. H. Garrod on "Animal Locomotion on Land, in Air, and in Water."
8 p.m.	"	Civil Engineers. Pathological.
8.30 p.m.	"	Zoological.
"	"	Biblical Archaeology: Professor R. H. Mills—"Letter on the 'Chamber of the Cow' in the Tomb of Seti I., at the Biban el

Moluk, Thebes;" Dr. L. Loewe, "Observations on a Supposed Karate Tombstone in the British Museum;" Dr. Birch on "The Inscribed Tablet in the Sepulchre of Antefas II., in the Valley of Assaf at Thebes."

WEDNESDAY, Mar. 3,	1 p.m.	Horticultural.
"	3 p.m.	Middle. Krebs's First Recital, St. James's Hall.
"	8 p.m.	Society of Arts. Microscopical. Mr. W. Coenen's First Concert, St. James's Hall.
THURSDAY, March 4,	1 p.m.	Sale at Christie's of the Works and Collection of the late Mr. Charles Lucy.
"	3 p.m.	Royal Institution: Professor Tyndall on "Electricity."
6.30 p.m.	"	Royal Society Club.
8 p.m.	"	Society of Arts: Mr. H. Blackburn on "Some Strange Aspects of Art."
"	"	Linnean. Chemical.
FRIDAY, March 5,	4 p.m.	Archaeological Institute.
"	8 p.m.	Philological: Mr. A. J. Ellis on "The Classification of English Dialects."
"	"	Geologists' Association.
"	9 p.m.	Royal Institution: Lord Rayleigh on "The Dissipation of Energy."

SCIENCE.

BRITISH BOTANY.

British Wild Flowers. By John E. Sowerby and C. Pierpoint Johnson. Parts I.—VI. (London: Van Voorst.)

The Flowering Plants of Great Britain. By Anne Pratt. Div. I. (London: Frederick Warne & Co.)

Manual of British Botany. By C. C. Babington, F.R.S., Professor of Botany in the University of Cambridge. Seventh Edition, corrected throughout. (London: Van Voorst.)

Topographical Botany. By Hewett Cottrell Watson. (Thames Ditton: Printed for private distribution only.)

The London Catalogue of British Plants. Seventh Edition. (London: Robert Hardwicke.)

British Hepaticae. By B. Carrington, M.D. Parts I.—III. (London: R. Hardwicke.)

THERE is no branch of Natural History more popular apparently than Botany. At least there seems to be none which offers greater inducement to publishers to produce a steady supply of books of a rather expensive kind. Unfortunately the demand, if tolerably constant, is not very discriminating. And although it is no doubt a satisfactory thing that there should be a distinct and healthy appetite for knowledge of a more or less scientific sort about plants, and especially about indigenous plants, it is rather unsatisfactory to find how easily it is satisfied if only the tints of the illustrations are vivid, and the nomenclature has an aspect sufficiently remote from what the majority of people think they can understand. The public not merely tolerate, but apparently seem to like a kind of sacerdotalism about such science as they spontaneously patronise. A plant is nothing without a name as unpronounceable as may be by the vulgar, just as it is necessary to a large part of the community that medicine to be efficacious should be nauseating.

If it were not for this blind faith no publisher would think it worth while to issue, as we are candidly told, for the third time (though only on the cover of the first and second parts) a work which is substantially an abridgement of one begun at the close of the last century, and completed no less than sixty years ago. Yet this is the case with Sowerby and Johnson's *British Wild Flowers*,

which is merely an abridgement of Sowerby and Smith's *English Botany*.

Of course it may be said that this is a case of *caveat emptor*. If there is a demand for a book relating to a subject by no means even yet worked out completely, and the public choose to buy one the plates of which openly bear a date sixteen years old, and profess to be copied from others published about half a century earlier, it may be said no one has a right to complain. But on the other hand, when any one interested in the British flora purchases, for the purpose of informing himself, a work which is to consist of twenty-two parts, each costing three shillings, he may reasonably expect to be spared stumbling over long-exploded errors, and to get in their place at least some of the newest possible lights. It is in no way unreasonable to look for as much as this. There is no mystery about the subject-matter; there is rather a superabundance of good and accurate books about the wild botany of the British Isles, and there is, above all, Dr. Boswell Syme's admirable *English Botany*, based, like the present one, on Smith and Sowerby's work, but with the plates thoroughly and critically revised, with many additions, and a text entirely original—a work, in fact, as thoroughly scholarly as this is the reverse. An enumeration of a few of the inaccuracies of the earlier numbers will be a sufficient example of the whole. Take the genus *Ranunculus*: two species are figured which no one now believes to be British. Both were doubtless errors. *Ranunculus alpestris* was one of Don's discoveries, and has never been verified. *R. gramineus* was a blunder for a small state of *R. Flammula*. The aquatic species are illustrated by Dr. Boswell Syme with twelve plates. Here we have three figures, one of which (fig. 13), *R. pantothrinx*, cannot nowadays be said to have any definite meaning at all. Further on we have (fig. 49) *Papaver nudicaule*, with the remark "Rocks and hills on the north-west coast of Ireland." Boswell Syme is quite right in asserting "there can be no doubt that it never grew there." Again, fig. 66 presents us with *Vella annua*, once found on Salisbury Plain, and even then doubtless a mistake for something quite different. *Cardamine bellidifolia* (fig. 98) is excluded in all the best manuals. Of minor errors there is a plentiful crop. *Arabis striata* should be *Arabis stricta*. *Sisymbrium Iris* (instead of *Iris*) is said to grow on "walls near London." We can assert with some certainty that it does nothing of the kind. *Helianthemum surrejanum* (fig. 143) is an abnormal state of *H. vulgare*; and the old confusion about the wood-violet—cleared up a quarter of a century ago—starts up again with renewed vitality. Here we meet once more *Viola sylvatica* in the double disguise of *Viola canina* and *Viola flavicornis*, being properly neither the one nor the other. No one believes now that the Mediterranean *Frankenia pulverulenta* (fig. 162) grows on the coast of Sussex, though it is admitted to be "very rare." *Stellaria scapigera* (fig. 205) may be sought for on "moist places on mountains" in vain; it is a garden variety of *S. graminea*, and was another of Don's spectral discoveries.

This is probably enough to prove the obsolete character of the book. It may be thought that after all it is of very little consequence. But as a matter of general principle it is very much the reverse. The public want good scientific information, and it is a very miserable state of things that as soon as one gets beyond the pale of books for students everything is scamped and inaccurate. One word more may be added about the introduction. Not to expend too much space on a thankless task, it will be sufficient to quote a few sentences—the italics are ours:—

"During growth, however, the walls of the cells are thickened by the gradual deposition of earthy and other substances from the liquid, and are sometimes converted in this manner into a solid mass. Growth is the formation of new cells, either by a process of subdivision and extension of those previously existing, or from the development of a minute body called a nucleus, which, formed in the cell-fluid, is afterwards extended through the membrane and becomes a cell itself." (p. xvi.)

To the instructed this will seem perhaps the most wonderful of all the odd things this book contains.

Anne Pratt's *Flowering Plants* is another serial work illustrating the British Flora. In that just noticed the figures are all brought down to the same size, with little or no regard to the scale of the plant they represent. Here the ends of compression are attained by grouping several species upon one plate without diminishing the figures from natural dimensions. The get-up of the separate parts gives no indication that this is a new issue of a not very recent book, yet there is good reason to believe that it is nothing more. Moreover, a comparison of the figures shows (as, for example, in the case of *Hutchinsia petraea* and *Teesdalia nudicaulis*, plate 15), that here again we meet the old drawings of *English Botany*, with such variations as fancy suggested to the artist who effected the transfer. Miss Pratt (we believe that is the proper appellation of the authoress) has, however, used her materials with discrimination, and her set of figures—taken for what they are—are by no means worthless, and seem to have fairly accurate names attached to them. The text is, perhaps, less valuable, and is chiefly important as showing what will still pass as a substitute for scientific literature. There are many points of view from which a good deal that is really important and deserving the attention of intelligent people may be said about plants. But it is difficult to conceive any human being really deriving benefit from Miss Pratt's flow of tepid gossip. Plants are talked about much as if they were people living in a provincial town, wearing bonnets and otherwise affording matter for tattle. Thus, of the white water-lily we are told that the Cherwell is famous for it, which suggests twelve lines of poetry; this contains the word "waves," which Miss Pratt hastens to point out should have been, except for the exigencies of the metre, "tiny wavelets;" further on, we learn that "kine refuse to eat the plant, but it is said to be readily devoured by swine." In queer juxtaposition to this it is mentioned that "the roots are chewed by singers in India to clear the voice." In Japan it is an emblem of purity; on the other hand, "the people of Greece

and Turkey make a pleasant drink from the blossoms." As a concluding and more serious word, "a variety is occasionally found with small flowers." Under the yellow water-lily we again return to pleasant drinks, with much that is curious about Turks and Arabs. If, as we are led by Miss Pratt to believe, these people make "a pleasant liquor" from the flowers of the yellow water-lily, they are quite right in using the expression "May it benefit thee" before giving it to any of their friends to drink. Under the water-cress Miss Pratt is in great perplexity. M. Vogel found

"that seeds placed in the soil perfectly free from sulphur or sulphates yielded plants which contained a notable quantity of sulphur; . . . and this chemist states that 100 gr. of water-cress seeds contained 0.129 gr. of sulphur. He adds that this is a perfect enigma to him, as the growth of the young water-cresses took place in a soil devoid of sulphur and sulphates, and in a room which contained no sulphureous vapour."

Who will solve M. Vogel's enigma!

The seventh edition of Professor Babington's *Manual of British Botany* is an additional indication of the popularity of a book the genuine merits of which are well known. No attempt is made, as in Hooker's *Students' Flora*, or Bentham's *Handbook*, by indicating the geographical distribution of each species to regard the plants of the British Isles in relation to those of the northern temperate flora generally. But British plants are taken as forming a self-contained subject of study, and their critical discrimination is pursued with a success to which all the field botanists of the country would willingly bear witness. No doubt from a biological point of view it is advisable to study the flora of a country in relation to that of other parts of the earth's surface. Nevertheless, it cannot be denied that this is a valuable mental exercise to merely discriminate as accurately as possible the members of a group of organisms such as the indigenous flowering plants of one particular country. Botany of this kind was a pursuit with which Mr. Mill occupied his leisure throughout his life. For such a purpose Professor Babington's manual is a very useful aid. A careful examination of the pages will show that all new points of information have been taken count of, and that this new edition is a good deal more than a reprint of the last. The treatment of the *Characeae* is perhaps somewhat old-fashioned. It is not easy to see what is the nature of the doubt in Professor Babington's mind when, after mentioning the structures known as globules in these plants, he adds "(anthers?)" The statement also that the nucule contains "minute granules which appear at last to unite into a single seed," is probably not actually taught in Cambridge.

Topographical Botany is privately printed, but it has been so liberally distributed among those who are interested in indigenous plants, that it may be not inexcusable to say something about it. The purpose of the book, which forms an octavo volume of 740 pages, is to give a record of every county in which each plant enumerated in floras as British has been found growing; in each case a brief memorandum of the authority for the record is attached. Mr

Watson has, in fact, printed the material laboriously collected during a rather long life, upon which he has based the various publications relating to British botanical statistics which he has from time to time brought out. At first sight it would not seem that, except in so far as accurate work in any subject carries with it, in a way, its own pleasures, so laborious an undertaking would be justified by any interesting results. It might be supposed that wild plants would be found dispersed pretty uniformly over the surface of Britain, the only difference being that some would occur at longer intervals and be rare, and others at short intervals and be common. This is not at all the case. The local distribution of plants is by no means without method; it is, in fact, an effect of various causes which have acted by no means arbitrarily. What Mr. Watson has done—and with a patience and skill altogether admirable—is to establish exactly the materials for mapping out the territory occupied by each species.

Like nations, the aggregate individuals of any one kind of plant invade, and, in a sense, make war upon each other. Such collisions result ultimately in a sort of equilibrium being reached; each species holds its own on the one hand, and is held in check on the other. To realise exactly what the *status in quo* is at a particular period is the first step towards ascertaining how it was brought about, and the right comprehension of this touches many interesting points, some in process of settling, such as the time and mode of the severance of the British Isles from the European continent, and some not settled, such as the relative ages of different specific forms.

English field botanists are very familiar with Mr. Watson's *London Catalogue of British Plants*, of which a seventh edition has recently been published. The first appears to date as far back as 1844. The list, in its present form, enumerates 1,680 species (including the higher Cryptogams). Each species has a number attached, which indicates the number of the 112 comital divisions into which Mr. Watson has divided Britain in which the species has been found. Although Mr. Watson's *Topographical Botany* is unpublished, the new edition of his catalogue gives to this extent its summarised results.

The publication of Dr. Carrington's monograph on *British Hepaticae* has been looked for during the last ten years. This interesting group of cryptogamic plants has been very little studied in this country—a somewhat curious fact, considering the interest which has always been felt for their near allies the mosses. Indeed, if we except Mr. M. C. Cooke's meritorious *Easy Guide to the Study of British Hepaticae*, published about 1865 (it bears no date), the last systematic account of the species is that contained in the supplementary volumes of Smith's *British Flora*, which is about forty years old. Besides this there was nothing for students to consult, except Gottsche, Lindenberg, and Esenbeck's *Synopsis Hepaticarum*, which, however, is itself thirty years old, and Sir William Hooker's classical *British Jungermanniae*, the plates of which will always be valuable, but which, having

been published in 1816, is now hardly to be procured.

The execution of Dr. Carrington's plates is decidedly disappointing. They no doubt are sufficiently accurate and copious in details for their purpose, but they are altogether wanting in that delicacy and finish which is, in its way, a pledge of other kinds of excellence, and is always met with in the best works on cryptogamic plants, especially those published in France. The text has, however, every indication of great critical accuracy. It is never perhaps of much importance to criticise mere terminology; all that can be demanded of a scientific term is that its connotation should be precise. The great danger in all monographs, however, is that terms will be borrowed from other subjects and used in new and confusing ways. It is decidedly to be regretted when we find the familiar term *frond* used pretty much as a synonym for stem; the *Foliose Jungermanniae* are defined as having "fronds [*i.e.* stems] clothed with distinct leaves," while further on in a subordinate group we find the character "fronds ascending rhizomatous." In plate i., fig. 1. 1, we have two objects which are called in the description "fronds natural size"; fig. 1. 2, is one of these same objects on a much larger scale, and this we are told is "fertile shoot $\times 16$ diam.," *i.e.*, magnified sixteen times in length. Now to call one and the same thing a frond when represented of natural size, and a fertile shoot when magnified, is really—if Dr. Carrington will exonerate us from any intention of disrespect—mere superfluity of naughtiness. However, this is only a criticism demanded by general principle, and there is no reason to doubt that Dr. Carrington's book will be a very sound and valuable contribution to British natural history.

W. T. THISELTON DYER.

SIR CHARLES LYELL, BART.

To sketch the life and labours of Sir Charles Lyell would be much the same thing as sketching the development of the modern school of British Geology during well-nigh half a century. The task to which he devoted his noblest energies was that of establishing the principles of Geology on a sound and philosophical basis. His leading lesson was a belief in the uniformity of the laws of nature; a belief which led him to argue that by studying the changes which are being wrought upon the surface of the earth by the silent action of forces now in operation, we put ourselves in possession of a key to the interpretation of those ancient records which it is the special business of the geologist to decipher. Sir Charles indeed developed with singular success the great truths which were first enunciated by Dr. Hutton, of Edinburgh, and eloquently illustrated by his friend Professor Playfair. Hutton died in 1797, and it is curious to note that the same year which witnessed his death gave birth to one who was destined to expound his doctrines with such force of argument as to carry them successfully against all opposition, and establish them as fundamental principles of the science.

It was on November 14, 1797, that Sir Charles Lyell was born, on his father's estate at Kinnordy, in Forfarshire. The earliest scientific observations of the young geologist appear to have been made on the rocks of his native county, since we find that his first paper, contributed in 1825 to the *Edinburgh Journal of Science*, was one "On a

Dike of Serpentine in the County of Forfar." He received his early education at Midhurst, in Sussex; and in 1818 he entered Exeter College, Oxford, where he took his M.A. in 1821. Although the advanced views of the enthusiastic geologist rendered him for many years unpopular at his University, it is satisfactory to remember that he lived to outlive this unpopularity, and that in 1855 he received the honorary degree of D.C.L. from the University of Oxford. On leaving college he came to London, where he studied for the Bar; but Dr. Buckland's lectures on Geology at Oxford had so charmed the young barrister, that on the opening of King's College, London, he accepted the Chair of Geology, and never returned to his legal studies. His labours in geological literature were commenced about this time, or even earlier, the first volume of his celebrated *Principles of Geology* having been published in 1830. So great has been the popularity of this work, that it has passed through no fewer than eleven editions; and during his last illness the venerable author was engaged upon a twelfth. The original scheme of the *Principles* was so far broken through, that a portion of the work was separated, in 1838, as an independent treatise, under the title of *The Elements of Geology*; subsequently it appeared in a modified form as a *Manual of Elementary Geology*; and at a yet later date it was condensed into a *Student's Manual of Elementary Geology*. These famous works have been translated into several Continental languages, and also enjoy an extensive circulation in America. In fact, it is a striking peculiarity of Sir Charles's writings that by their clear logic and attractive style they have gained extraordinary popularity, without in any way sacrificing their strictly scientific character.

One of Sir Charles Lyell's earliest geological researches was a revision of the classification of the Tertiary strata. He classed all the Tertiary formations in three groups, each marked by a definite relation between the percentage of recent and fossil shells. Assisted by his friend M. Dehayes, he drew up comparative tables of the mollusca in the several beds of the London and Paris basins, separating those species which were extinct from those which were identical with living forms. He was thus led to suggest the well-known grouping of all Tertiary strata into Eocene, Miocene, and Pleiocene; and although subsequent researches have shown that the "percentage test" cannot in all cases be strictly relied on, yet the soundness of the general classification is hardly open to doubt, and the names originally suggested have been imported into every geological system.

In the year 1841 Sir Charles Lyell visited America, extending his excursions from the basin of the St. Lawrence to the mouth of the Mississippi. On his return, he published his *Travels in North America*; and when, a few years later, he again visited the States, he produced an equally interesting work, entitled *A Second Visit to the United States*.

As far back as 1833, Sir Charles Lyell, in passing through Liège, examined Dr. Schmerling's collection of organic remains from the Belgian caves, and from that time the great English geologist took much interest in all researches bearing upon the earliest remains of our species. By the year 1863 the geological evidences upon this subject had become so complete, that he published his famous work on *The Antiquity of Man*.

In recognition of his valued labours in the cause of geological science, he was knighted in 1848, and created a baronet in 1864. But far above these honours we may rate those recognitions of merit which he so frequently received from his fellow-workers in the field of science. Thus he received in 1858 the Copley medal of the Royal Society, and in 1866 the Wollaston medal of the Geological Society. He was twice President of the Geological Society of London; first in 1836, and again in 1850. He presided over the

British Association at the Bath meeting in 1864.

In casting a glance over the life of Sir Charles Lyell, it will be seen that he was characterised by singular steadiness of purpose. The great doctrine of uniformitarianism which he advocated in 1830, he nobly supported to the day of his death, although modified, of course, by the progress of scientific enquiry. He made everything subordinate to his one ruling idea, that of establishing the principles of geology upon a thoroughly logical basis. Nor were his honesty and boldness less marked than his steadiness and concentration. A staunch advocate of perfect freedom of scientific opinion, he fearlessly pushed his principles to their legitimate conclusions. Having first satisfied himself of the soundness of his fundamental postulates, and employing a rigorous logic at each successive step of his reasoning, he cared but little whether his conclusions carried him; whether they chanced to fall in unison with general belief, or cut directly across the grain of popular prejudice. Toleration had been taught him by bitter experience in early life. Like most advanced thinkers, he had suffered keenly from the harsh criticisms of the narrow-minded; he had shared the fate which usually falls to

"Teachers whose minds move faster than the age,
And faster than Society's slow flight."

Perhaps the most striking characteristic of Sir Charles Lyell was his remarkable mental plasticity, a power which made him ever ready to receive new impressions and never too proud to correct his old views, or confess to a change in his previous opinions. Not that he craved for novelty merely for novelty's sake. But if he considered that fresh evidence on a given subject justified the alteration of a previously-formed opinion, he frankly turned round and renounced his old views. This was nowhere more strikingly seen than in his change of attitude towards the great question of the Origin of Species after the publication of Mr. Darwin's epoch-marking work. Whenever Sir Charles considered that a case had been fairly made out, he was too noble to shut his eyes against the evidence, but freely accepted the new conclusion, even to the overthrow of his previous work. It was the advancement of the philosophy of Geology, not the advancement of self, that he was constantly seeking. To the very last he retained this plasticity of mind; a characteristic which led him so freely, yet so cautiously, to bend before new arguments, and to stretch his old views to meet the requirements of modern research; thus strikingly unlike so many men of genius, who having developed in early life to a certain point, are content to spend the rest of their life in a state of intellectual crystallisation.

F. W. RUDLER.

SCIENCE NOTES.

PHYSICS.

The Thermal Conductivity of Liquids.—Dr. Winkelmann in the last number of *Poggendorff's Annalen* (cliii. p. 481) gives an account of investigations which he has recently made on the thermal conductivity of certain liquids, viz., water, solutions of sodium chloride, alcohol, carbon bisulphide, and glycerine. The mode of experimentation was as follows:—Two cylinders of brass were employed, of which the smaller, which served as an air thermometer, was so fixed within the larger that the perpendicular distance between the surfaces of the two was the same at all points. The space between the cylinders was filled with the liquid whose conductivity was to be investigated. Into a hole in the top of the inner cylinder was cemented a glass tube, which, passing through the upper surface of the outer cylinder, was bent twice at right angles, and dipped into a cup of mercury. The apparatus, after having been allowed to assume a uniform temperature—that of

the room—was placed in a mixture of ice and water. The mercury rose in the glass tube consequent upon the contraction of the air in the air thermometer, and the position of the top of the column was observed at fixed intervals of time by means of a kathetometer. Thus the experimental data were obtained, and from them the velocity of cooling was calculated, and thence the coefficients of thermal conductivity. Using three sets of apparatus of unequal dimensions, the author found that the velocities of cooling were very inconstant, and conceived that the irregularities might be due to inequalities of temperature on the surface of the outer cylinder. This supposition was justified by his subsequent experiments, for on agitating the mixture of ice and water by a peculiar form of annular stirrer, the inner edge of which was armed with fine brushes, and by further making a correction on account of the upper and lower surfaces which were not brushed by the stirrer, numbers were obtained agreeing very closely one with another. It is assumed that in consequence of the equal cooling of the outer vessel at all points of its surface, no convection currents arise to interfere with the conduction—passage of heat. The following numbers represent the coefficients of thermal conductivity for the corresponding liquids, a centimetre and a second being the units of length and time:—

Water	0.001540
Sodium chloride (20 per cent. of salt)	0.001912
Sodium chloride (33.3 per cent. of salt)	0.002875
Alcohol	0.001506
Carbon bisulphide	0.002003
Glycerine	0.000748

It appears from the above that solutions of sodium chloride conduct heat better than pure water, and better as the percentage of salt is greater, a result which agrees with those obtained by Dr. Guthrie. According to Lundquist and Paalzow, however, the heat-conductivity of water is not improved by the presence of salts in solution.

Does the Thermal Conductivity of Mercury vary with the Temperature?—The paper on this subject in the *Philosophical Magazine* for the present month was originally communicated by its author M. Hermann Herwig to *Poggendorff's Ann.*, vol. cli., p. 177. According to Wiedemann and Franz, the metals have equal conducting power for heat and electricity, and since we know from numerous experiments that for electric conductivity a very marked variability with the temperature takes place, it follows, if the statement of Wiedemann and Franz be true, that there will be found for the thermal conductivity of most metals a variability with temperature in about the same degree. On the other hand, Lorenz has asserted the independence of temperature of the heat-conductivity of pure metals which remain homogeneous, and accounted for the observed variations by assuming the development of thermo-electric currents in consequence of unequal heating of the metals. To decide this question it was necessary to employ a pure metal which remains homogeneous, and mercury was accordingly selected as being the only known metal satisfying the condition. Herwig's experiments show that between 40° and 160° C. the heat-conducting power of pure mercury is perfectly constant, and so far confirm the results of Lorenz. The author is occupied with the arrangement of experiments the object of which is to ascertain how far solid metals differ in their behaviour from mercury.

Mr. Baillie Hamilton's String Organ.—A short paper on the mathematical theory of this instrument is given by Mr. R. H. M. Bosanquet in the February number of the *Philosophical Magazine*. Following the method of investigation employed by the late Professor Donkin (*Donkin's Acoustics*, p. 139) Mr. Bosanquet is led to a general equation the solution of which determines what segment-

length of the string employed would, when vibrating alone, yield the same note as is actually sounded under the conditions of the instrument, i.e., when the string is attached at some point of its length to the tongue of a reed which is set in vibration by a stream of air. The solution of this equation in the general case presents great difficulty, but is effected in certain particular cases: e.g. (1) When the point of attachment of the reed is a node; (2) when the note sounded is that of the reed alone; (3) when the point of attachment is the middle of the string. Some experimental observations made by Mr. Bosanquet appeared to correspond roughly with theory, certain assumptions being made respecting the relations of the elements in the problem.

Lord Rayleigh (*Nature*, February 18, 1875) considers that Mr. Bosanquet has not touched upon the chief points of interest in connexion with this instrument. He considers that the origin of the instrument has led to misconception as to its real acoustical character. It should be regarded rather as a modified reed instrument than as a modified string instrument, although the pitch of the system is mainly dependent upon the string. Lord Rayleigh is of opinion that the vibration of the system is rigorously or approximately simple harmonic, and that accordingly the sound emitted directly from the reed or string, or from the resonance board in connexion with the string, is simple harmonic. On the other hand, it is certain that the note actually heard is compound, and capable of being resolved into several components with the aid of resonators. The explanation of this apparent contradiction is to be found in the consideration that the intermittent stream of air gives rise to a highly compound musical note, whose gravest element is the same as that of the pure note given by the string and resonance board. One effect of the string is, therefore, to intensify the gravest note of the compound sound given by the intermittent stream of air. The principal acoustical characteristic of the string—that its notes form a harmonic scale—does not come into play, the office of the string being mainly to convey the vibration of the reed itself (as distinguished from the wind) to the resonance board, and thence through the air to the ear of the observer.

These views [require confirmation by experiment.

Studies on the Magnetisation of Steel.—In the same number of the *Philosophical Magazine* is a portion of a paper by Professor E. Bouty, on the magnetisation of steel needles. An extract from the original paper, relating to a new method of determining the magnetic moment of a magnet, and especially applicable to magnets of very small dimensions, is to be found in the *Journal de Physique* (December, 1874).

The principle of this method, which is very simple, may be briefly described. Upon a rigid support of sealing wax, moveable about a vertical axis, is fixed (1) a horizontal needle, the magnetic moment (M) of which is known, and (2) at right-angles to the needle (M) and a little above it, a small glass tube into which is introduced the needle whose magnetic moment (x) it is desired to determine. The system thus formed takes, under the influence of the earth's magnetism, a determinate position of equilibrium, such that the magnetic axis of the needle (M) makes with the plane of the magnetic meridian an angle α determined by the equation $x = M \tan. \alpha$. A mirror being attached to the support which carries the needles, the angle α is read off by means of a telescope with a scale placed horizontally immediately below its object glass. With this apparatus the author was able to effect measurements relative to needles 2 millims in length and 0.2 millims in diameter.

Four distinct processes may be employed to magnetise a steel needle within a spiral of wire traversed, or capable of being traversed, by a current of electricity:—

1. The needle is introduced into the interior of the spiral while the current is passing through its coils, and extracted on the opposite side.

2. The needle is introduced, the current established, and the needle withdrawn slowly.

3. The needle is introduced, the current established and then interrupted, and then the needle withdrawn.

4. The needle is introduced slowly, the current passing; the current is interrupted and the needle withdrawn.

In each of these cases the repetition of the process furnishes an increment of magnetism to the needle, and the results of the experiments are represented with a considerable degree of accuracy

by a hyperbolic formula of the form $y = A - \frac{B}{x}$, where y represents the magnetic moment of the needle after x repetitions. $A - B$ is thus the magnetic moment acquired by the first operation, when any one of the above-mentioned processes is employed, and A the limit towards which the magnetic moment tends when the number of operations is increased indefinitely.

When the current of electricity traversing a coil is interrupted, a direct extra current is developed in the wire; when the current is established, an inverse extra current is developed. M. Bouty has found that the magnetic effects of these extra currents within the coils from which they are derived are insignificant, and in all cases may be neglected. When, however, there are two coils in the same circuit, the extra current proceeding from each is sensible in the other, but the magnetic effect of each is *nil* in the coil from which it emanates.

The Electric Conductivity of Metallic Sulphides.—Apropos of a paper which appeared recently in *Pogg. Ann.* (cliii., p. 115), and was noticed in the *ACADEMY* (Jan. 30), on the behaviour of iron and steel bars in a galvanic circuit, M. F. Braun, in *Pogg. Ann.* (cliii., p. 557), gives an account of certain curious phenomena connected with the passage of electric currents through natural and artificial metallic sulphides. The paper is intended to be preliminary, the general conditions and difficulties of the experiments, and some of the results obtained, being only recorded. The galvanic resistance of the metallic sulphides examined, whether in the crystalline form or otherwise, was found to vary with the direction, strength, and duration of the current which passed through them.

BOTANY.

THE tenth part, completing the second volume, of Dr. Reichenbach's *Xenia Orchidacea* has appeared. It contains ten partially coloured plates, illustrating about twenty new species from various regions. Among the most interesting, though not published here for the first time, is an *Apostasia* from North-east Australia. The figure of this plant was taken from a specimen in the Kew Herbarium, and the author takes the opportunity of exclaiming against the practice in this country of sticking botanical specimens down to stiff paper with glue, and the superior judgment of continental botanists in this respect. Dr. Reichenbach must know, better, perhaps, than any other continental botanist, that the following sentences are scarcely fair towards his British colleagues:—

"This [the specimen] is beautifully glued down to stiff paper. The continental botanist, who is greatly interested in so small a matter as the morphological structure of a plant, stands or sits before these magnificent specimens like the embarrassed stork of the fable, invited to dinner by the fox, before the shallow dish."

The feelings of the discriminating continental botanist are probably shared by botanists in this country; but we are not sure that the practice condemned is not the best for a large public collection. Of course, we do not mean that the few flowers of unique specimens should be saturated

with hot glue, and thus rendered useless for examination.

Dr. Reichenbach devotes his preface to a tributary notice of the lamented Dr. Lindley, whose pupil and rival he was in the study of the *Orchideae*.

THE last part of the *Nederlandsch Kruidkundig Archief* contains "The Report of the Twenty-seventh Annual Meeting of the Netherlands Botanical Society," by the Secretary; "Plants observed at Hilversum, Huissen, and Blaricum," by various botanists; "Additions to the Moss Flora of the Netherlands," by Dr. C. M. van der Sande Lacoste; "Additions to the Fungus Flora of the Netherlands," by Dr. C. A. J. A. Oudemans; "On a Case of Spiral Torsion of the Stem of *Valeriana officinalis*," by Dr. W. F. R. Suringar; "On a case of Synanthry in *Orobanche Gallii*," by the same; "Researches into the Nature of Lichens," by Dr. M. Treub; "Catalogue of Plants found in the Dunes of the Netherlands," by F. W. van Eeden.

Botanische Zeitung, January 1, 8, and 15.—Contributions to the physiology of the plant-cell, by J. Tschistiakoff. The first part, which is continued through the three numbers before us, is devoted to "short notes and preliminary communications on the development of spores and of pollen," with a plate. In the number for January 15 there is a brief report of the meeting of the Brandenburg Botanical Society, October 30, 1874. Professor Hartig spoke of the symptoms of decay exhibited by living forest trees. The "red-rot" (*Rothfäule*) of pines is caused by the penetration and diffusion of the mycelium of a fungus, *Trametes Pini*, Fr., in the heart-wood, whose reproductive parts appear on the outer surface of the branches, especially in branch holes. The spores produced fall on the exposed surface of newly broken off branches, and thus it may soon become widely spread. The various species attacking other common forest trees, which colour the wood red, green, brown, &c., were also considered. Mr. Pringsheim read a paper on the yellow colouring matter of bleached plants, of flowers and of autumnal leaves, in which he endeavoured to show that these tints are simply modifications or states of chlorophyll. He affirms that all the colouring matters named show exactly the same lines in the spectrum, if sufficiently thick sections are used. A more detailed paper on the same subject, by Mr. Pringsheim, has since appeared in the *Monatsbericht der Berliner Akademie*, October, 1874. Mr. Bolle and other members made some communications respecting the occurrence of mistletoe on the common oak, from which it appears that it is exceedingly rare in Germany, if indeed it occurs at all on this tree. It is reported as growing upon *Quercus coccinea* and *Q. palustris*, two North American species of oak.

AT the November meeting of the same Society, Mr. Wittmack exhibited a new small-leaved form of the common Beech, *Fagus sylvatica microphylla rotundifolia*, and also an exceedingly small-leaved form of *Quercus sessiliflora*. The same gentleman showed an example of stick-lac and wood of *Ficus religiosa*, which one of the first violin-makers of Berlin had found in the house of Amati of Cremona, and sent to him for determination. According to this gentleman's view the superiority of the Cremona violins is in a great measure due to the employment of this lac.

Oesterreichische Botanische Zeitschrift, January.—"Gallery of Austrian Botanists," portrait and biographical notice of Alexander Skofitz; "On the Occurrence of Hairs in the Intercellular Spaces of the Mesophyll of *Philodendron pertusum* (*Torrelia fragrans*)," by Professor Wiesner; "On the Definite Direction of the Oxalic Acid Crystals in the Mesophyll of the Petiole of *Pontederia crassipes*," by the same; "Plantas in Itinere Africano ab J. M. Hildebrandt collectas, determinat W. Vatke"—this paper contains the Scrophularineae collected in various districts from Alexandria to

Abyssinia. One new genus, *Urbamia*, is described. The remainder of this number is occupied with contributions to the floras of various parts of the continent.

Flora, January.—"Address to the Readers." "On two Questions affecting Botanical Nomenclature," by Dr. Celakovsky—this is another addition to the discussion of the difficult question of priority, and refers more particularly to the priority of specific names when the generic name is changed, and the period from which the priority of generic names shall date. As it is still unfinished we shall leave the further consideration of it at present. "Addenda nova ad Lichenographiam Europeanam, exposita W. Nylander"—this is a continuation, and contains descriptions of about thirty new species.

Discovery of Phyllica arborea in Amsterdam Island.—In a recent number of the *ACADEMY* this interesting discovery is announced; but, through a remarkable inadvertency, undue importance is attached to the fact. Previously, it is true, *Phyllica arborea* was only known from the Tristan d'Acunha group, but as the two places are not separated by the African continent, this is only one of several instances of remote habitats of the same plant. If the African continent actually intervened between the two stations, and the plants in question were absent from the main land, we should have a far more inexplicable fact to deal with, especially as there are upwards of fifty species of the same genus in South Africa. Mr. Moseley's discovery of the Kerguelen's Land cabbage, *Pringlea antiscorbutica*, in Marion Island, is another interesting addition to our knowledge, especially as since it was first found in Kerguelen's Land, it has been collected in the intermediate group called Crozet Islands. The peculiar distribution of such plants as *Myosurus aristatus*, *Oxalis Magellanica*, *Nertera depressa*, *Acaena Sanguisorbæ*, *Tillaea moschata*, *Crantzia lineata*, *Pelargonium australe*, &c., &c., renders it difficult to account for the present vegetation of New Zealand, and the isolated islands of the South Seas.

THE fine series of specimens of fossil copal, containing various insects, sent to the Kew Museum by Dr. Kirk, created much interest when exhibited at the Linnean Society by Dr. Hooker, as did also the specimen of wood of the Zanzibar copal tree, *Trachylobium Hornemannianum*, infested with the larvae of a white ant. Several plants of this important tree have recently been raised from seed at Kew. These are, we believe, the first living plants in Europe. We do not know whether the question of providing a supply of copal for future generations is to be considered.

THOSE interested in the natural products of India will find a useful aid in Dr. M. C. Cooke's *Report on the Gums, Resins, Oleo-Resins, and Resinous Products in the India Museum*. It is a compilation, and by no means a critical one, a circumstance to be regretted. No system of nomenclature is followed, obsolete names are employed, and extracts seem to have been made at random. The substances are classified, and as there is no index, it would be necessary to start with some knowledge of your product, in which case the value of the book is doubtful. But for references to other works, and native names, it will prove very useful, as the references are brought up to so recent a date as Flückiger and Hanbury's *Pharmacographia*. Brandis's *Forest Flora*, a book containing much original information, appears to have been overlooked. Dr. Birdwood's elaborate memoir on the genus *Bonwellia*, which originally appeared in the *Transactions of the Linnean Society*, is given as an appendix.

PROFESSOR F. W. AUGUST ARGELANDER, the eminent astronomer, died at Bonn on February 17, at the age of seventy-five. Argelander who was born at Memel, after studying at Königsberg became assistant to Bessel in 1820, and received

three years later the chair of astronomy at Abo, in Finland, which he exchanged in 1832 for a similar post at Helsingfors. It was during his residence at the latter place that he devoted himself with special zeal and success to the observation of those fixed stars which can be shown to have a definite motion of their own. In 1837 appeared his great work on the movement of the solar system, and the importance of the observations which it recorded, together with the interest attaching to his determination of 390 fixed stars, which had moved more than fifteen seconds in the direction of the constellation of Hercules between 1755 and 1830, led to his receiving a special call from the University of Bonn to take the direction of an observatory which had been built expressly for him. This building—which, however, was not completed till 1845—became the scene of his important observations of the nature of variable stars, and of his famous zone observations of 50,000 stars, completing the survey of the Northern Heavens as far as stars of the ninth magnitude, which Bessel commenced. Argelander's *Uranometrie*, with its exact definitions of stellar magnitudes, will, like his recently completed *Atlas of the Heavens*, serve as an imperishable monument of his theoretical and practical mastery of astronomical science.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (Monday, February 1).
SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair.

Mr. Clermont Livingstone was elected an ordinary member, and M. Aug. Sallé a foreign member. Mr. Stevens exhibited a variety of *Noctua glaucosa*, and Mr. Champion some specimens of *Amara continua*, a species recently detected in this country. Mr. Herbert Druce exhibited a fine collection of *Rhopalocera* recently received from Santarem. The President exhibited a nest of *Polistes gallica* taken on the Esplanade at Corfu, of which the cells were partly constructed with coloured paper taken from some play-bills posted in the vicinity, as alluded to in his anniversary address delivered at last meeting.

Mr. Smith remarked on *Colletes cucicularia* having been found a few years ago in the Isle of Wight and in Liverpool. In 1873 he had transported some specimens from the latter locality to Shirley Common, and he had reason to believe that he had succeeded in establishing a colony there, as the insect had been taken near the spot in 1874 by Mr. D'Arcy Power.

A paper was communicated by Mr. A. G. Butler on the *Rhopalocera* of Australia.

A paper was read by Mr. W. Arnold Lewis on "Entomological Nomenclature and the Rule of Priority."

ROYAL ASIATIC SOCIETY (Monday, February 15).

JAMES FERGUSSON, Esq., F.R.S., D.C.L., V.P., in the Chair. A paper was read by the Rev. J. Long on "Eastern Proverbs and their Utilisation for Oriental Research." After pointing out the political value at the present time of the Government of India being acquainted with the feelings and opinions of the masses in India, the paper referred to Eastern proverbs as the key to much of the social life of the people, and especially of the women shut up in zenanas. They were often like ancient coins, opening out a vista into the inner life and guiding us where history failed. The lecturer then pointed out the importance in the present transition state of the Eastern mind of collecting, interpreting, and publishing all concerning the proverbs of the East in relation especially to ethnological and sociological questions; and the facilities presented in India for carrying out this plan through the Asiatic Societies, the Directors of Public Instruction, and other agencies. References were made to the progress in Russia regarding proverbs, and an outline of the needs of

proverbial research was given from the Russian work of Snegrief. The archaisms of proverbs might, in Mr. Long's opinion, throw light on the connexion between the Dravidian and Turanian languages, on the affinities of the aborigines of India, or the connexion between the Prakrit and Sanskrit languages. Proverbs were also of great use in giving foreigners a higher opinion of the intelligence and observation of the common people, and in forming a link between the book-taught and the book-ignorant classes. The rising vernacular literatures of India were marked by the freer use made of the illustrations by proverbs, and in teaching and preaching to natives they supplied a store of most valuable illustrations to make Scripture truths more accessible to the masses. Instances were given by quotations from Bengali, Telugu, and Russian proverbs.

Mr. J. F. Dickson, Ceylon C.S., then delivered a lecture on some picture stories from the Buddhist Jātakas, or histories of former births of Gautama Buddha. The lecturer observed that a great deal had been done during the last forty years to make known in Europe the doctrines of Buddhism, but little or nothing was known of its practical working as a religion of daily life of one-third of the human race. It had been his endeavour, during a lengthened residence in Ceylon, to ascertain the character of the religious spirit of the Sinhalese people, and to make himself acquainted with the means of Buddhist religious instruction throughout that country. To show how interesting a field an enquiry of this kind might open up, he had brought with him copies of two series of picture stories illustrating the history of two births of the great prince who finally became Gautama Buddha, before his final birth and attainment to supreme Buddhahood—i.e., during the probationary lives when he had to fulfil all righteousness. The history of each of his recorded births, 550 in number, taught some great moral lesson. It was very common to find representations of these stories on both the outer and the inner walls of village temples, and there might be seen mothers explaining the pictures to their children, and thus the great practical lessons of Buddhism were impressed upon the young by the aid of both eye and ear. The pictures exhibited by Mr. Dickson illustrated two important stories or births. One was known as the Telapana-jātaka, and was designed to teach the duty of controlling the passions and resisting the temptations of the five senses. The other, the Wesantara-jātaka, the last birth of Buddha before the final birth in which he attained to Buddhahood, was the history of the prince Wesantara, and enjoined the religious duties of charity and self-denial. In conclusion, the lecturer pointed out the great value of these picture stories as a means of religious instruction in a country where there were no printed books, and where manuscripts were scarce and expensive; and also the great interest which these representations possessed in Europe on account of the evidence which they afforded of the continuity of Buddhist tradition, at least from the commencement of the Christian era. After some remarks of Sir M. Coomara Swamy, cautioning the meeting against taking these modern pictures to be faithful representations of the details of native life, such as dress, in the times when the Jātakas originated, the chairman pointed out the very great importance of the carved representations of these legends on the Buddhist temples in India, such as the Amravati, the Sānci and the Bārahāt tope, recently discovered by General Cunningham, as showing conclusively that these stories were not comparatively modern inventions, as scholars in general had until lately been inclined to believe, but that they must have existed at least two or three centuries before the Christian era in exactly the same form in which they had come to us in the Buddhist books, and in which they were represented on the modern drawings brought home by Mr. Dickson.

ENTOMOLOGICAL SOCIETY (Monday, February 15).
SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair.

Mr. Frederick H. Ward was elected an ordinary member.

Mr. Phipson exhibited a singular variety of *Strenia clathrata* from Basingstoke, the wings being nearly unicolorous.

Mr. F. Smith exhibited a second collection of *Hymenoptera* from Mr. Rothney, of Calcutta, containing 1,573 specimens, all in the finest condition. There were probably not more than twenty-five undescribed species, but from twenty to thirty species (which were hitherto represented in the British Museum by a single sex) were represented in this collection by both sexes.

Mr. Verrall exhibited some living fleas taken two days previously from inside the ears of a rabbit near Lewes. They were gregarious in this situation, and in such a position that the animal was unable to dislodge them by scratching. He alluded to a communication made to him by Mr. McLachlan regarding a species from Ceylon which was gregariously collected in a very limited space on the neck of a fowl, and which had been exhibited at a recent meeting of the Microscopical Society. They were affixed to the skin of the fowl by the proboscis, so that only the tails were visible outwards. Mr. Cole said he had found fleas in a hedgehog, and Mr. W. Arnold Lewis had observed a species in a marmot in Switzerland.

Mr. Dunning called attention to a recent extract from a French paper, in which it was stated that a paint could be manufactured from cockchafer.

The Rev. R. P. Murray stated that Mr. Edwards, of Virginia, was very desirous of obtaining pupae of *Pieris napi*.

ZOOLOGICAL SOCIETY OF LONDON (Tuesday, February 16).

GEORGE BUSH, Esq., F.R.S., V.P., in the Chair. The Secretary read a report on the additions that had been made to the Society's Menagerie during the month of January, 1875. Mr. Slater exhibited a drawing of a supposed new rhinoceros from the Terai of Bhootan; and exhibited and made remarks on a living specimen of the Péguan tree shrew (*Tupaia péguan*). Mr. A. H. Garrod read a paper on a point in the mechanism of the bird's wing, which renders it so specially adapted for flight. Mr. Slater read remarks on the Cassowaries now living in the Society's gardens; Professor Owen, C.B., communicated a note on the discovery of the remains of various species of Dinornis in the province of Otago, New Zealand; Mr. Edward R. Alston read a paper on *Anomalurus*, its structure and position; Mr. H. E. Dresser read some notes on the nest and eggs of *Hypolepis cabigata* and on the egg of *Charadrius asiaticus*; and Mr. R. Bowdler-Sharpe communicated a paper on the birds of Labuan, in which was given an account of a collection made in that island by Mr. John Low.

ROYAL SOCIETY (Thursday, February 18).

THE following papers were read:—"On the Nature and Physiological Action of the *Crotalus* Poison as compared with that of *Naja tripudians* and other Indian Venomous Snakes," by Dr. Brunton and Dr. Fayer. "On the Number of Figures in the Reciprocal of each Prime Number between 30,000 and 40,000," by W. Shanks.

NUMISMATIC SOCIETY (Thursday, February 18).

PAPERS were read—

(1) By Mr. Gardner on "Coins bearing the Name Plautiana." The writer adduced the evidence of several unpublished coins to prove that there was not, as usually supposed by numismatists, an Empress of this name, wife of Pescennius Niger;

but that all coins bearing the name of Plautiana were struck in honour of Plautilla, first wife of Caracalla, and daughter of the well-known Plautianus.

(2) By Mr. Henfrey on "The Naval Medals of Cromwell." Mr. Henfrey traced from state documents the history of the dies from which these were struck, as well as the Dunbar medal and others.

(3) Extracts were also read from a long paper by Mr. Madden, comprising a continuation of his survey of the field of Jewish numismatics, and his criticisms of the more recent investigations of De Saulcy, Reichardt, and others, which have appeared since the publication of his work on Jewish Numismatics. The history of the Herod family was the subject of the present paper.

CHEMICAL SOCIETY (Thursday, February 18).

PROFESSOR ODLING, M.A., F.R.S., President, in the Chair. Professor J. Clerk Maxwell, M.A., F.R.S., made his long promised communication "On the Dynamical Evidence of the Molecular Constitution of Bodies." The paper, which was of a somewhat abstruse character, was listened to with close attention by a large audience. The following is a brief account of it. In attempting to apply dynamical methods to the study of chemical phenomena, we are obliged to form some idea of the configuration and motion of the exceedingly small parts of which bodies are made up. The mathematicians have given us methods of sufficient generality for the study of the motion of any material system however complex, but the main point is to determine what relations among the motion of the parts correspond to observed phenomena of the medium in mass. It is well known that the motion of the parts of a system has a tendency to make the system spread out, and that repulsion between its parts would have a similar effect, while attraction between the parts would tend to make the system occupy less room.

A very elegant method of separating between these two causes, motion and stress, which affect the volume of the system, has been invented by Professor Clausius, of Bonn, who has shown that the effect of stresses, whether attractive or repulsive, between the parts may be expressed as the sum of the *Virials* of the stresses. The virial of a stress, according to the definition of Clausius, is half the product of the stress into the distance across which the stress is exerted. Clausius reckons it positive when the stress is attractive or tensile, and negative when it is repulsive, or of the nature of pressure. It is represented by $\frac{1}{2} Rr$,

where R is the attraction and r the distance between the attracting bodies. The virial of the mass is the sum of all the virials of the stresses between every pair of particles belonging to the mass. The equation which indicates the two causes of external pressure is of the form

$$pV = \frac{2}{3} T - \frac{2}{3} \Sigma \left(\frac{1}{2} Rr \right),$$

where p is the pressure of the fluid, V the volume of the containing vessel, T the kinetic energy arising from the motion of all the particles of the medium, and $\Sigma \left(\frac{1}{2} Rr \right)$ the virial.

It was shown that in a rare medium the part of the pressure depending on the mutual action of the particles must vary as the square of the density, while that depending on their motion varies as the density simply. Now, in ordinary gases the pressure varies very nearly as the density simply, so that no considerable part of the pressure can be due to the mutual action of the parts. As the density increases, the pressure begins to deviate from that given by Boyle's law; and it appears from the experiments of Regnault that the deviation from Boyle's law is at first nearly as the square of the density, and that in most gases the pressure is less than that given by

Boyle's law, showing that the mutual action of the particles is, in the main, attractive. When the density is still further increased, the pressure may in some cases reach a maximum and then diminish, but in all cases the pressure becomes ultimately greater than that given by Boyle's law, showing that, when the density is very great, the action between the particles is in the main repulsive.

The condensation of gases into liquids, the phenomena of liquids heated above their boiling point or cooled below their freezing point, and of the critical point at which the distinction between gas and liquid ceases, were illustrated by a model of a surface constructed on a plan described by Professor J. Willard Gibbs, of Yale College, U.S.

The pressure of a gas depends on the agitation of the centres of mass of its molecules. The motion of the constituents of the molecules relative to the centre of mass has been studied by Dr. Ludwig Boltzmann, who finds that the average kinetic energy of each constituent of every molecule at the same temperature is the same. The application of this result to the dynamical proof of the law of equivalent volumes of gases was pointed out, and the difficulty of accounting for the observed measurements of the specific heat of gases on the hypothesis that their molecules are complex dynamical systems was stated to be the greatest obstacle which molecular science has yet encountered.

With respect to the optical properties of gases, it was stated that by means of a theorem due to Lord Rayleigh, the absorptive power of a medium containing molecules could be calculated; and it was found to be quite as small as we have any reason to believe that of air to be. The electrical properties of gases have not as yet been accounted for. Dense gases are excellent insulators; the insulation of rare gases is good, but easily overcome, whereas an absolute vacuum is one of the best of all insulators.

Finally it was shown that the luminiferous aether, if it consisted of molecules, would be neither more nor less than a gas, the specific heat of which would be the same as that of any other gas for equal volumes. We cannot, therefore, admit that the aether is molecular, for in that case its presence would produce results which could not fail to be detected in experiments such as those of Regnault on the specific heat of gases.

LINNEAN SOCIETY (Thursday, February 18).

DR. COBBOLD read a paper on the supposed rarity, nomenclature, structure, affinities and probable source of the large human fluke (*Distoma crassum*, Busk). The author commenced by recording all the facts he could gather respecting the original discovery of the parasite by Professor Busk, dwelling especially on the circumstance that an interval of thirty years had elapsed since the first examples were made known to science. He next referred to other singular instances of the supposed rarity of certain human helminths, adducing the cases of *Taenia nana* and *Distoma heterophyes*, and he also remarked upon the long lapse of time occurring between the periods of discovery and verification of particular species of Entozoa, instancing the cases of *Stephanurus dentatus* and *Distoma conjunctum*. He was indebted to Dr. George Johnson, F.R.S., for having brought the new hosts or bearers of *Distoma crassum* under his observation. The patients, a missionary and his wife, had been four years resident in China, most of their time being spent at Ningpo, where they had partaken freely of fish, oysters, and salads. The author of the paper had secured seven parasites, two from the lady and five from her husband. Only two of the seven specimens supplied him with such new facts as he had been able to make out in respect to the parasite's organisation. The one example which gave the best results Dr. Cobbold had since deposited in the

University Museum at Oxford (Professor Rolleston's department). He found the vitelline glands to be largely developed; and he believed that in place of there being two testes, as had hitherto been conjectured, there was only one large compound gland, whose seminal ducts were remarkably large and conspicuous. The ducts were well seen in the dried specimens exhibited to the Society. The hitherto supposed upper testis turned out to be the ovary, and there was a special and smaller organ in front of the ovary which he regarded as an unusually developed shell-gland. The intestinal tubes are simple and unbranched, but, on the other hand, the uterine organ appeared not to consist of a single continuous tube, but to be partly branched, as obtains in *D. lanceolatum* and in some other less-known flukes. The remainder of the communication was taken up with remarks on the affinities of the parasite, and with a brief *résumé* of the hitherto known facts of trematode development, in so far as they tended to throw light upon the source of *Distoma crassum*. In particular he referred to the labours of Mr. Moseley in connexion with the land planarians of Ceylon, to the contributions of Giard, Claperède, Pagenstecher, and others in respect of *Bucephalus*, and to the still more recent discoveries of Dr. Ernst Zeller as regards the destiny of *Leucochloridium*. From a general review of all the data thus obtained, Dr. Cobbold believed that the *Distoma crassum* had been obtained by the consumption, on the part of the missionary and his wife, either of Ningpo oysters or of fish insufficiently cooked.

GEOLOGICAL SOCIETY (Anniversary Meeting, Friday, February 19).

PROFESSOR DE KONINCK, of Liège, received the Wollaston medal in recognition of his palaeontological researches, especially with reference to the Carboniferous Limestone of Belgium. The Murchison medal was awarded to Mr. W. Jory Henwood, of Penzance, for his contributions to mining geology. The purse containing the balance of the Wollaston fund passed into the hands of Mr. L. C. Miall, of Leeds, who has worked steadily and successfully on the structure of the Labyrinthodonts; while the balance of the Murchison fund was handed to Professor H. G. Seeley as a stimulus to his labours on the osteology of fossil saurians. In delivering the Anniversary Address, the President (Mr. John Evans, F.R.S.) referred to the removal of the Society from Somerset House, and dwelt on the advantage of having their present rooms in proximity to the Museum of Practical Geology and the headquarters of the Geological Survey. Going back to the origin of the Society, he traced its history and development, and dilated upon its present flourishing position. After referring to the Sub-Wealden Exploration, and some other topics of general interest, the President addressed himself to the special subject of his discourse. This was the history of our knowledge of the antiquity of man, especially as revealed by his remains in cave-deposits and in river-gravels. The President expressed his doubts as to the accuracy of those observations on which it had been asserted that the remains of man had been found in Miocene beds in France, and suggested that there might also be some error in determining the pre-glacial age of the human fibula from the Victoria Cave. He pointed to explorations in tropical countries as being most likely to yield the earliest traces of man, and hinted that some researches were in progress in Borneo.

The result of the ballot for officers and council was as follows:—President, Mr. J. Evans; Vice-Presidents, Professor Duncan, Mr. Etheridge, Sir C. Lyell, Professor Ramsay; Secretaries, Mr. D. Forbes, Rev. T. Wiltshire; Foreign Secretary, Mr. W. W. Smyth; Treasurer, Dr. J. Gwyn Jeffreys; other members of Council, Mr. Bauerman, Mr. F. Drew, Sir P. Egerton, Mr. Godwin-

Austen, Dr. H. Hicks, Professor T. M'K. Hughes, Dr. Hulke, Mr. Meyer, Mr. Carrick Moore, Mr. S. Sharp, Mr. H. C. Sorby, Professor Tennant, Mr. Whitaker, and Mr. H. Woodward.

PHILOLOGICAL SOCIETY (Friday, February 19).

REV. DR. R. MORRIS, President, in the Chair. The papers read were:—1. A Memoir of Observations made between the years 1863 and 1873 on the attack made by the Individual on Spoken Language, and a Proposal to apply the Method of direct Experiment in Philological Science, by Mr. James M. Menzies—giving the alterations made by five young children in our standard words. 2. On the Dialectal Characteristics of the Rushworth Gloss, by Dr. James A. H. Murray. (a) The Rushworth used *p* for the Lindisfarne *ð*; and *k* often for *c*. (β) *h* was used for *c*; *i* for *ge* (as *iara* for *geara*); *h* is used arbitrarily, *his* for *is*; and is often dropped, *is* for *his*, *laferd* for *hlaforð*, *wa* for *hwa*; the umlaut of *o* is kept, and not turned into the West Saxon *e*, as *soece* for *sece*; also the umlaut of *a*, as *waet* for *wel*; *mae*, *maere* for *ma*, *mare*, &c. A. Sax. *ea* becomes Rushworth *a*, *eal*, *al*; *a* becomes *o*, as *hond*, *hand*; *y* is never used for short *i*; *y* is written with *o*, *hym*, *heom*, them; *eo* becomes *iu*, *seo*, *siu*, she; *i* is turned into *io*, as *nime*, *niome*. Verbal *on* is *un*, as *we magun*. Case-signs are often left out, as *heafod loccas*; the dative is in *ae* and *a* instead of *e*. Prepositions govern improper cases, nouns have irregular plurals. The weak declension of nouns is much broken down; for the plural *an* appear *u*, *a*; and *man* is declined according to this declension. Adjectives are often undeclined; sometimes the termination *u* runs through all the cases. In comparison, full forms like *leaset* occur. Pronouns: *was* for *we*; *dat*. *eow*, acc. *eowic*; *hie* for *hi*, they; poss. *user* is in use for "our." Def. Art.: acc. *pame* is used for *pone*. The relative is *sepe*. Verb: *ge* of past participle is often omitted, though used in the West-Saxon in the time of Stephen. Contracted terminations are not used, as *sended* for *sent*. 1st pers. sing. ends usually in a vowel; the *ig* is retained in the plural; the *p* in the third singular, none in *s* occur. The past tense ends in *ade* sing., *adun* pl. Imperative, West-Saxon *cume* *ye*, Rushworth keeps the *p* *etep* *we*, *sellaþ* *ye*, &c., &c. There is a tendency to use auxiliaries. *ic beam* occurs (though *eam* is more common); and *beopan* "are," *for* is sometimes used for *beforan*. The dialect is probably North-Midland; it has on the one hand older characteristics than the West-Saxon, and on the other much later ones. It was the dialect of (perhaps) about Derbyshire. Dr. Morris said he had come independently to the conclusion that the dialect of the Rushworth Gloss was North-west Midland.

FINE ART.

THE ROYAL SCOTTISH ACADEMY'S EXHIBITION.

Edinburgh: Feb. 16.

Most of the important names appearing in the catalogue of the Scottish Academy's Exhibition—an exhibition opened to the public for the first time on Saturday last—are names with which the May and June visitors to Burlington House are necessarily familiar. Of these, most are Scotch names—Mr. MacWhirter, Mr. Peter Graham, among landscape painters; Mr. Pettie, Mr. Orchardson, among figure painters; and Mr. Archer among painters of portraits. One or two others are of European repute—Mr. Alma Tadema's, for instance, whose works are hung alike in Paris, London, Edinburgh. These are the best known names. But there are also names of the greatest local and some general fame—Sir George Harvey's and Sir Noel Paton's chief of these. Again, among conspicuous exhibitors are certain Scotch Academicians, who, like certain of their antiquated brethren in London, claim their place upon the line not exactly by virtue of merit. And again, there are the rising men—some of them Associates: some of them without that dignity—

and of the rising men nearly all are painters of pure landscape or landscape with figures.

And, indeed, it is in pure landscape and landscape with figures, that the Scottish School—the School still here in Edinburgh—is strongest. One was told that one would find the Scotch art-work of the day roughly divided into two sorts: some of it taking Mr. Faed for its leader, and the rest Mr. MacWhirter or Mr. Peter Graham. But one does not find this to be exactly the case. Little work, either of any present quality, or promise for the future, takes after Mr. Faed.

Mr. John Smart's pictures are conspicuous among the landscapes. He paints almost always wild or barren scenery, but with much variety of effect. A mountain-line; the head of a loch; some wild wet pasturage with rough brown herds of cattle; the reeds and marsh by the lake side; the rain-cloud charged with rain for to-morrow—he knows these things and paints them, in compositions generally well-considered, and true and good in colour and tone. Of his larger works, exhibited this year, one does not know whether to prefer No. 327, *Head of Glen Ogle*—which is the more immediately impressive—or No. 275, *The Hill Fank—Clipping Day*. The loneliness of the landscape is relieved by herds of cattle in the first; by figures in the second. But the figures do not count for much. The cottage on the hill-side, and the cart on its beam ends, its shafts uplifted in the air—tell more in the composition. The cattle in the other picture are introduced with the greatest skill and effect. The near group and the far group both tell decisively. And though Mr. Smart's drawing of animal form is not always of the strongest—nay, in one small picture otherwise admirable, is positively weak—his sense of a herd's movement is very true; each beast goes his own way, yet all go together. And in the indication of this movement there is spirit and force.

Over all the mountain landscapes by indifferent hands, there is no need to pause; nor need anything be said here of work important as Mr. Peter Graham's *Northern Walls*, which has already been seen and criticised in London. Sir George Harvey, the President of the Scottish Academy, sends a picture which one feels to be purely a composition, and its name implies as much. *Scenery in the Highlands* it is called. And as composition no doubt it is good; true and observant too in many a detail; but in no sense the record of vivid personal impression, and with no dominant sentiment.

Mr. Waller Paton sends a very large landscape, full of subject well enough managed, without apparent crowding; but wanting in concentration, and as a whole unpleasant and untrue in colour. I am speaking of No. 276, *On the Cree, at Newton Stewart*. Of simpler landscape-subjects—well found, rather than composed—one must name especially *Carting Sea-weed*, by Mr. A. D. Reid: a large picture, saved only by skilful treatment from being too large for its theme. For its theme is of the simplest. One or two figures, not in themselves striking; a cart, a horse—and all these grouped together in the centre of a great canvas, and all dark, against a flat grey sky. The beach is wide and unbroken, and the sea wide—neither rough enough to be very interesting to quite common eyes, nor calm enough to be to these very beautiful—and there is nothing in the picture but this group doing their simple work, under the light of every day. The thing is well done—simplicity of subject: simplicity of means.

Another of the landscapes of common life and every day is Mr. Lawton Wingate's—No. 1. It is called *Potato Harvest—Gleaning—in Ayrshire*; and is just the subject which Millet would have treated with consummate power. Mr. Wingate's intention is better than his attainment. The landscape itself is somewhat wanting in character; some of the grouping not very telling. Much however in attitude of girl and child—I mean the child putting her gleaned potato safely into her sister's rough field-apron—is to be praised; and one is willing to think that the

simple sentiment of the subject was felt better than it has been expressed. In any case, the work is to be commended in so far that it does not seek its interest either from the easy sublimity of mountains or from any pettiness or childishness of incident—domestic sentimentality, so sure of successful appeal.

Kelp Burners, in Gigha, by Mr. J. Oswald Stewart (No. 121), is an unequal but very noteworthy work: wanting indeed in atmosphere and distance; but with figures excellently grouped and excellently lighted; with individual character in one at least of the girls, and with admirable drawing and colour in the deep sea, its surface blown pleasantly by the fresh light breeze. A mainly piece of work is No. 546, *Singling Turnips*, by Mr. James May. It is a group of figures, large in the field, and recalls ever so little the work of Jules Breton, and his best pupil, Billet. But its figure-drawing, naturally enough, has not the strength of the master, nor have its lines the rhythm of the pupil's best work—*Grass Cutters*, shown a year or so ago at the French Gallery.

A work of Jules Breton's, in last year's Salon—a strapping Breton girl lying face downwards, on a rock, by the sea—is recalled a little by another man's work which is here: the work of Mr. John Reid, who paints large children's figures in open air light, and paints them frankly for the figures' sake and the light's sake. *Resting: a Scene in Surrey* is a good example of Mr. John Reid's style. A healthy girl, some twelve years old, has been grubbing in the garden for potatoes, and now stands, with long potato fork in hand, against the wooden palings, and her face is shadowed partly by a broad hat, and a straw-grey working apron is tied over her blue-grey gown. In a second picture, the same girl stands with a big jug, in a bit of paddock, bright green with the morning.

Mr. Hay's large picture, *With the Spae Wife*, is perhaps the most noticeable work of domestic or familiar incident or anecdote. It tells its story very thoroughly. A much smaller work of Mr. Hay's—with "Somebody Coming," for its commonplace title, shows more point and is conspicuous for a bit of figure-drawing, sharp, expressive, and decisive. Of Mr. Pettie's *State Secrets*, seen at the Academy, I need speak no more than of Mr. Orchardson's *Monsieur and Madame*.

Now, indeed, we are among more formidable work, and in this higher class of work of which examples are conspicuously few, Mr. Alma Tadema's *Cleopatra* stands in a good place. Here too, as very rarely in Mr. Tadema's pictures, antiquarianism is in the background, and human interest is to the front. *Cleopatra* is a good realisation of character—such as Mr. Tadema has conceived it—and a perfect realisation of mood. Thoroughly has Mr. Tadema known here what he wanted to do: thoroughly also has he done it. But an Art Note in the ACADEMY has already, as I recollect, described this picture, to which otherwise a much larger place would have been due in any notice. Mr. Tadema's *Cleopatra* is not the intellectually-dowered *Cleopatra* of Shakspeare, nor is she quite the common woman of Alexandria some of her northern critics have pronounced her to be.

There are many bad portraits, though none worse than one may see in London. There are also several good ones, though none of the first excellence. Still, there is very little of the best of contemporary work, which can surpass in truthfulness No. 380: a portrait (by Mr. Wm. Mac Taggart, R.S.A.) of an old woman with a certain humour in her pinched face and observant eyes. No. 457, Mr. George Reid's portrait of Mr. James Crombie, is also undoubtedly strong: perhaps more decisive, and showing a readier mastery, than that of Mr. MacTaggart. Mr. Archer has one or two single portraits, with his customary artistic feeling, and good, one may suppose, as likenesses, but not otherwise strong. For he is only at his best when painting a face very pretty to begin

with, and pretty with the prettiness of extreme youth—a face of promises, not records—and upon which undeveloped character has hardly begun to tell. Such a face—entirely healthy, refined, and serene—he has got in one of the three sisters who form his most considerable group, and to this face, seen in pure profile, he has given his best art, with high success.

FREDERICK WEDMORE.

DISCOVERIES AND ANTIQUITIES IN ROME.

Hôtel Costanzi, Rome.

The transformations now passing before our eyes in many picturesque localities of Rome are such that it is well to record them before old things have entirely vanished, with their comfortable and quaint peculiarities, disappearing (as they must ere long) in the pathway of modern improvement. The change is now strikingly apparent in the extensive region within this city's ancient walls, between S. Maria Maggiore at the northern limit and the S. Croce and Lateran basilicas at the south-east and south-west—a wide district, comprising the plateau-summits of the Esquiline, Viminal, and Quirinal hills, hitherto for the most part occupied by quiet convents, grey old villas amidst neglected yet pleasant-looking gardens, in part also by irregular streets, inhabited by a scanty population of the poorer classes. Along much of that high level ground, where the metamorphosis is in progress, we see certain landmarks of decided improvement, the growth, in fact, of a new and well-built civic quarter; but elsewhere the work is rather of demolition than construction, and we find yet but little indicative of projected novelties except the breaking up, or recent levelling, of the soil, the overthrow of ancient barriers and private enclosures, with long intersecting lines of ditches for drains, and foundation-walls, yet scarcely raised above the surface, for new streets. A long embankment, which extends through this region, and appears at a distance like a natural formation, is recognisable, when we approach, as the Agger of Servius Tullius; and we feel ourselves in presence of venerable antiquity when able also to distinguish the massive stonework, in square-hewn blocks, of the walls of that fortification commonly named after the same king, piled up, and in some places rising to considerable height, against the steep shelving bank of ancient earthworks. One may notice (without admitting as more than conjectural) the conclusion that one of the most conspicuous amid these remnants of the Servian structure may be the foundation-walls used in the villa of Maecenas for a lofty tower, whence the view of Rome must indeed have been grandly panoramic, and from which it has been imagined that Nero looked down on the sublimely terrible spectacle of the conflagration. More distinct and intelligible are other remains found near the same spot, and suddenly beheld as we approach the brink of a wide excavated area, descending into which by a steep path, we perceive the surrounding ruins, in part well preserved, of a stately and spacious hall, now quite roofless, marked by features and enriched by adornments which are both singular and interesting. At the extremity, opposite the entrance, rises a semicircle of seats in six gradines, like those of an antique theatre, the lowest being between two and three feet above the level of the floor. At the centre of that lowest range is a platform, where a declaimer, or reader might have stood in view of spectators assembled in front and at each side of him. The lateral walls, right and left of this theatric construction, are opened on each side into six high quadrangular niches, which may have served for statuary in the days of patrician pomp; and at the rear of the gradines of seats there are five similar recesses—once, no doubt, similarly adorned. The inner walls of those high niches, and likewise the intervals between, still retain painting on a stucco surface, in some parts fresh and brilliant, representing garden-scenes, flowering shrubs, plants, and a few figures,

like those (better preserved and superior in style) on the walls of a large chamber, the least ruinous portion of the suburban villa of the Empress Livia, at Prima Porta, about eight miles distant from Rome. On one wall-surface we see a picture that strongly reminds us of the "Canidia," the witch of the Esquiline, in Horace (Epode xvii.)—and it is on the same hill that the ruins recently brought to light are situated:—an old crone, squatting on the ground, while either admonishing or threatening, as the action of an upraised arm implies, a personage whose less complete figure enters into this painted group. It is supposed by Roman antiquarians that we see, in this quasi-subterranean hall on the high ground of the Esquiline, a state apartment in the luxurious villa of Maecenas, appropriated as an *auditorium*, or theatre for recitations; and who can say what immortal verse might have been for the first time made known, through declaiming by its author, within these walls? Here might Horace have enchanted by the music of his Odes, or Virgil won rapturous applause by the grandeur of his epic numbers.

A few minutes' walk from these ruins brings us to another excavated area, descending into which we find the most superb specimen of antique pavement yet brought to light among Roman buildings, and covering a considerable space at the level of some 20 feet (or more) below the surrounding region. In geometrical pattern are here laid the smooth slabs of coloured marbles, green serpentine and purple-veined Phrygian, together with diamond-shaped pieces of oriental and rose-tinted alabaster, most beautiful and rare of its kind. Here we perceive also several marble bases for columns, perhaps (in some instances) for statuary—the remnants of the shafts being concrete material—and the character of the remains leads to the inference that this edifice, recently unearthed, was either an unusually large aedicula or a small temple. It was in an adjacent excavated space on the Esquiline, that those sculptures were found, the discovery of which, speedily made known to all Europe through the telegraph, excited so much interest. I have seen them, and received the impression that most of them—all, indeed, with one exception—justify such interest, and fully come up to all the praises circulated with regard to them.

That supposed to be a Venus, a statue in Parian marble, of exquisite finish (height 1 mètre 50 centimètres), seems to me (and others agree with this conclusion) rather like a nymph, or an imaginary female figure, rising from the bath, and binding her hair with a fillet—such being the action of the arms, both wanting and just restored in clay, as may be inferred from the position of the sole hand, the right, partly preserved in the original, and placed on the head; the hair being simply braided and gathered into a knot behind. I have just seen this newly-celebrated, but, I think, over-rated, statue in the workshop, where, on the Capitoline Hill, an artist is engaged on its restoration—namely, in the clay model. I should describe this antique as interesting, marked by delicate grace and expressive sweetness, but *not* divine in character. The lovely countenance is that of an innocent girl of seventeen or eighteen years—not that of a majestic or self-conscious goddess; the forms of the figure being, however, full, rounded and mature. Beside the right leg is placed a vase, on which a small fish, of serpent-like shape, is seen in low relief; and on the lid of this vase lies a mass of drapery.

The other sculptures (now placed provisionally in a hall of the ancient Tabularium on the Capitoline Hill) are as follows:—Bacchus, heroic size, the limbs wanting, but the right hand preserved, and resting on the ivy-wreathed brow; the head remarkably fine, with a character of poetic melancholy—the nobler and most refined aspect of the Greek ideal, the true Dionysos of antique mythology.

It is evident that this statue has not been frac-

tured at the part where the lower limbs seem cut off, but not violently, from what is finished and extant; hence the conjecture that the legs were covered with drapery, probably of bronze, moveable, and of course separate from the marble-wrought figure.

Two Tritons, half statues rather than busts, having the heads preserved, in both instances beautiful, with massive curling hair, on which are slight vestiges of gilding; the broad chest of one of these figures being clothed with fishy scales; the other without that attribute, though both are alike distinguished by muscular vigour and a certain wild grandeur of aspect.

Commodus as Hercules, a half-length statue, heroic size, of most elaborate execution, and in all details minutely wrought up, the hair and curled beard especially marked by such carefulness. Both the arms are introduced; the right hand holding the club, the left the apples of the Hesperides; the head being covered, or hooded over, with the lion's hide, which hangs in massive folds over the fully developed chest and shoulders. The countenance is recognisable by its resemblance to many extant busts, but is more frank and pleasing than many portraits of the same Emperor. This valuable work of art stood on a highly ornate marble base found in numerous fragments, amid which is distinguishable a draped and graceful statuette, probably meant for a Victoria. Two draped female statues, life-size, wanting the arms, but otherwise entire, are perhaps Muses (those of song and dance, or Erato and Terpsichore, as one might conjecture), which characters would accord with the sweet and serious expression of both the heads. No attributes are preserved for our guidance as to these figures. A female head with hair gathered in a diadem-like knot, the distinction of the Venus of later art, is perhaps meant for Aphrodite herself, and, as it struck me, more worthy of such a subject than is the artistic conception in the statue above noticed. Another female head (discovered January 16, in the same *scavi* on the Esquiline), is of a still more interesting and beautiful type, the expression serious even to sadness, yet perfectly serene, the hair in wavy braids, the apparent age being beyond girlhood. This might be an Ariadne, after her desertion by Theseus; or an Andromeda chained to the rock, yet relieved from the terror of her impending fate by the approach of Perseus, the Deliverer.

Beside these, we see the limbs, more or less entire, of other finely-executed statues. Of life-size, or little more, are four legs, two being those of a seated figure with sandaled feet; the sandals having vestiges of the red paint which used to be applied before, and as preparatory to, the gilding of details in sculpture. All these limbs exemplify a style and an elaboration indeed admirable, though not distinguished by that breadth and grandeur proper to the highest, the *ne plus ultra*, of antique art.

It is inferred from the relative positions in which these precious sculptures were found, that the Bacchus, the Tritons, and the Commodus as Hercules belonged to some magnificent group superbly adorning a long-buried palace, or fane, on the Esquiline.

C. I. HEMANS.

February 14, 1875.

P.S.—The last remarkable ruins brought to light on the Esquiline Hill, about ten days ago, consist of the roofless chambers of a mansion with paintings on its stuccoed walls, and the lower part of a staircase between two rooms, one of which is semicircular; also, at a lower level than these, a considerable extent of pavement in black and white marble, a species of mosaic, the most pleasing detail in which represents a cluster of vine-leaves within a square black border. The newest treasure-trove from this same region includes a statuette of silver, which has been already removed to some private room in the Capitoline buildings. It proves, however, to be but a half-figure (mutilated), representing a household god. With it were

found two bronze statuettes: one, very small, of a similar subject and about equal in artistic character; another, much larger and decidedly superior, of a hermaphrodite—a standing figure, with the arms extended. These sculptures have been dug up among the ruins of a patrician mansion, not far from the *Thermae* of Diocletian and the railway station; the apartment in which they were found being evidently the domestic *lararium*. It is probable that the mansion was one of many either destroyed or covered with earth, in order to gain space for the extension of the buildings or premises of those vast *Thermae*, the largest in Rome, and with place for twice the number of bathers who could enjoy themselves in the baths of Antoninus at the same time.

Two of the admirable sculptures exhumed on the Esquiline about the end of December have been placed in the Museum of the Capitol within the last fortnight—the semi-colossal *Bacchus* wanting both the lower limbs and also the left arm, but with the right arm and hand, which rests on the beautiful head, perfectly preserved, as likewise is the body down to the upper part of the thighs; and the statue in Parian marble at first described as a *Venus*, but now regarded by critics (and by competent judges generally) as a nymph quitting the bath and about to attire herself. After seeing this sculpture in its permanent place, in the long gallery of the museum, I may report that it impresses me much more, and seems to demand a much higher tribute of praise than when I saw it first in the studio of an artist engaged in the restoration of the arms, both of which are missing. It then stood on the floor, so that one had to look down on the head and countenance. Raised, as now seen, on a lofty cippus, the head and countenance strike me as more lovely and more mature than when I first saw them. One might suppose it a woman of twenty-one years; and in the lovely features an observer sees an expression of tender thoughtfulness, almost sadness. To my surprise, I find that the restoration which I had seen finished in the clay—namely, of both the arms and hands—has been rejected, and the statue now stands precisely as found; those limbs wanting, and the fingers alone of the left hand, resting on the knot into which the hair is gathered behind the head, still in their place. No attitude is there that indicates the *Aphrodite* in art. The head is bound with a broad fillet, below which the hair clusters in close and formal curls over the brow. The vase beside the right leg, on which is laid a mass of drapery, has the ornamental detail of a serpent in low relief, and rests on a basis adorned with flowers—not easily recognisable and carelessly wrought out. One of the two draped female statues, supposed to be *Muses* (also found on the Esquiline), is now being restored (both were armless) by the same artist, whose work, added on to the so-called *Venus*, has not been preserved. C. I. H.

COROT.

By the death of Jean-Baptiste-Camille Corot, which happened on Monday, France has lost her greatest landscape painter. A brief notice, like the present one, written within a few hours of his death, is not the place in which to attempt any serious analysis of a unique genius, and of its fruit in work extending over half a century. The *Times* has called him an "historical painter," and has cited pictures of his "fully equal to any of Delacroix's." It is hardly, indeed, with Delacroix that it would have occurred to anyone acquainted with his works to compare him. What had the two men got in common? Nothing but "Romanticism," which is a name, or a flag. Delacroix fought the battle of Romanticism against Classicism—by this time the very terms are dead—he fought it eagerly, vehemently, and knowing the weapons he was using. This spirit of struggle was hardly in Corot, who began the pursuit of art

late (when he was twenty-six); studied with Bertin, who taught him little; and then went off to Italy by himself, and in the process of gradually perfecting his genius, produced works which were the record of his personal impression—his artistic dream. To this extent he was "a painter of history," that *Christ on the Mount of Olives*, *The Burning of Sodom*, *Dante and Virgil*, and *Macbeth* were among his themes; but even here for the most part the historical element was subordinated to the landscape and the impression, and in time these last became all.

And as a landscape painter he stood alone, or, if anything, founded a school, rather than followed one. Much of what is most powerful and most generally accepted in French landscape art derives from Constable—dates from the exhibition in Paris of certain of Constable's works. But nothing could well be further from the decisive and emphatic genius of Constable than this genius of Corot, which lost and found itself in the subtlest intricacies of aerial effect and in refinements of sentiment in landscape to which the great Englishman was a stranger. Corot was first of all a poet, and the brush was his means of expression. His work, like all work with a tender and delicate sentiment, gains gradually upon you; only gradually can you read his writing and receive his particular message. For years, men grumbled at his pictures for want of finish, and it may well be that he sometimes thought he had recorded an impression before he had done more than indicate it vaguely. But in the main he was right in stopping when he did: much of his landscape, peopled with shepherd and nymph, can never have been meant for the landscape of fact, true to geology and botany, but for the landscape of fancy and dreams and of chosen hours. Moonlight, a placid sunset, and the freshness of morning—mists quivering over the river, and the budding of trees in spring—these things he painted with a sentiment no living artist has been near to rivalling. And he kept, in undiminished force, for fifty years his gift. No pictures in the Paris Salon of last summer brought stronger or more merited praise than his two large landscapes, then just painted—when he was nearly seventy-nine—and it was in virtue of these landscapes, and of the life devoted to his own ideal in art, of which these were the crowning achievements, that he received his recent souvenir from the best lovers of art in France.

Of that souvenir, and of Corot's own feeling at the reception of it, M. Burty—as I remember—has spoken touchingly. "He is returning"—wrote M. Burty in this very journal, so lately as last December—"he is returning from the country to settle at Paris. He has brought back studies as fresh and as firm as those of his prime. But he is visibly depressed. The death of a deeply-loved sister has been a great blow. Once so active, smiling and chatty, he remains in his chair, with his arms hanging down, speaking of the sad things that await the aged."

That was two months ago; and to-day he is gone—no more "sad things" awaiting him now.

FREDERICK WEDMORE.

THE STUDIOS. II.

MR. BOEHM's studio is, as usual, overflowing with work. A life-size seated statue of Carlyle; a large relief, a memorial to Lord Forrester; a statue of Sir John Burgoyne, destined to be put up on the Military Parade, between the Green Park and the Horse Guards; a rearing thoroughbred, the companion group to *The Horse and his Master*, exhibited last year; and among minor efforts a charming group in low relief, portraits of two sons of Mr. E. Baring. Here too is in progress the somewhat unsatisfactory task of carrying out certain work for the Wolsey Chapel, Windsor, left unfinished at the death of M. de Triqueti. Enlarged repetitions, for instance, have to be executed of two angels, completed by their author, through some miscalculation, on a

scale too small to fill the niches for which they were destined. The rearing thoroughbred commissioned by the Duke of Westminster, which is now just in course of building up, will ultimately be cast in bronze. The statue of Carlyle in terra cotta will probably appear at the approaching exhibition of the Royal Academy. This work is no commission, but a labour in which Mr. Boehm has engaged for his own pleasure. The modelling a small statuette of Mr. Carlyle brought to him so great an interest in his sitter, that he imposed on himself the work of carrying out the larger statue. As a general rule, it is in his smaller work that Mr. Boehm has achieved his best success; but in the present instance the rule seems to have been reversed. Whenever faithful portraiture is the object, the testimony of friends and intimates must always be allowed to have great weight. They know something more of the man than others see, they possess the less broadly obvious, but more complete image of what he is and looks. Those to whom Mr. Carlyle is not fully and accurately known may at once acknowledge the directness with which the artist has seized his conception, and the ease and life with which he has rendered it visible; the judgment of those to whom he stands in close relations fills up the measure of commendation. They are on this occasion unanimous in preferring the large statue to the small statuette. It embodies, they say, for them a moment of expression dear to those who count themselves his friends, a moment which, if not the rarest, is known to be certainly rare, and which shows itself only when he is at ease and happy in his companion. The figure is draped in the long soft folds of a cloth dressing-gown. The head is inclined forward, and turned slightly along with the upper part of the body towards the left; the lower limbs take a contrary direction, the left leg with the left arm resting on the knee being crossed to the right. The attitude, perfectly easy and unconstrained, is not wanting in a certain careless dignity; it suggests the familiar friendliness of even chat, just tempered by the long-standing habit of enforcing opinion. The little relief group of Mr. Baring's sons is also to be carried out in terra cotta. It is one of Mr. Boehm's happiest compositions. The light outline of a tree is indicated on the right. Beneath its branches one of the brothers, who is on horseback, has halted for a moment. He sits at ease half turned round, and talks with the other who stands below leaning against the horse, his left arm thrown caressingly across its neck, his face turned upwards, his right hand thrust partly into his pocket. The design is very graceful, the lines hang well together, and the attitudes and expressions are admirably free and natural.

M. Dalou promises that three works may be ready in next May. A group of two children playing hide and seek behind the trunk of a tree; a peasant woman nursing her baby; and *La Berceuse*, which is being put into marble for the Duke of Westminster. Many will be already familiar with this charming figure rocking lightly backwards in her chair, and enfolding in her arms a sleeping child. The unconscious tranquil grace of pose, the delicate suggestion of passing movement given by the naïve tap of the little foot which shows beneath the gown's edge in front, the skill with which the daily dress of modern life has been induced to yield forms susceptible of artistic treatment, these are points which present themselves obviously even to a careless observer. The mode in which M. Dalou approaches the difficulties of modern costume is alone sufficient to show us the fine quality of his talent. He does not attempt to costume his model—a practice which affords, it is true, an easy escape from imposed conditions, but which generally results in the production of shapes which are without any significance of the necessities born of habits of life and action. M. Dalou accepts the imposed conditions of con-

temporary dress, and then eliminates from it all accidental additions, additions which are not implied by the essential forms. The complexity of dress, which speaks of wealth and idle ease, demands, of course, most imperatively to be stripped in this way, but to some extent the action of this wise power of discrimination is implied in all noble work of portraiture, so that the impression of the most weighty facts, apprehended only by intimate knowledge, may not be trifled away by the crowding variety of subordinate particulars. The first work which gained for M. Dalou a great reputation in this country can have been forgotten by none who saw it: it was a group of a mother nursing her child, exhibited in the Royal Academy Exhibition of 1872. He has again taken as his theme the same motive, and already the incomplete model betrays the presence of the same wonderful charm of expression, the same tender beauty of caressing movement which distinguished the earlier work. But the group which he is now carrying out differs completely from that which excited so much sympathetic admiration in 1872. The bare arms, the uncovered head of the mother in the first group, the pleasant freedom of her clasping touch hinted to us of the safe and careless exposure of summer days; the mother whom we now see is closely shrouded in thick and heavy garments. Her high cap sits firmly about her face; she draws the long folds of her winter cloak about her. She shelters the child at her breast; her head is bowed over the little form she holds in a movement specially full of the infinite care of love. *Hide and Seek* is yet another example of the happy instinct with which M. Dalou seizes on the action which most intimately corresponds to the mood of sentiment which he wishes to express. The two children almost tremble with the delightful excitement of their play; the girl presses hard against the tree-trunk which separates her from her brother, and grasps her gown tight with nervous eagerness; the little brother peeps, and almost sees her from the other side. A single impulse binds together the little group, the image rises before us complete in itself, quick with gay decorative motive just as M. Dalou received it from the children themselves; playing brave, and glad with childish joy, even within the oppressive circle of thronged streets, overshadowed by thick air. Among numberless sketches recently thrown off by M. Dalou, there is one especially which it is to be hoped he may find opportunity to work out. *The Bathers* is a group of two figures, one undraped. The half-startled movement of this figure towards her companion is very happily found. And besides the promise of charm and beauty given by the group, it seems as if even for one so gifted as M. Dalou there might be danger in too constantly dwelling on clothes; it must always be desirable that some work from the undraped model should be now and again interposed, lest sense of the forms which lie beneath them should become less vivid.

E. F. S. PATTISON.

NOTES AND NEWS.

MR. McLEAN has at present on view, among other pictures of a certain interest, a good specimen of Israel's work. It does not present the same elements of pathetic story which appeal to the popular sympathies in most of M. Israel's familiar productions; but he is on that account rather more than less agreeable than usual. The artistic power which he really possesses makes itself the more prominently evident. The background of the scene is filled by long waving lines of blown sand heaps, thinly covered by the growth of reedy grass. The poverty of nature is responded to in a chill veil of grey cloud which settles down from the sky, creeping slowly near, and already hiding the more distant forms from sight. A woman moves steadily with an air of weary resolution across the midst. She is followed by a dog who drags heavily after him the little cart in

which she has placed, nestled among her small purchases and household provisions, her sleeping child. Colour and interest are skilfully centred in the homely figure of the mother, and she passes on, the wheels of the poor cart rolling after her, with something of the serious dignity of a solemn procession.

THE ornamental property of the late Earl of Dalhousie was sold on the 17th at Messrs. Christie's. A Neapolitan cabinet, with Pompeian subjects, sold for 22*l.*; an ewer, *Triumph of Bacchus*, 12*l.* 10*s.*; a pair of fine cisterns of Oriental porcelain, richly painted with birds and flowers, 383*l.* 5*s.*; an Indian scent-bottle, of rock crystal, 25*l.* 10*s.*; a rock crystal cup, in form of an eagle, 25*l.*; a bottle, formed as a tortoise, 19*g.*; an ivory tankard, with Bacchanalian subjects, 90*g.*; another, *Feast of the Gods*, 58*l.*; circular salver, engraved with scrolls, &c., *temp.* Queen Anne, 265*l.*; a pair of Vernis Martin vases, painted with Cupids and mounted in silver, 100*g.*; rock crystal tazza, 50*g.*; an oval mirror, silver frame, 90*l.* 6*s.*; a black wood casket, enriched with silver ornaments, 80*g.*; silver rosewater dish, *Judgment of Paris*, 120*l.*

MR. GILBERT BURLING, an American artist who had acquired considerable reputation in his own country, although but little known in this, died recently, at the early age of thirty-three. Mr. Barling was one of the founders of the American Water-Colour Society, and acted for some time as its secretary. At the breaking out of the American war he entered the United States navy, and served as a lieutenant for several years. Ill health, however, compelled him to resign this position, and he returned to his pursuit of art, and soon became prominent as a water-colour painter. He did much to popularise that branch of art in America, and several of his paintings are at present being exhibited at the Academy Gallery in New York.

THE *Levant Herald* of the 10th inst. announces that a search is now being made for antiquities by order of the Government in the plain of Cyzicus, on the Asiatic coast of the Sea of Marmora. The excavations commenced on the previous Friday, and it is hoped that many archaeological treasures may be brought to light from the site of the old Milesian colony.

A GREAT National Museum is about to be created at St. Petersburg. The *Fédération Artistique* states that foreign as well as native architects have been invited to send in plans for competition in the building.

THE exhibition of the "Cercle de l'Union Artistique" is now open, and is reported to be of even higher merit than usual. It is chiefly remarkable by its portraits, among which those by Carolus Duran and Jalabert of course attract the greatest attention. Both these popular artists have contributed full-length portraits of ladies.

M. RENÉ MÉNARD has retired from the editorship of the *Gazette des Beaux Arts*, or rather it would seem as if the *Gazette* had retired from his editorship. M. Louis Gonse, a well-known contributor, takes his place.

THE opening of the Salon of this year will take place on June 1. Contributors are requested to send in their works from March 8 to 18.

THE "Cercle Artistique et Littéraire" of Brussels has formed a collection of the works of Frédéric van Kerckhove, the wonderful child-artist, of whose life and early death we gave a short account in the ACADEMY some months ago. More than 200 landscapes painted upon wood, many of them of large size, have been executed by this unfortunate child, who paid the penalty of his precocious development by dying before he was eleven years old. The Brussels papers speak in the highest terms of praise of his artistic powers. It is said that in most of his landscapes he has represented

a running stream of water, and himself loitering or fishing on its banks.

THE French School of Mosaic, which we mentioned in a previous number as proposed to be established at Sèvres, is not, it seems, such a novel idea as at first supposed. In a letter to the *Chronique* of February 20, M. Héron de Villefosse points out that Napoleon I. formed the same project, and actually carried it into execution. His aim, however, was not only to naturalise a useful and splendid art in France, but was also connected with a charitable object, namely, to find employment for deaf and dumb artisans. The budget of 1807 shows that a sum of 10,000 fr. was voted for such an establishment, of which 1,200 fr. was devoted to engraving on precious stones, and the rest to the instruction of deaf and dumb pupils in an Imperial School of Mosaic. A Roman sculptor named François Belloni was the first director of this school, but owing to want of funds and other difficulties the scheme languished, and never produced any useful results. The mosaic from Gérard's picture of Napoleon I. as a victorious Minerva leading Peace and Abundance, that now hangs in the Salle Melpomène, in the Louvre, was executed, it is supposed, under the auspices of Belloni. Subsequently, it was proposed to establish the School of Mosaic at Sèvres, and to make it more a manufactory than a school; but this does not seem to have been carried out.

IN the form of a verbatim report of a lecture given a few weeks ago in Paris at the Cercle de la Librairie by M. Gaston Tissandier, there may be found, in the pages of the *Chronique du Journal Général de l'Imprimerie et de la Librairie*, a readable history of the art of wood-engraving from its earlier days in Germany, the Low Countries, and Italy, to its revival in England just a century ago, by Thomas Bewick, known to everyone by one of his later works, *The History of British Birds*.

THE project of a National Academy of French Artists, proposed by M. le Marquis de Chennevières, Directeur des Beaux-Arts, in January of last year (see ACADEMY, January 24, 1874), has not as yet been carried out, in spite of the enthusiasm with which it was at first received. French artists, it seems, have been so long accustomed to have their affairs managed for them by the State, that, unlike Frenchmen in general, they scarcely care to involve themselves in the difficulties of self-government. The proffered liberty involves a vast amount of work and responsibility, and so long as they can have their Salons and their awards easily regulated for them by Government, they will not take the necessary steps towards reform—such of them, at least, as have already arrived at eminence under the present system; and as to others who might hope to benefit by a change of rule, they are scarcely powerful enough to organise it. It was decreed last month that the regulation (*règlement*) of the Salon of this year should be left to the National Academy; but as no Academy has been formed, M. de Chennevières has found it necessary to publish the Government *règlement* for the Salon just as usual. This *règlement* was at first only provisional, in order to give the artists a chance of associating before January 15. This time having passed, and nothing having been done, the Government *règlement* has, of course, become compulsory.

The project, however, of a National Association of French Artists is by no means given up. At a recent meeting held by the delegates of the French artists, under the presidency of M. Labrousse, it was resolved that, although for the present it was impossible to enter upon projects that necessitated the entire unanimity of all those who were interested, still the commission held itself bound to seek to establish the legal existence of an indeterminate number of artists who might desire to associate for the development of resources and advantages that they could not

find in isolation. Such a society, however, would be very little more than a private co-operative society, a scheme that has been already tried in a small way among artists in Paris. It lacks altogether the dignity of a national undertaking, but while there are so many different views and interests among French artists, probably the Government tyranny, as it has been considered, is more conducive to the interests of art than any self-governed academy. Eugène Véron, writing on the subject in the *Chronique*, proposes that the Government should threaten to suppress the Salon of 1876 altogether, unless organised by the Academy. With this warning, he has no doubt but that "l'association se serait faite comme par enchantement."

It is announced that Pius IX. desires to adorn the exterior of the dome of St. Peter's with twelve colossal statues of the Apostles, conformably to the supposed intention of Buonarroti for the completed structure which he did not live to see. His Holiness purposes to give the commission for these statues to twelve Roman sculptors settled in the city before the fatal 20th of September, 1870, and who have not in any way submitted to, or made common cause with, the new authorities. A visit made to St. Peter's, the other day, by the Pope, which has been much commented on, as he thereby broke the spell of his self-imposed imprisonment, seems to have been with the sole object of contemplating for the first time his own portrait in mosaic, a large medallion head with an epigraph in gilt letters below, placed above the ancient bronze of the seated St. Peter, in commemoration of the completion of Pius IX.'s twenty-fifth year in the Pontificate.

It is believed that the well-known and learned Signor Fiorelli, long the superintendent of all works at Pompeii and Herculaneum, may be induced to quit Naples and undertake the direction of the *scavi* now in progress on different sites in Rome. This request was, we understand, some weeks ago made to him by the authorities, but at first refused on the plea of his unwillingness to quit a sphere of duties in which he has indeed made himself indispensable. But this removal from Naples to Rome is still urged upon him.

THE British Academy in Rome has applied to our diplomatic minister, Sir Augustus Paget, requesting him to obtain the sanction of our Government for negotiating with that of the Italian Monarchy to secure the desirable object of the purchase of a now vacant convent, with gardens and spacious premises, in a street on the ascent of the Pincian Hill; and some liberal benefactors, including Mr. Allan Fraser, offer to lend the Academy, at once, the entire sum requisite, to be reimbursed as may be convenient in the future. The Academicians greatly desire to effect this purchase; the *locale* actually in use for their schools, library, and reading-rooms being insufficient.

A MAGNIFICENT centre-piece in silver gilt, the work of the celebrated Nürnberg goldsmith Wenzel Jamitzer, has recently been acquired by the energetic director of the Germanic Museum. This centre-piece had been long treasured in the old Nürnberg family of Merkel, but when the banking firm of Herrn Loedel and Merkel stopped payment a short time since, it was supposed that this with other artistic treasures would be sold. The supposition attracted numerous antiquarians, dealers, &c., to Nürnberg, but happily it was found that all the art wealth of this ancient family was protected by a trust. The trust, however, permitted of the whole of the property being placed in the Germanic Museum for "the use and instruction of the public," and this has accordingly been done. Beside this rare and beautiful centre-piece by Jamitzer, the Merkel collection contains about 300 Dürer engravings, Payer's portrait collection, 1,700 important manuscripts among them,

a sheet by Dürer, and many other valuable and interesting curiosities.

THE model of the magnificent Corona or light-bearer of Hildesheim Cathedral, mentioned some time ago in the ACADEMY as having been most admirably executed by Herr Küsthardt, has recently been set up in the new court of the South Kensington Museum. This remarkable example of early metal work was executed, it is affirmed, during the period when Azelinus and Ethylo, successors of St. Bernhard, were bishops of Hildesheim—that is to say, between 1044 and 1079. Several such works date back to the same time, and it is thought that they were meant, by their towers and battlements, to bear reference to the Heavenly Jerusalem. The Hildesheim corona measures twenty feet in diameter, and is altogether one of the finest specimens of its kind. It is composed of twelve broad bands of gilded metal, each forming the segment of a circle; at the points where these segments join are placed large and richly ornamented open towers, with a small lantern at the top to hold a candle. These towers formerly held statuettes in silver representing Old Testament characters and personifications of the virtues, but these have long since disappeared. In each of the twelve bands also is a niche, in which, no doubt, there was placed a statuette of an apostle, for the names are still found written underneath, though the niches are now empty. This huge chandelier held about seventy-two lights, and was suspended to the roof by strong iron chains uniting in a gilt apple at the top.

THE STAGE.

MISS LITTON was to take her benefit last night at the Court Theatre, appearing as Nan, in *Good for Nothing*—a marked character, her performance of which would at least be sure to be interesting. Miss Litton and her company go immediately to the Standard Theatre for a three weeks' "starring" engagement, and on their return to the West End will appear at the Saint James's—Mr. Hare having possession of the Court. The laughable piece known here as *Brighton* will probably serve them to begin with at the Saint James's; but Mr. W. S. Gilbert has written a fanciful comedy, which will be produced at an early date.

A PERFORMANCE of an unusual kind took place at the Gaiety on Wednesday morning, when Mrs. Fairfax—a lady who has before appeared at that theatre—gave a selection of scenes from *Romeo and Juliet*, *Macbeth*, and *The School for Scandal*. She was assisted by Mr. Horace Wigan, Mr. Charles Warner, and Mr. Creswick. Miss Edith Wynne was engaged to sing some of Shakspeare's songs, between the scenes.

THE date of the benefit performance for Mr. Hingston is changed, the *Observer* says, from March 4 to 18. Many excellent artists have offered their services on the occasion.

Money was played last Tuesday at the Crystal Palace, and the cast, as far as the men were concerned, was undoubtedly a strong one, for it included Messrs. Herman Vezin, David James, Charles Wyndham, Charles Sugden, and others. Miss Oliver gave great character and colour to the part of Lady Franklin, naturally rather pronounced, yet apt to be effaced by inadequate actresses. Miss Carlotta Addison was a pleasant, though not a strong Clara Douglas, and Miss Emily Duncan looked more than all that was required, as Georgina. It is an excellent thing for the people of Sydenham that these performances take place down there; but it would be still better for Londoners if the like of them could take place in Town, where facilities for complete, that is elaborate, rehearsals, would be at the command of the very excellent artists habitually engaged.

MR. EDWARD SWANBOROUGH takes his Benefit at the Strand Theatre on March 4.

THE company secured by Mr. John Hare for his opening of the Court Theatre, this day fortnight, is of unusual excellence, as anyone will see who reads the list of the artists engaged. Much may be hoped of a performance in modern comedy in which Mr. and Mrs. Kendal, Miss Amy Fawcett, and Mr. John Clayton are engaged.

Mlle. SARAH BERNHARDT and M. Laroche have been elected *sociétaires* of the Théâtre Français. The election of Mlle. Bernhardt had all along been sure, and M. Laroche had recently added to his distinctions and his claims.

M. GEORGES RICHARD, and a comrade at the Odéon, are engaged in writing a history of that theatre.

M. LEGOUVÉ's lectures on Samson and his pupils, which appeared in full in *Le Temps*, and from which we gave extracts two or three weeks ago, in these columns, have been republished in a small book.

M. BRESSANT was to reappear at the Théâtre Français on Thursday, in Scribe's *Verre d'Eau*—the well-known comedy treating of the Court of Queen Anne and of the character of Marlborough.

Nos bons Villageois, by Sardou, was to be reproduced at the Gymnase on Tuesday.

THE production of M. Delpit's *Jean-nu-pieds* at the Théâtre de l'Ambigu has been postponed till September, owing to the amazing success of *Rose Michel* with M^{me}. Fargueil.

Two little pieces brought out lately at the Odéon do not call for lengthened comment. *Nos Lettres* is the less important of the two. The other one, called *Le Troisième Larron*, is by a young poet, M. Jacques Normand. It has pretty little passages and ease of versification, but it does not prove that its author is capable of substantive work. What it does prove is that he is a young man of pleasant imagination, and that he is desirous of some day producing something which may claim to be criticised.

FIRST nights are not very frequent at the Théâtre Français, and the first night of *La Fille de Roland* was an important one. The new work of M. Henri de Bornier is spoken of as a "drama in verse;" but in this case the drama in verse is almost a tragedy. The taste for serious drama, it is generally remarked, is reviving in France, and to this, as well as to its own merits, the success of *La Fille de Roland* is due. We shall have another opportunity of speaking of the literary qualities of the work. Here, however, its story may be told with the utmost brevity. Its period is the period of Charlemagne, and the love of 'Gerald, the son of the traitor Ganelon, for Berthe, the niece of Charlemagne, is a pure one. Having saved her life from the hands of the Saxons, he falls in love with her. Charlemagne bids him to his court, whither, however, he is forbidden to go, by his father, who now goes by the name of Amaury, and fears that his hiding place will be discovered. A love-scene between the two young people is spoken of as of marked excellence. Amaury joins the couple, and at the end of the second act, Gerald, a knight-errant, sets forth on his adventures. At Aix la Chapelle—at the Imperial Court—a noted Saracen, who, armed with the famous sword of Roland, has killed thirty French barons in a month, beards Charlemagne himself. But Gerald fights the Saracen and conquers him, and Berthe's hand is given him as his reward. But Amaury (or Ganelon) has followed his son to Aix, and there is recognised by Charlemagne, and thence by Charlemagne banished to the Holy Land. Gerald and Berthe, about to be united, are dismayed by the arrival of a Saxon prisoner, who announces whose son the bridegroom is, and this announcement having been made, Gerald will not disgrace his love with the alliance. She will get her "to a nunnery," and he will go to the wars, and Charlemagne acquiescing in this decision, the play, in this wise, ends. But of course its

literary qualities are by no means to be suspected from this faint outline of its plot. The acting is pronounced to have been in the main such as the Théâtre Français has accustomed us to expect. No one was more remarked than M. Laroche, who appeared as the unwelcome Saxon—Laroche had that morning been elected a *sociétaire* of the Theatre. His wild get-up, his rapid and hissing utterance, and his decided and brusque gestures, were found to be well-chosen and arranged for the part. M. Mounet Sully gave to the character of the son all the impetuosity it needed, and by this performance has confirmed the reputation previously made, without exactly extending it, by giving any evidence of new powers. M. Dupont-Vernon, a most conscientious and painstaking artist, with unhappy defects of voice and appearance, represented the father Amaury de Ganelon, and M. Maubant was Charlemagne. He has been accused of making his Charlemagne too old, but a good critic has pointed out that after all he has but followed the indications of the author, who has represented the monarch "pleurant sur l'impuissance de ses fils à soutenir le fardeau qu'il va bientôt leur léguer. As the heroine, Mlle. Sarah Bernhardt had not very much to do, and opinions are divided as to how she did it. One of her critics says "she is a true woman indeed, but can never be a heroine of tragedy." Another—M. Sarcy, who, to do him justice, is not easily wearied in singing her praise—says, "elle a trouvé dans le second acte des accents d'une tendresse inexprimable et d'une fierté héroïque."

A CORRESPONDENT of a theatrical paper complains of the absence of farces from our play-bills, but on the whole he is without full ground for his complaint. There are farces played nightly at several of the London theatres; one at the Lyceum, for instance, in which an actor of great repute appears every evening. But comedietta and burlesque—not to speak of operabouffe—have, he appears to think, driven farce off the stage. They have no doubt limited its area, and this he regrets. He avers also that better farces would be forthcoming if the managers paid a good price to the writers of them, and made them what they used to be, more prominent features in the evening's entertainment. But à quoi bon? one may ask. You cannot, it is true, dispute about taste, but for our own part, when we have chanced to witness many old farces, we have wondered what there was to laugh at in them. A few farces written twenty years ago have still the right to hold the stage, and a few of that much older time which was really the palmy time of farce-writing. But in each case very few. And twenty years ago, when farces certainly were represented more universally than now, people must have been quite exceptionally happy, to laugh so easily. *High Life Below Stairs*, *Raising the Wind*, and *Box and Cox*, and a few others, have still some life in them, but we doubt whether the art of farce-writing will ever revive, or if it could revive with much advantage to us. Its material is necessarily limited, and is perhaps well-nigh used up.

MUSIC.

MONDAY POPULAR CONCERTS.

THE chamber-music of Brahms seems to be steadily, though slowly, making its way into our programmes. True, only a comparatively small portion has as yet been heard here, and his two trios, his violoncello sonata, and his solo sonatas are still entirely unknown to concert-goers in this country. But his two pianoforte quartets have been repeatedly brought forward, and have at every fresh hearing been more highly appreciated. Last Monday night's concert at St. James's Hall opened with his great Sextett in B flat, Op. 18, for stringed instruments. This work was no novelty at these concerts, the present being its fourth performance; but as a thoroughly repre-

sentative specimen of its composer's best style, and as I have not previously had occasion to speak of it in these columns, some notice of it may be interesting to our readers.

The sextett is written for a somewhat unusual combination—two violins, two violas, and two violoncellos. I believe I am correct in saying that this combination was first employed by Spohr in his sextett in C, Op. 140. I am not aware that any composer has since used it until Brahms did so in the present work, and subsequently in a second Sextett (in G, Op. 36), which was performed some little time since at one of Mr. Henry Holmes's "Musical Evenings." The prolific Joachim Raff has also written a sextett for the same instruments, which was noticed in this paper last year (ACADEMY, August 8, 1874). The employment of two violoncellos greatly increases the resources at the disposal of the composer, by giving him the opportunity (of which, by the way, Brahms has availed himself largely), of treating the first as a solo instrument, while the second forms the foundation for the accompanying harmonies.

A marked feature of the Sextett in B flat is the indefinable, yet clearly appreciable, unity of style which pervades it. The four movements of which it consists are, to use a homely phrase, "all of a piece." This characteristic is observable in the greatest (and only in the greatest) music. For instance, one cannot but feel that the slow movement of Beethoven's C minor symphony would be out of place in the "Eroica," and *vice versa*. There is an internal connexion between the various parts of the works which has been compared to that existing between the acts of a drama. The one is the logical consequence of the other. One cannot define how or why this is; one can only feel it; and the composer, if he conceive his work as a whole and not in fragments, will produce on his hearers the impression of unity referred to.

Another characteristic of the present composition is a kind of dreamy romanticism in the principal themes. This is most noticeable in the first and last movements, but it makes itself felt to a greater or less extent in all its composer's more important works. It is in this, more perhaps than in anything else, that the individuality of Brahms's genius consists. Such themes as the second subject of the first *allegro*, and both the chief subjects of the *finale* are the distinct outcome of the composer's personality. They remind one of Beethoven in their breadth of style, yet one feels at once that they are not Beethoven's, though his spirit seems to have passed over them; they occasionally also suggest Schumann, yet with a difference. It might perhaps be said that Brahms has absorbed into himself the essence of these two composers, and that his style has been tinged by that of his great predecessors without losing its originality. This originality is, however, occasionally carried to the verge of the *bizarre*, as in the close of the theme which forms the subject of the variations in the second movement. Here the abrupt modulations introduced have a harsh and strained effect, as if the composer were determined at all costs to say something which had not been said before.

Brahms is not free from the besetting sin of the modern German school—diffuseness. One cannot help feeling that the developments of the first and last movements, though full of interesting and charming matter, are too long, not so much as regards the absolute number of bars, but as regards the comparative length of the music to the importance of the ideas to be treated. This diffuseness is, however, less noticeable here than in some other of the composer's works, such, for instance, as the concerto played at the Crystal Palace on Saturday, or parts of the "Deutsches Requiem." The only concise portion of the present work is the *scherzo*; and this, while the most popular in style (it was tumultuously encoored on Monday night), is decidedly the least original of the four

movements, being merely a reproduction (though, be it said, without plagiarism) of the typical Beethoven *scherzo*.

In spite, nevertheless, of some defects, the Sextett as a whole is a masterpiece; and never probably has it received a finer rendering than on Monday night from Messrs. Joachim, Ries, Straus, Zerbini, Piatti, and Daubert. Herr Joachim and Signor Piatti especially in the arduous parts of first violin and first violoncello were above all praise, and they could not have been more admirably supported than they were by their colleagues. The *scherzo*, as above mentioned, was redemanded, and the performers recalled at the end of the work.

A few lines must suffice to record the rest of the concert. The pianist of the evening was Mr. Dannreuther, who gave an excellent rendering of Beethoven's Sonata in A, Op. 101, and joined Herr Joachim and Signor Piatti in Schumann's "Fantasie-stücke" for piano, violin, and violoncello—not one of the composer's greatest works, though containing many interesting details. The vocalist was M^{me}. Otto-Alvsleben, who gave in her true artistic style songs by Rubinstein and Volkmann; and the concert concluded with Haydn's quartett in D minor, Op. 76, No. 2.

EDENEZER PROUT.

IN consequence of the length to which our notice of the Monday Popular Concert has extended, we must dismiss last Saturday's Crystal Palace Concert far more briefly than it deserves. Its most important feature was undoubtedly M^{lle}. Krebs's magnificent performance of Brahms's Pianoforte Concerto in D minor. This very interesting work had only once before (we believe) been played in England—at the Crystal Palace on March 9, 1872, by Miss Baglehole. The first movement, though in parts obviously suggestive of Beethoven's ninth symphony, is full of charm, and the *adagio*, while somewhat diffuse, is marked by the romantic tone spoken of above as one of Brahms's characteristics. The *finale* is on the whole the most effective movement of a work which may rank among its composer's best efforts. The solo part, which is of enormous difficulty, was played from memory by M^{lle}. Krebs with a perfection which absolutely left nothing to desire. Never, probably, has finer playing been heard. In addition to the concerto, the programme (which, for once, was judiciously short) included Schubert's unfinished symphony in B minor, played by the orchestra under Mr. Mann's direction with a finish that has rarely been equalled and never surpassed, even by the Crystal Palace orchestra, Mozart's overture to the *Seraglio*, and a Festival Overture entitled "From Rhine to Elbe," by Herr Krebs, the father of the distinguished young pianist. The overture, which is largely founded on the choral "Nun danket alle Gott," is very cleverly written, and effectively, though somewhat noisily scored. The vocalists were M^{me}. Patey and Mr. Edward Lloyd, neither of whom needs praise in these columns. This afternoon an important work by an English composer—Mr. Alfred Holmes's dramatic symphony "Jeanne d'Arc"—is to be performed, for the first time in this country.

THE prospectus of the coming season of the Philharmonic Society has been issued, and contains a goodly promise of novelties. Chief among these is Raff's "Im Walde" symphony, announced as for the "first time in England." We may be mistaken, but we are under the impression that Mr. Hallé produced the work some time since at Manchester. Other works promised for the first time are Lachner's Suite in D, one of Rubinstein's symphonies, Brahms's Variations on a Theme by Haydn, Schumann's overture to *Die Braut von Messina*, Spohr's overture to *Der Zweikampf*, Wagner's introduction to *Tristan und Isolde*, and the same composer's "Huldigungsmarsch." In addition to other works not often performed, it is also announced that Mr. G. A. Macfarren has accepted a commission to write an orchestral work

for the society—of what kind is not stated. At the first concert, on March 18, Bennett's *Woman of Samaria*, and some of his *Ajar* music is to be given.

MR. WILLEM COEKEN announces three concerts of modern music to be given at St. George's Hall during the coming month. The new works to be brought forward are—at the first concert, Raff's Trio in C minor, Brahms's String Quartett in A minor, and A. C. Mackenzie's Piano Quartett in E flat; at the second, Gernsheim's Piano Quartett in E flat, Brahms's Sonata in E minor for piano and violoncello, and Svendsen's Octett for strings in A, which was produced with such success last year; and for the third, Svendsen's String Quartett in A minor, Raff's Sonata in E minor for piano and violin, and Brannbach's Piano Quartett in E flat. An interesting selection of vocal music will also be given.

MR. WALTER BACHE's concert took place on Thursday night at St. James's Hall, too late for notice in this number. We shall speak of it in our next issue.

THE series of concerts given by the Glasgow Choral Union was brought to a close on the 15th inst. by an excellent performance of the *Creation*. We regret to learn on good authority that they have financially resulted in a loss, as they have been from a musical point of view most admirable. From an abstract of the performances we find that five important vocal works have been given—the *Messiah*, *Creation*, *St. John the Baptist*, *Smart's Jacob*, and Brahms's "Song of Destiny;" while at the orchestral concerts twelve symphonies, twenty-three overtures, and a very large number of miscellaneous pieces have been produced. We trust that the committee of management will not be disheartened by their first failure; if they continue as they have begun, success, though it may be deferred, is ultimately certain.

MDLLE. MARIE KREBS announces two pianoforte recitals at St. James's Hall, to be given on the 3rd and 10th of the coming month.

MR. JOHN CROWDY has resigned the editorship of the *Musical Standard*.

THE death is announced from Paris of Berthold Damcke, an excellent musician well known on the continent, though his name will probably be unfamiliar to most of our readers. He was a pupil of Ferdinand Ries and Aloys Schmitt. He resided for many years in St. Petersburg, but removed in 1859 to Paris, where he thenceforth resided. At the time of his death he was joint-editor of the new and superb edition of Gluck's operas now in course of publication.

ST. DAVID'S DAY will be celebrated by a Welsh Festival Concert at the Royal Albert Hall, on which occasion the members of the Principality residing in London and the suburbs will have a thoroughly national programme presented to them. Miss Edith Wynne, Miss Lizzie Evans, Miss Marian Williams, Miss Mary Davies, Mdme. Patey, Mr. Edward Lloyd, Mr. Ap Herbert and Mr. Lewis Thomas are announced as vocalists; Miss Bessie M. Waugh, Mr. W. H. Thomas and Mr. Brinley Richards presiding at the pianoforte. A band of harps, under the direction of Mr. John Thomas, will also assist, and the Part-song Choir of the Royal Albert Hall Choral Society, under Mr. Barnby's direction, will contribute Welsh choruses and part-songs. The next Popular Ballad Concert at the Royal Albert Hall is to take place this evening, with Mdme. Lemmens-Sherrington, Miss Edith Wynne, Miss Antoinette Sterling, Mr. Edward Lloyd and Mr. Thurley Beale as vocalists.

THE constitution of the grand orchestra for Wagner's Bayreuth performances next year will be as follows:—16 first and 16 second violins, 12 violas, 12 violoncellos, 8 double-basses, 3 flutes, 1 piccolo-flute, 3 oboes, 1 corno inglese, 3 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 2 tenor and 2

bass tubas (the players on which instruments will also on occasion take four more horns, making in all eight), 3 trumpets, 1 bass-trumpet, 3 trombones, 1 contrabass-trombone, 1 contrabass-tuba, 2 pairs of drums, 7 harps, and percussion instruments, such as cymbals, triangle, tamtam, side-drum, &c.

POSTSCRIPT.

"AN Oxford M.A." writes us the following letter on a matter which we are very glad, for the credit of the University, admits of a satisfactory explanation:—

"In reference to your notice of the Leyden tercentenary, and the fact that Oxford had neither sent representatives nor replied to the courteous invitation of the Dutch University, let me inform your readers of the following facts.

"The invitation was received in the second week of December by the Vice-Chancellor of the University of Oxford (Dr. Sewell), who was at the time seriously ill.

"In the ordinary course of events it would have been brought by him before the Council of the University. In consequence of his illness it was handed to the secretary of the Council, in order that it might at once be brought under consideration.

"The secretary did not bring it under the notice of the Council, and it was not until your account of the Leyden proceedings was published that the fact of an invitation having been sent was known even to the members of the Council, still less to other members of the University.

"In consequence of the facts which have now been brought to light, the Vice-Chancellor has written an official letter of apology to the University of Leyden; and the clerk through whose negligence the University has been placed in this awkward position is to be discharged from his office."

GOLDSMITH'S *She Stoops to Conquer* is being acted at Copenhagen in a Danish translation of 1785, and with immense success, under the title of *Fejlgælselserne*, or "The Mistakes."

PROFESSORS BAIN AND CROOM ROBERTSON have written to us to say that our paragraph on the new psychological periodical has led to a false impression in some readers, that the former of these gentlemen had a larger hand in its organisation than he really had.

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SATURDAY, MARCH 13, 1875.

No. 149, New Series.

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It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Encyclopaedia Britannica. Ninth Edition. Vol. I. (Edinburgh: Adam & Charles Black, 1875.)

To write an adequate review of an Encyclopaedia would manifestly be beyond the powers of any modern critic, however plausible might be his pretensions to universal knowledge: but nevertheless it ought to be possible, without incurring the imputation of impertinence towards those distinguished persons who have offered to contribute to this publication from the stores of their own special knowledge, to write a modest notice of the present volume, contrasting it with its predecessors in respect of its general plan and execution.

The prefatory notice by Professor Baynes expresses in well-chosen language the special character which has during the last sixty years distinguished the *Encyclopaedia Britannica* from other similar works; and inasmuch as this first volume of the new edition, which concludes with the article "Anatomy," may reasonably be taken to be a fair sample of the whole, it is less difficult than might at first be supposed to enquire how nearly the actual work approaches the high standard which he has laid down. The last edition, which had been eight years in course of publication, was completed just fifteen years ago; but the edition which preceded that—i.e., the seventh, which throughout bears the date of 1842—is the one which has been chiefly chosen by us for comparison with the present, because in itself it formed a more definite advance upon its predecessors, and also because it marks a period of more convenient length for our purpose. The period which has been thus selected for comparison represents just the lifetime of one generation; but in the domain of the physical sciences it marks, as Professor Baynes has concisely indicated, a progress in conception, classification, and terminology which is almost equivalent to a revolution; while in all those other departments of accurate and useful knowledge which are traditionally comprehended within the limits of an encyclopaedia, progress also has been made of scarcely inferior importance, which it is not so easy to characterise, and which therefore runs the risk of being overlooked. It so happens that this first volume does not comprise its proportionate share of those alphabetical headings which are associated with the most striking achievements of modern science, and consequently our criticism on this occasion will be mainly devoted to that other class of articles which deal with literature, history, and philosophy,

or, as Professor Baynes has phrased it, with "Man in his individual powers, complex relationships, associated activities, and collective progress." This circumstance is, in one respect at least, fortunate, for it is the less popular departments of scientific knowledge, which have been gained from the cloudland of idle curiosity by the application of those potent instruments of modern research, Philological and Historical Criticism, that require the assistance of a new edition of the *Encyclopaedia Britannica* to obtain for them adequate recognition, and to assign them their due place by the side of the physical sciences. Now it was exactly in these subjects that the old Encyclopaedias showed themselves, according to modern ideas, to be most defective. In natural science they were undoubtedly on a level with the best knowledge of their time, and in their technical and literary articles there still seems but little to complain of; whereas the notices they gave of persons and things connected with ancient history are scarcely above the level of Lempriere, and the field which has now been mapped out and surveyed by comparative philology they occupied either with baseless conjectures or old wives' tales. It is therefore pleasing to observe that, on the whole, this opportunity for improvement has not been neglected. As two signal examples of the degree of change that was required, reference may be made to the articles headed "Alphabet" and "Alexander VI." in the edition of 1842, as compared with those in the present volume. Thirty years ago Mr. Thomas Jefferson Hogg thought it appropriate to the dignity of an Encyclopaedia to ridicule with learned ignorance and laboured Scotch wit the theory which at that time had been sufficiently demonstrated, that the source of the alphabet was to be looked for in Egyptian hieroglyphics, and to throw doubts upon the debt which in this respect Greece owed to Phoenicia; but Mr. John Peile, who has now undertaken this subject, shows how completely his mind is open to the results of the latest research by his acceptance of the discovery which finds the origin of the cuneiform character in the non-Semitic predecessors of the Assyrians. Similarly in 1842, it was held sufficient to dismiss Pope Alexander VI. with the following brief paragraph:—

"Had four bastards when he was cardinal, for one of whom he had so great an affection that he stuck at nothing in order to raise him: designing to poison some cardinals, he was poisoned himself (see Borgia)."

On looking out the reference to Borgia, we find merely some vapid speculation on the motives which could have induced Providence to permit to exist such monsters as Caesar and his father. The present edition contains an article nearly seven columns long, by Mr. Richard Garnett, who treats his subject under the light which German historians have lately thrown upon it, and at least shows that it is not unworthy of so lengthy a treatment. Though, however, there is under these subjects much to praise, there is also a good deal that must not be passed over without censure; for there are a considerable number of minor articles on subjects connected with ancient

history which display a very slipshod method of treatment. In this instance, as in almost all the others where serious fault may be found with the value of this publication, the explanation is at once to be found in the circumstance that unworthy articles have been too readily transferred from old editions, and in the almost pardonable belief that if only the longer dissertations can be kept up to the high-water mark of progressive science, the shorter notices may be left to shift for themselves. It is only in this way that we can explain, but not excuse, the old-fashioned blunders which disfigure, among others, the articles headed "Aborigines," and "Ahenobarbus;" where we read, under the former,

"that the Latin nation was formed by the union of an Oscan and a Pelasgian tribe, as is proved by the circumstance that the structure of their language discloses numerous words closely connected with the Greek, and also numerous words that are of an entirely different origin."

And under the latter, that

"the name was derived from the red beard and hair by which many of the Gens Domitia were distinguished."

It is to this same cause of insufficient editorial supervision that we may most probably attribute the disproportionate space which is appropriated to some of the headings. The Acropolis, for example, concerning the topography of which modern investigation has been particularly active, takes up no more than fourteen lines, and the Alhambra three columns; Dean Alford has more than four columns of graceful eulogy signed by Charles Kingsley, while Dean Aldrich is disposed of in less than one; the life and character of the great Akbar, and the philosophic position of Albertus Magnus do not occupy much more than half a page each; whereas to Addison, whose fame is independent of any Encyclopaedia praise, nearly nine pages are devoted.

It is, however, an invidious task to pick holes in a work which in its general execution fully satisfies the expectation with which its appearance has been awaited, and therefore we would rather turn to those articles which entirely reach the highest standard of performance which any critic could frame, and upon which will depend its permanent value for instruction and reference. Among these longer articles more particular reference may be made to those which deal with geography. Colonel Yule writing on "Achin" and "Afghanistan," Mr. A. Keith Johnston on "Africa," and Mr. David Kay on "Algeria," and Mr. Ball on the "Alps," have each treated their subjects in that exhaustive and honest manner which might have been anticipated from their reputation, and at the same time have not disdained to express their accurate knowledge in a style that attracts and convinces the class of ordinary readers, for whose benefit, it must never be forgotten, Encyclopaedias are really published. The article on "America" which is unsigned, is spoilt by gossipy narrative and unsound speculation; for both which reasons we were not surprised to find that it is substantially reprinted from the edition of 1842. The articles on "Adulteration," by Mr. H. Letheby, and on "Aero-

nautics," by Mr. J. Glaisher, are also all that could be wished. Upon those on theological subjects, which we have carefully compared with the corresponding ones in *Smith's Dictionary of the Bible*, it is not easy to give a concise judgment. They are contributed by students who have manifestly taken great pains to acquaint themselves with the most advanced German criticism, and who are not afraid of its results. Dr. Donaldson's article on the "Acts of the Apostles," seems to us to express with much impartiality the many conflicting opinions which have been held touching the authenticity and character of that book, and to indicate his own conclusions with much discretion; but Dr. Davidson, who writes concerning "Adam," has not escaped unscathed out of the furnace of German and Dutch criticism, for it can only be from thence that he has drawn that infelicity of language and thought which repeatedly induces him to style Adam and Eve "the two protoplasts," and to remark of the Fall that it was at once one of the most fortunate facts in man's history, and also one of the saddest. In this same connexion, attention may be called to a series of articles which are signed "A. B. G.," upon Puritan and Presbyterian Divines, which are so original in their information and in their appreciativeness as to form quite a novel feature in this work. There is also an entirely new article by Professor Nicoll on "American Literature," which within the limits of some sixteen pages not only summarises the leading characteristics of all those American writers who are at all known on this side of the Atlantic, but also introduces us by name and with a convenient epithet to further crowds of American literary men; and this with a dazzling brilliancy of illustration and a wealth of epigram which, we should imagine, must now for the first time figure in the solemn quarto pages of an encyclopaedia. Another new article which ought not to be passed over in silence is that on "Alchemy," by M. Jules Andrieu, who writes on a captivating but obscure subject with the enthusiasm of a genuine student. The reader will pardon a little exuberance of language, and an inordinate use of antithetical tropes, in consideration of the decisive manner in which the writer vindicates for his half-forgotten heroes a high position in the historical evolution of scientific thought. The longest article in this volume is that on "Agriculture," and though its author no doubt expounds with suitable illustrations the principles and practice of high farming and its scientific methods as carried out in the best districts of Great Britain, yet it cannot be said that in other respects he has put before himself the comprehensive ideal to which an Encyclopaedia article on such a subject should conform. His historical sketch is miserably inadequate, except in so far as he quotes from the early English writers, and these quotations are borrowed from earlier editions of this publication; he hardly refers at all to the practices of other nations, and is totally silent upon that important branch of his subject which has lately been invested with a peculiar interest, viz. the mode of tenure

and cultivation which is summed up in the phrase "village agricultural community." The article on "Acclimatisation" by Mr. A. R. Wallace is also disappointing, though for different reasons. It seems to us to be characterised by a certain looseness of thought, and an unintelligent application of the theory of natural selection, which produce upon the mind of the ordinary reader a general indistinct impression, and leave him to reflect that much yet remains to be done to bring this attractive subject within the range of scientific method. On philosophical subjects the articles are uniformly good. That on "Aesthetics" by Mr. J. Sully gives an admirable historical disquisition on the subject, which perhaps is the only fashion in which he could have treated it; but the high character of what he has done suggests a regret that he has not ventured to found upon the learning he has gathered an original dissertation of his own. Professor Croom Robertson has contributed a number of minor articles, and whether in his biographical portrait of "Abelard," or in his explanation of the philosophical use of the word "Analysis," he is always full in his knowledge, clear in his own thoughts, and popular in his style. In natural science proper, the chief articles in this volume are four in number—two by Professor Huxley on "Actinozoa" and "Amphibia," one by Mr. D. Thomson on "Acoustics," and the concluding article on "Anatomy" by Mr. W. Turner.

We have thus briefly run through the leading contents of this volume, and if it may be thought that we have been too uniformly adverse and hypercritical in our short comments, it should also be recollected that the mere quotation of some of the names of the contributors which we have mentioned is in itself a higher guarantee of excellence than the fulsome commendations of any critic, and that it is this very high standard attained by the majority of the articles which shows out by contrast the slightest unevenness of work. The faults of the volume are almost solely those which it has inherited from its predecessors, its merits are all those of its present editor and contributors. We could have wished indeed that Professor Baynes had been energetic enough to take one important step, of which the advantage is repeatedly suggested on any chance opening of this book, and had boldly reverted one degree nearer to the type of the great *Encyclopédie*, by eliminating from these pages the mention of all those unimportant men, places, and things—e.g., "Achan," "Ai," and "Almoner"—which cannot be so treated as to deserve any place whatever in the sphere of universal knowledge, and may safely be relegated to the care of special dictionaries. It was one of the great merits of the French Encyclopaedists that they transformed Chambers's dictionary of useful information into an Encyclopaedia which attempted to rearrange human knowledge, as an organic whole, from the point of view of its comparative value and scientific worth. The earlier editions of the *Britannica* adhered to the same principle, and now that countless minor works, and notably the *English Cyclopaedia*, have satisfied amply the wants of the merely curious, it would have been worth

some trouble to purge this edition of a quantity of superfluous matter which can never be required by those who will consult this book for its primary purposes. This, however, is a fault rather of excess than defect, which does not substantially affect the pre-eminent merits of this publication; and, in conclusion, it remains to express our deliberate opinion that if the following twenty volumes maintain, or even approximate to, the excellence of this first instalment, the reading public of the Anglo-Saxon race will have deep cause for gratitude to the publishers for having undertaken what must be nothing less than a gigantic speculation, to the editor for years of imperfectly recognised toil, and to the various contributors who worthily occupy the places of those who formerly made the reputation of this Encyclopaedia. JAS. S. COTTON.

Lives of the Queens of England of the House of Hanover. By Dr. Doran. Fourth Edition. In Two Volumes. (London: R. Bentley & Son, 1875.)

WE are not surprised that these handsome volumes should have attained to the distinction of a fourth edition. Biography can be dealt with after various fashions. There is the severe style, which loves to clothe its central figure with abstruse reflections, manufactured erudition, and a rhetoric too considerate of that dignity which is said to be due to History. There is the style of the essayist, which discards the ordinary narrative of mere facts for a pure criticism on the work achieved—by which the individual is lost in his labours. There is the dramatic style, which seeks by startling contrasts to bring out in bold relief only the striking incidents of the memoir, to the exclusion of the tamer and more homely events—where the light over dazzles us for want of shading. There is the Carlylese style, where the living man with all his faults and virtues is portrayed by, and not at the expense of, his work, and where every petty detail preserved by biography inculcates a moral lesson. There is the religious style, the sentimental style, and the egotistic style, where the writer treats more of himself than of his subject. Lastly, there is the light, chatty style, where anecdote and gossip reign supreme, and dry facts never intrude. And it is to this last class that the work now before us belongs.

Dr Doran is essentially the chronicler for the earlier stages of the Georgian era. He writes in an easy jaunty fashion, at times verging on flippancy, is never dull, and contents himself with selecting only the lighter and more amusing episodes in the biography of his heroines. He delights in recording the gossip of the back stairs, naughty flirtations and domestic wrangles. His pages are full of those scenes that Lord Hervey loves to describe—jealousies, petty quarrels and discussions, small talk, and incidents that bring out the weaknesses of women and the vices of men. His information, though not pretending to much originality in the way of research, is yet well put together and told attractively. That he has not laboured in vain is evident by the success his work has obtained. Nor is this success to be wondered at. A book which is easy to

follow, which never needs skipping, and which deals largely in anecdote and scandal, while possessing claims to be considered as History, is always sure of readers.

Dr. Doran's volumes consist of biographies of Sophia Dorothea of Zell, the wife of George I.; of Caroline Wilhelmina Dorothea, wife of George II.; of Charlotte Sophia, wife of George III.; of Caroline of Brunswick, wife of George IV.; and of Adelaide of Saxe Meiningen, the wife of William IV.

The story of the unfortunate consort of the coarse, sensual, first George is well known. Every schoolboy, to use the favourite expression of a late historian, is acquainted with the circumstances of her birth, her ill-fated marriage with Prince George, the intrigues of the odious Madame von Platen, her intimacy with the fascinating Königsmark, and her wretched imprisonment in the Castle of Ahlden. As with Mary Queen of Scots so with Sophia Dorothea, the chief question that her biographer has to answer is, was she guilty? We know that she admired Königsmark, that he was her early companion, and that she always entertained very friendly feelings towards the handsome colonel of the Guards. But was the intimacy criminal? Dr. Doran, with as much gallantry as success, proves the charge to be utterly unfounded. Of late years a voluminous correspondence, purporting to be letters between Sophia and the Count, has been discovered in Sweden, and if it is genuine the question of the unhappy woman's innocence is at an end. These letters consist of mutual assurances of love and everlasting fidelity, of plans for privately meeting, and of complaints at separation. In them Sophia speaks in the most fervid manner of her *ardeur*, reproaches her lover for his coldness, and declares herself ready to sacrifice her reputation for him, and to accompany him to the remotest corner of the world. The famous "casket letters" could not be more damning. But Dr. Doran alleges various reasons for regarding this correspondence as a gross forgery. In the first place, Sophia Dorothea, it must be remembered, never had the guilt implied laid to her charge. At the trial the name of Königsmark was never once mentioned. Glad as both Prince George and his mistress Von Platen would have been to prove her *liaison* with the Count, they felt they had not a shred of evidence to go upon. Spies were set about her, strict search was made amongst her papers, but all the wiles of espionage failed to bring to the light the requisite proofs. The charge of adultery having fallen through, whatever suspicion might insinuate and scandal allege, Sophia was punished by her consort solely on the grounds of disobedience and desertion. Where were these letters at that time? By whom were they concealed? How did they find their way into Sweden? It is said they were captured at great peril, costing the life of a brother and the freedom of a king's mother. Yet no one ever heard of the robbery, or the means by which it was effected. Again; we know how closely the Princess and the Count were watched in order that a case might be made out against them. Is it therefore conceivable that they should have written to

each other in a strain fatal to life and honour if discovered, should have sent their letters in the ordinary way through the post, and when received should have continued to preserve them? "If two persons," writes Dr. Doran, "knowing they were watched and their letters detained, could write such fiercely ardent assurances of mutual love, express such utter contempt for the consequences of discovery, and explain to one another how they were tricked and betrayed, they must have been hopelessly insane." The thought that human nature can sink itself so low as to forge letters with the idea of slaying reputations by the forgery, is one of the most repulsive that can be entertained. And yet it has been done. Numerous were the letters forged in France to destroy the reputation of Sir Isaac Newton. Letters of Shelley to his wife containing vile aspersions against his father have been forged. Letters of Byron have been forged. As a mere matter of business, the manufacture of forged letters, at critical moments when the demand is likely to be eager, is always active. "Till something more," says our author,

"is known of the history of the alleged correspondence between Sophia Dorothea and Königsmark—of which correspondence nothing was known to the world till more than a century after her death—let us put against it her own assertions of her innocence. It is only a woman's word; but it was asserted on solemn occasions, and it may surely be accepted against the letters which were not put forth till long after she too was dead and defenceless, who when living was not charged with the guilt which this mysterious correspondence would cast heavily upon her."

In his life of Sophia Dorothea Dr. Doran shows his literary ability, and the method in which history should be treated, to the best advantage; but it is in his accounts of Caroline of Anspach and of Caroline of Brunswick that we come across the racy *raconteur*, the man who dearly loves to impart the last scandal, the last bit of gossip, the wrangles in high life, the talk of the clubs and coffee houses, and the domestic feuds of the Court. By the light of his pages, as with the chatty letters of Horace Walpole, we are led to form an excellent idea of the manners and customs of our ancestors, of their mode of life, their tastes, sports, and dissipations, and the standard as to faith and morals that they affected. Delving in the rich mines of Walpole and Hervey, Dr. Doran reproduces a good picture of the past. The clever, hard, faithful Caroline, the consort of George II., stands out in bold relief against the background of chat and scandal that the author environs her with. We see her deep devotion to her coarse, brutal little husband, whose one only good point appears to have been his courage. We read how her royal consort quarrelled with her, swore how deeply he was attached to her, neglected her, and made her receive his mistresses. We hear of the wrangles that ensued between the Court and Leicester Fields, where the Prince of Wales—hated, we know not why, by his parents—and "cette diablesse Madame la Princesse," his wife, kept their royal state, and gave back with interest the love that was meted out to them by the monarch and his consort. We see the King offering his addresses to the beautiful Mary

Bellenden and being most saucily snubbed. We hear much of one Mdme. Walmoden, and of others who were enrolled among the list of favourites. We are introduced to the men of the day, see them, and listen to their doings. There passes before our eyes the cynical, unbelieving Walpole, who averred that every man had his price, and showed by his doings that he was not mistaken. We listen to Hervey's sneers as he amuses his Queen by his pitiless gossip and fiendish innuendoes. We see the courteous Chesterfield, a smile on his face and treachery in his heart; the half-mad Dean of St. Patrick's, savage with mankind for his non-promotion to a bishopric; the author of the *Dunciad*, smiling, spiteful, and with a wit that loves invective; the servile Hoadley, serving God and Mammon with wonderful success; the charming Lady Suffolk, the beautiful Mrs. Howard, and all the Graces of the Court. We read of the customs of the time—how men and women intrigued, how appointments were bought and sold, the thousands that changed hands at cards and whist, the races that were run, the bottles that were drunk, the outings at Bath and Tunbridge, Harrogate and Scarborough, the quaint old tunes that were played, the stiff formal dances that were severely stepped, the game of tennis, and the like. Last scene of all, we see the Queen on her deathbed, the King by her side sobbing, and the courtiers gravely expecting the worst. "You will marry again," says Caroline to her husband, "I beseech of you to marry again." "Non, non," replies the King, his voice choking with emotion; "j'aurai des maitresses." Before such a scene satire and irony stand dumbfounded; still, the answer not inaptly shows us how society lived, and what it thought, in the days of the hero of Dettingen. And if the reader wishes to see how hollow it was, how pernicious its tone, how coarse its fine men and great ladies were, how despicable, artificial, and unwholesome was the atmosphere all around, let him read and study for himself the pages of our author.

Of the sad story of the life of Caroline of Brunswick, even Dr. Doran cannot give us much that is new, but he puts his facts and statements before us in so pleasant and agreeable a manner that they may strike many as new. Dr. Doran has the happy faculty of sketching character in a few light touches, and of illustrating events by an anecdote, which make his chapters always readable, and even when instructive prevent him from being dry. To the lover of gossip the life of Queen Caroline is a rich mine. Who is there that does not know her sad history? Brought up in a vicious Court, educated by her weak, coarse-minded mother, married to a heartless worldling, separated, shunned, seeking the society of her inferiors since she was denied that of her equals, her biography is but the story of passion uncontrolled, flippancy, indiscretion, exclusion, and a bitter mortification that finds its only solace when life is ended.

"Nevertheless, for this poor woman," writes Dr. Doran, both wisely and mercifully, "there is something to be said. She was ill-educated, religiously educated not at all, and never had religious principles as expounded by any particular

church. Her mother was a foolish, frivolous woman, and her father whom she ardently loved, a brave, handsome, vicious man, who made his wife and daughter sit down in company with his mistresses. With such an example before her, what could be expected from an ardent, spirited, idle, and careless girl? Much—if she had been blessed with a husband of principle, a man who would have tempered the ardour to useful ends, guided the spirit to profitable purpose, and taught the careless girl to learn and love the cares, or duties rather, which belonged to her position. But by whom and what was that Princess encountered in England, whither she had come to marry a Prince who had condescended to have her inflicted on him, and bringing with her the memories of pleasant communings with more courteous wooers in Brunswick? She met a husband who consigned her to companionship with women more infamous than even she herself became, and whose interest and business it was to render the wife disgusting to the husband. They speedily accomplished the end they had in view, and when they had driven the wife from the palace, they endeavoured to prove her to be guilty of vices which she had not then in common with themselves and her husband. If he ever justly complained of wrong, he at least took infinite pains to merit all that was inflicted on him. He outraged every sense of justice: when steeped to the very lips in uncleanness, he demanded that his consort should be rendered for ever infamous for the alleged commission of acts for which he claimed impunity on his own account."

The biographies of the consorts of George III. and of William IV. are interesting, but their chief value lies not so much in the account of the individuals themselves, as of the history of the period in which they lived and of the mention of their contemporaries. We can only direct the attention of the reader to their pages: they will repay perusal.

Dr. Doran's volumes supply a gap in our historical literature that has too long been left a blank. Of the period embraced by his work we have ample material—biographies, diaries, journals, *mémoires pour servir*, and the like—for the compilation of a worthy and interesting history of the Queens of the House of Hanover. It has been for Dr. Doran to collect this information, to winnow its chaff from the grain, and to present it to the public in a most lively and readable shape. He has shown that biography can be accurate without being dull, and full of gossip without erring against good taste. He has commanded success, and he has deserved it.

ALEX. CHARLES EWALD.

Statement exhibiting the Moral and Material Progress and Condition of India during the Years 1872-73. By Clements R. Markham. Ordered by the House of Commons to be printed June 2, 1874.

(Second Notice.)

THERE is no function of government which in India more affects the welfare of the masses than the administration of the Land Revenue. Indian writers, in discussing the subject, frighten away English readers by a needless use of technical terms; but the principle of all the systems is simple, and should interest every one acquainted with the great branch of political economy, the Theory of Rent.

From time immemorial the ownership of

the land in India was vested in the ruling power, and the resources of the Government have been therefore supplemented by a right to what in the nature of things must ever increase in value, the rent of the land. In a great part of the country the English Government have preserved this right intact, and receive the rent directly from the cultivator. This is the Ryotwar system in force in most parts of the Madras and Bombay presidencies. In the North West Provinces the Government receive the rent from the village communities as separate entities. This constitutes the village system. In Bengal and parts of Madras the Government divided the land into estates, which they made over to the persons who had previously collected the rent, and fixing this in perpetuity at the existing money rate, in fact alienated all future increment of the rent for the benefit of the collectors, called Zemindars, and this constitutes the Perpetual Settlement system of Lord Cornwallis.

Each system has its own advantages and defects, and it is natural for Englishmen, accustomed to the existence from time immemorial of a landed aristocracy, to grasp at once at the advantages of the Perpetual Settlement which created such a class in India, and to ignore the benefits of systems which do not admit the existence of such a class. Yet the Ryotwar system as now carried out in most of the districts of the Madras presidency, would appear, if fairly examined, to be one of the not least successful efforts of our philanthropic rule.

Mr. Markham's statement gives ample details of the pains that have been taken in Madras to survey scientifically all the cultivable land, to make maps of every existing field, recording every existing right, and to fix on each field a money demand, calculated on the grain value of its produce, ample care being taken that this should not exceed one half of its net produce, *i.e.*, one half of the real rent according to the Ricardo theory. It has been objected to the Madras system that it entails a yearly settlement with the cultivators, but objectors are hardly aware that this is absolutely necessary in their interest. The Madras peasant proprietor holds his land on a perpetual tenure, subject to the regular payment of the demand, and in the case of dry cultivation he is responsible for that payment whether he cultivate the land or not, unless he formally notifies in writing by a certain date in the year that he has abandoned any field entered in his name on the village register.

In the case of irrigated land, however, there is a contract on the part of the Government to supply water sufficient to bring the crop to maturity, and if the crop fails from want of water, no payment is required. Irrigation, when sufficient, gives a large profit to the cultivator, who then pays a proportionally large assessment; if the supply of water fail at a critical period, the whole crop is lost, and justice requires that a remission of the rent, which in this case is partly a water charge, should be granted. Irrigation works, therefore, necessitate a yearly settlement with the cultivators, who share with the Government the risk of total loss in case of failure of the water supply,

and the large profits of success. In Madras any landed proprietor may construct an irrigation work at his own risk and outlay, in which case he is responsible for the rent of the land only, and the Government shares neither in the risk nor profit of the venture. It would be difficult then to improve the position of the peasant proprietors of the Madras presidency. They have absolute fixity of tenure, subject to the payment of a moderate ground rent; they can obtain a map of their holdings, as scientifically accurate as that of any property in England; they can reduce their holdings at will, and introduce any permanent improvement without addition to their rent; and that this is in fact most moderate is proved by the regularity with which it is paid by the whole body, the majority of whom do not pay more than one pound a year in rent, and pay it on the day.

It would be a mistake to consider the smallness of the general mass of holdings as a sign of the wretched poverty of the agricultural class. There are large peasant proprietors, but the system in force allows every day labourer to possess his own plot of ground, and to be as independent in that possession as his wealthiest neighbour. It is a singular fact that the late Mr. J. S. Mill suggested the application of the Ryotwar system as the remedy for the agricultural difficulties in Ireland. It would possibly be a complete remedy, but unfortunately requires as a preliminary the impossible cost of purchasing out all existing rights of the present proprietary.

The village system of the North-West Provinces is probably in effect not very different from the Madras Ryotwar, though less care is taken of individual rights; and it would seem to encourage a species of communism rather than personal proprietorship; but of this system I have no personal experience.

The blot on the zemindarry system of Bengal is that, in effect, the rights of the cultivators were absolutely ignored. Such was not the original design, which—while it created a body of large proprietors, who were alone to be responsible to Government for the permanent demand on the estates—intended to preserve at the same time the existing rights of the cultivators. In early times of depression, however, the zemindars failed to pay their rents; the estates were sold in default; and, as shown by Mr. Markham, within ten years there was a complete revolution in their ownership. Increased powers over their ryots were granted to the zemindars to enable them to meet the Government demand; the rights of the actual cultivators were soon ignored; and they shortly became mere serfs on the property, subject to every exaction and wrong. There were no surveys, no registries of the land; the zemindars leased out their lands at will, and grew wealthy simply by the fact that the Permanent Settlement had fixed the Government demand on them for ever, while there was no legal limit to their own exactions. To the honour of Sir George Campbell, the last Lieutenant-Governor of Bengal, he was the first to attempt to remedy these crying evils. By means of a registry requisite to levy the road-cess, he made a

first attempt to record the rights of the cultivators; and, instead of selling estates in default of payment by the zemindar, the practice has been introduced of taking them under direct Government management. In effect, the Ryotwar system is being carried out where it is possible without breach of faith. Such examples must prove most beneficial: the worst class of zemindars will be constrained, the better class be led, to respect their tenants' rights; while a growing spirit of independence in the ryots themselves, proofs of which are shown in Mr. Markham's report, gives ground of confidence that, as a class, they are learning to protect themselves.

Mr. Markham's section on the Land Revenue is admirably clear and complete. I have endeavoured to represent, free from all technicalities, the existing state of things under the more important systems; and having had charge of districts in the Madras presidency, both under Ryotwar and Permanent Settlement, I have written with personal knowledge of both, and, I believe, without foregone prejudice in favour of either. I think that the peasant proprietors of Madras are as happily situated as any class of cultivators in the world: they are not rich or educated, but they enjoy a rude plenty, and have few wants; they have nothing to fear but the natural vicissitudes of the seasons, and to them at least the English Government has given that priceless boon, personal independence, and the means of obtaining moderate material prosperity.

It would be impossible to go through a tithe of the subjects regarding which Mr. Markham's Statement gives details. Among the luxuries of civilisation our rule has bestowed on India a paper currency, which, for some years a mere convenience to the English in the Presidency towns, and used only as a means of remittance by native traders, is beginning to gain the confidence of the most suspicious race in the world, and since the introduction of ten-shilling notes to be even used in the ordinary transactions of petty trade. Such a medium of circulation, introduced in the year 1861, must prove of the greatest convenience to the trade of a country in which a cumbersome silver currency was alone previously in force, and guarded as it is by the most careful regulations, can run no risk of depreciation. The Post-office performs its functions at an even cheaper rate than in England, and a letter is carried for three-farthings from Peshawar to Cape Comorin. All the important towns throughout the Empire are connected by the electric telegraph, which wealthy natives sometimes employ as an ordinary means of correspondence. The Indian system is connected with England by three different lines, and the news of every important event in Europe—the fall of a dynasty, the defeat of a ministry, the winner of the Derby, are flashed within a few hours to the remotest stations of our great dependency.

It is not to be supposed that a Government which makes somewhat a parade of its philanthropy should omit the subject of education from its programme, and there are in fact few that have obtained more attention, though unfortunately with less satisfactory results. The real difficulty is, of

course, one of finance. It is impossible alike to educate or to feed a whole people out of the ordinary revenues, and it is at least matter for doubt whether it is worth while to provoke general discontent by imposing special taxes for the purpose. There is, however, in India a self-created additional difficulty in the educational system adopted, which requires that knowledge should be imparted through the medium of the vernacular languages. What the youths of India want to learn is the English language, and for this they will even pay. They only submit to the vernacular instruction forced upon them, in order to learn English. And this universal desire, so useful to the interests of our rule, we set aside in obedience to an educational hobby. A poor man will pinch himself sorely to afford an English education to his son, with the laudable hope of advancing him in life. He grudges the smallest cess collected from him for the introduction of a school to impart to the younger generation European knowledge through the medium of the vernacular.

The statistics on education given in Mr. Markham's Statement are so imperfect, that no trustworthy information can be obtained from them. In truth the work effected on the body of the people is nothing, while there are tangible results in the higher education of the few. The graduates of the Indian universities, and their predecessors educated in the old high schools, have proved themselves in the public service not unworthy of the teaching they received. They have entered into that service with an honourable determination not to disgrace their class; they have leavened the official world, and raised the tone of native official morality; with few exceptions they have proved that natives influenced by a European education are actuated by European notions of honour, and can be trusted like Englishmen in positions that require integrity. The Educational Department may be more proud of such a result, and may claim to have benefited India more, than if they had succeeded in planting an elementary school in every village in the country.

The great difficulty in India is to make the demands of a highly civilised government correspond with the financial necessities of a poor country—to indulge in the luxuries of education, sanitation, and other expensive ideas of modern improvement with foreign subjects who care little or nothing for such things, and bitterly grudge their cost. It is in the attempt to solve this problem that the experiment of introducing municipal institutions has been lately tried. The endeavour to revive the principle of self-government, inherent in the Indian village communities, is in itself excellent, but the experiment of raising local cesses for sanitary and other improvements requires close watching, as there is nothing that creates more general discontent amongst a people that do not value these things. Municipal taxation is generally levied in direct cesses, which are as unpopular as the income tax, and fall even on the poorest classes, and it will be wise to curb official zeal in such matters, and not to force expensive improvements upon an unwilling people.

Reviewing the whole results of our Indian

administration, it is a subject for just pride to feel that it has ever been actuated by high aims, and an unselfish desire to advance the prosperity of the people. Many mistakes have, of course, been committed, and much that we desire to effect remains to do. But, better than many of the luxuries of modern civilisation—telegraphs, railways, &c.—our rule has bestowed on the millions of our Indian subjects the priceless blessing of universal peace, and general personal security before unknown. We may fairly say of the English Government of India:—

"Tu spem reducis mentibus anxiis
Viresque: et addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma."
JAMES INNES MINCHIN.

Scoti-Monasticon. The Ancient Church of Scotland. A History of the Cathedrals, Conventual Foundations, etc. By Mackenzie E. C. Walcott, B.D., Præcentor of Chichester. (London: Virtue & Co., 1874.)

It is so rarely in these degenerate days that we take up an antiquarian quarto, that the very sight of so goodly a tome in all the cunning garniture of gilding and leather has a tendency, at least in our mind, to disarm criticism and censure to no inconsiderable degree. We feel this especially in the case of the new volume which has just issued from Mr. Mackenzie Walcott's prolific laboratory. The size of this book, its outward appearance, nay, the paper and the presswork, merit our warm commendation. The copperplates we have seen before, still they suit their present domicile tolerably well. We are sorry to say that we cannot go much farther than this in Mr. Walcott's praise. Like Mr. J. H. Blunt, and Dr. Hook in old times, Mr. Walcott is a great person for manuals. It is not every one who can compile a manual successfully. We call to mind a letter of thanks in which Mr. Surtees, the historian, expressed his gratitude to a brother antiquary who had sent him a copy of a capital little guide to the cathedral of Durham, which is still a pattern of brevity and learning:—

"Why here's an abbey in octavo shut,
Just like great Homer's Iliad in a nut!"

But Mr. Walcott does more than this. All the early religious system of Scotland, all the monastic and cathedral churches and churchmen, are brought within the compass of 428 quarto pages, index included. To produce this, half of the publications of the Bannatyne, the Maitland and the Abbotsford Clubs, with numerous other works of renown, have been thrown into Mr. Walcott's crucible, together with shreds of fiction and poetry, and the lucubrations of other writers who sit so far below the salt, that it is savourless when it comes to them. Out of this medley some alchemists, perhaps, might have extracted Corinthian brass. We think, however, that Mr. Walcott has tried to put more in than his pot would hold, and that in endeavouring to squeeze everything into it he has maltreated his materials and burned his fingers. We are certainly dissatisfied with the result. As Mr. Walcott observes, "his object was to produce a compact book, suitable to the

wants of the general reader, and yet not unworthy of the attention of the learned, for whose use I have appended a copious list of authorities and references both manuscript and in print." Now this volume certainly is compact, and is drawn up in a systematic manner. Whether it is suitable or not to the general reader, is a matter of doubt, but general readers are never too exacting. As to the learned, we scarcely think that they will be satisfied with Mr. Walcott's list of authorities and references, and with the use he has made of them. These lists appear in the front of the volume as a sort of standard of orthodoxy. And they are placed on a smaller scale, at the head of each chapter and subject. Once for all, let us tell Mr. Walcott that we do not like to have references huddled together at the head of a chapter, according to what seems to be the Chichester use, and after the fashion of chickens in a hen-coop. References ought always to be appended to the special fact of which they are the guarantee. It is, of course, more difficult to do this when the work in which they appear is a conglomeration of minutiae. We have no idea whatever of objecting to such conglomerations. But when authors, or editors, think fit to summarise in this way, accuracy and precision are indispensable. What can be the use of giving names and dates and small details in profusion, unless they are exact and authentic? We do not wish to be too hard upon Mr. Walcott. He has undertaken a difficult task; in some respects he has handled it with becoming dignity; and he writes also in a tone and spirit which many might copy with advantage. It is with no little regret, therefore, that we feel obliged to point out some blemishes in his work which seem to us to be of a very serious description.

At the end of his preface Mr. Walcott gives an imposing list of the authorities which he professes to have used. There were many others within his reach which are most unaccountably left out. When we mention among these the invaluable works of Dr. Reeves, the prefaces of Dr. Stuart to his grand work on the *Sculptured Stones of Scotland*, the *Book of Deer*, and other works of minor interest indeed, although still important, it is plain that there is something defective in Mr. Walcott's book. Of Mr. Skene's invaluable edition of Fordun Mr. Walcott makes a very insufficient use. In giving the list of the Bishops of Man and the Isles, Mr. Walcott does not seem to be aware that there is in existence such a book as the *Chronicle of Man*, and he is entirely ignorant of the list of the prelates which was drawn up by Professor Stubbs and printed by him in the *Gentleman's Magazine* for 1862. Compare this list with that given by Mr. Walcott, and what a difference! But those who wish to discriminate between careful and careless history must test Mr. Walcott's work with the notices of the Scottish sees and their officers in that tomelet of the new edition of Wilkins' *Concilia*, a posthumous memorial alas! of the skill and learning of Mr. Haddan, whose premature decease all scholars must continually deplore. Put, for instance, Mr. Haddan's account of the Bishops of Whitborne alongside of that given by Mr. Walcott—or take any other see you like. Mr.

Walcott, we observe, inserts this new edition of Wilkins in his list of commendable authorities. If he had used this particular volume, we should have had less to say about his shortcomings. And he might have used it, or at all events corrected his mistakes by it, inasmuch as Mr. Haddan's volume was issued at least a twelvemonth before the *Scoti-Monasticon* appeared. It is scarcely fair to treat the history of the great Scottish Church in so perfunctory a manner. We would rather have a few pages of the unpretending and trustworthy work of Mr. George Grub, than whole libraries of the manuals or reprints which Mr. Walcott or Dr. Gordon seem always ready to produce.

We wish that Mr. Walcott had taken the pains to spell correctly the names of places and persons. Errors of this kind, many of which might have been avoided by using some ordinary directory, occur *passim*. We also observe some peculiarities in the use of the diphthong. *Præbenda* occurs with and without it, but Mr. Walcott is always true to *Præcentor*. One would have thought that this had been regarded as an English word ere this; at all events, it is not Mr. Walcott's fault if it is not so. *Præbenda* is a Latin word; *Precentor* has become an English one. If it is still to be written with a diphthong, we must expect to see *præcede*, *præfer*, *præcinct*, *præsume*.

It sounds strange to hear in 1198-9 of "the hon^{ble} Roger, son of Robert Earl of Leicester" (p. 85). It is also strange to see it stated as a positive fact that Richard II. died and was buried at Stirling (369). In another place (300) Mr. Walcott makes him die there in 1326, many a long year before he was born. Blemishes like these might be multiplied to any extent. And here is a specimen of the mess in which Mr. Walcott's careless generalisations sometimes place him. He is speaking of the Friary at Dumfries, and the following is the conclusion of his account. "In 1357 James Lindsay actually poisoned his host Kirkpatrick, son of the Regent's murderer, at dead of night. John Duns, 'the subtle doctor, here took the habit of St. Francis' (the inverted comma is carried too far). In 1569 it was given to the magistrates" (p. 344). What was given? Mr. Walcott means the Friary; grammar "the habit of St. Francis." The Dumfries magistrates of that day would not have touched it with a pair of tongs!

We trust that Mr. Walcott, if his book goes to a second edition, will reconstruct and correct it. He loves his theme, and on that account we feel pained at being compelled to criticise it unfavourably. But Mr. Walcott seems to have other things in store for us. He hints, not obscurely, of the possibility of an Anglo-Monasticon proceeding from his laboratory. Does he remember the fate of Icarus? Let us deprecate beforehand in the strongest manner any attempt to borrow the wings of our noble Dugdale. Mr. Walcott has made an experiment already, and it has not been a successful one. Before he attempts another, let him try to repair the injury that he has unwittingly done to the great mediæval Church of Scotland.

JAMES RAINE.

Sorrow and Song: Studies of Literary Struggle.
By Henry Curwen. In Two Volumes.
(London: H. S. King & Co., 1874.)

MR. CURWEN, if we do not misunderstand his exordium, has written these six "studies of literary struggle" to prove that Grub Street and its attendant misery are not things of the past. But of the half-dozen writers whose stories he adduces, not one, it should be pointed out, is an Englishman, or in other respects confirms the truth of his proposition. Henri Murger, who has the post of honour in this series, notwithstanding the lowliness of his origin, and the excesses of his youth, was only prevented by a premature death from reaping the rewards of past labour. We must most emphatically protest against "Novalis" (Von Hardenberg) being deemed, in any way, a representative of "literary struggle," as from birth to burial nothing but the loss of his first love ever impeded the even tenour of his way. Petöfi and Edgar Poe both died a quarter of a century ago, and in lands where literature was but newly born. Eighty years have passed by since young Chénier perished on the scaffold, and if Balzac did not grow wealthy and prosper, ere he died four and twenty years ago, neither public nor publishers were to blame. If the aim premised were really Mr. Curwen's, he certainly has not kept to it, and we are glad he has not.

The authors whose lives Mr. Curwen has selected to typify the suggestively alliterative compound of "sorrow and song" are men whose stories must be badly told indeed not to prove interesting, even though the teller have few or no new facts to tell. But Mr. Curwen is determined not to be placed in the same category as Canning's "Knife Grinder;" rather than have no story to tell, he will construct one out of his heroes' books. "I have endeavoured," he candidly confesses, "to read the lives of my authors more through the medium of their own works than from any recognised biographies of the men themselves." Had Mr. Curwen been writing critical essays on the mental labours of these six men, we should have acknowledged the necessity of this method; but, in the present circumstances, such a system seems radically wrong. And the unavoidable result is that, instead of producing a standard work of reference, Mr. Curwen has contented himself with writing two volumes of very fascinating reading. Doubtless the reward, if less lasting, comes quicker for such books than for biographies which are strictly *mémoires pour servir à l'histoire*.

And yet Mr. Curwen has only partially adhered to his plan: De Mirecourt, for instance, would appear to have served for the basis of his story of Henri Murger. And a very charming, although ultra-romantic narrative has he contrived to construct out of it by the aid of several of *les scènes* of their unfortunate author's own *Vie de Bohême*. That Murger was, to some extent, the hero of his own works, it would be idle to deny; but that one tithe of the paradoxical sayings and improbable, not to say impossible, miseries endured by his Bohemians are to be fathered upon their author, is ridiculous, all dispassionate people will allow. Even Mr. Curwen cannot expect his readers to

accept as anything but satire the passage he quotes from *La Vie* respecting one of the cliques, whose residence, during a severe winter, was in the "Avenue de St. Cloud, in the third tree to the left after leaving the Bois de Boulogne, and on the fifth branch." Beginning life at the very lowest rung of the social ladder, and getting only the barest rudiments of education, Murger had necessarily to fight his way upwards through more than ordinary difficulties, and, dying early, had had no time in which to realise the results that would otherwise have followed his labours. The verity of his miseries cannot be denied, but the fact that he had selected literature for a profession must not be held accountable for them all. His employment by Count Tolstoy was the most fortunate circumstance of his youth, not so much because it lifted him into a superior sphere of life as from its leaving him plenty of leisure for study. His chief occupation at the Russian's seems to have been to cut and peruse the pages of new papers and journals intended for transmission to the Czar. Some of these publications passed through the hands of eight readers before they reached their destination, and De Mircourt's remark that "when everyone else was served autocracy received them," is a fit satire on the way a despot is served. Mr. Curwen relates an anecdote of this period of Murger's career which, if true, illustrates the Frenchman's note:—

"At the time of the Revolution of February, Count Tolstoy was so overburdened with work that he requested his secretary to aid him in writing his despatches. . . . Murger finished the official letters, and then betook himself to the eighth chapter of *Orbassan*, for which the printers were waiting. This done, he directed his correspondence, and in error sent the secret despatch destined to the Czar to the editor of the *Corsaire*: 'Sire,—The Revolution is triumphant; Louis Philippe and his family have fled. MM. Lamartine, Ledru Rollin have—&c., &c.' If Niermaitre was astounded at this official intelligence, the Czar was not less perplexed at the news he had so anxiously expected taking the undecipherable form of an odd chapter of a sensational story, with the promise 'to be continued in the following number.'"

The grandson of Peter the Great, De Mircourt adds, had not the delicacy to return Murger's copy. In parting from Mr. Curwen's sketch of Murger, we note that his story of the "Bohemian's" last moments differs somewhat from other accounts. M. Pelloquet states that just before the poor fellow's death, a friend who had been to see him in the hospital withdrawing his hand said "Au revoir." "Non, adieu," responded Murger, and never spoke again. "He passed away," says the author of *Sorrow and Song*, "murmuring 'Pas de musique, pas de bruit, pas de Bohême.'"

Grimm's declaration that "Petöfi will rank among the very greatest poets of all times and tongues" will sound strange in the ears of most Englishmen, but to his myriad admirers in other European countries such praise will not appear exaggerated. The man whose poems translators have made almost as popular in German, Polish, French, Flemish, Danish and Italian, as in his native Hungarian, must necessarily be a poet of mark, although with the exception of the

short biographical sketch prefixed to a volume of translations from Petöfi by the late Sir John Bowring, and the usual scanty notices in the encyclopædias, what English publication refers to the great Magyar poet? And yet, despite its brevity, the life of Alexander Petöfi was replete with romantic and strange vicissitudes, and in including it in his series Mr. Curwen has done well. For our part we are inclined to believe that Petöfi will some day be universally placed in the very first rank of lyrical poets. In short, we know of no recent memoir which has had a better *raison d'être*, and only regret that Mr. Curwen had not greater space at his disposal for a more extended sketch. The few translations which he gives of Petöfi's poems are less literal, but more fluent than those by Bowring, and seem to be a pretty close rendering of Chassin's, as his sketch, indeed, is apparently based upon the same authority's, but it is utterly impossible to transfer into the French the passionate language of Petöfi: there is something more akin to the great Magyar's "ever-questioning philosophy" in the English or the German, and Kertbeny's translations from Petöfi into the latter tongue are probably as close as poetical restriction will admit of. *En passant*, we would point out that the song which Mr. Curwen gives a translation of under the title of "Forward!" is not the "Talpra Magyar" at all, but a much less spirited composition; he has probably been misled by his French, or rather Belgian, authority.

In his memoir of Edgar Poe Mr. Curwen seems to have been rather more desirous to "adorn a tale" than to give the somewhat commonplace story of the poet's life. In all fairness to Mr. Curwen, however, it must be acknowledged that the inaccuracies of this life are not so much due to him as to his American authorities. In reading Griswold's *Memoir of Poe*, he has, like all impartial persons, naturally been disgusted with the biographer's open display of hatred for the subject of his story, and, asserts Mr. Curwen, when resolved to write the poet's life, "I began with a thorough determination to vindicate Poe from the aspersions Dr. Griswold had so cruelly cast upon him." After this assertion it seems strange to find Mr. Curwen declaring that "after sifting every item of evidence I could lay hands on for Poe and against Poe, my present monograph has turned out very differently from what I had hoped," and that he should then, notwithstanding the fact that there is scarcely an accusation made against Poe by his biographer but has been frequently refuted in print, repeat, as matter of fact, almost the whole of Griswold's calumnies! Elsewhere we have shown, upon irrefutable testimony, the utter falsity of Griswold's pseudo-*Memoir of Poe*, and it is neither necessary nor possible to recapitulate here the facts of the poet's career. Besides the misstatements, however, which Mr. Curwen has been led to make through following Griswold and his alter ego in the *Southern Literary Messenger*—this latter, doubtless, from Baudelaire's quotations—we find a few others new to us. Poe was born in 1809, not 1811, and we much doubt whether Mr. Curwen can give any authority, other than Griswold's,

for saying that the author of "The Raven" ever gave any other date. Upon what basis Mr. Curwen has raised his romantic superstructure of Poe's passion for Virginia Clemm having originated in 1822 we know not; but this we can say, if it be true, it is the most wonderful circumstance of Poe's life, the precocious young lady then being in her second year! Poe was first married to Miss Clemm in 1834, but she continued to reside with her mother until 1835, when, being only fifteen, she was again married to Poe, some doubts having been expressed as to the legality of the former ceremony. Poe's expulsion from the University of Virginia the unimpeachable records of the faculty disprove; and the statement, transcending Griswold, "that there was not a vice in the whole catalogue of human sins" that this young Yankee Helioabalus "did not hasten to commit," is utterly disproved by facts. It is needless, however, to re-tread the weary maze of lies in which Griswold and others involved Poe's history, and which Mr. Curwen, through no fault of his own, has so innocently followed, quoting letters which we do not hesitate to call forgeries, and recounting disgraceful anecdotes which had no foundation in fact. How apt he has been to adopt the idea of Poe's badness is shown by his statement that the poet's first use of the *Broadway Journal* was "to attack his enemies at Boston"—an assertion which reference to the pages of that journal in the British Museum Reading Room would have disproved. That the "Helen" of the poem quoted at page 155, vol. ii., was "one of the wealthiest women" of New England will doubtless surprise the lady to whom Poe wrote the lines. She was not, is not, even rich. The poet's engagement with her was not secret, as stated by Mr. Curwen, nor was it broken off in the way he describes, as reference to the *New York Tribune* for June 7, 1852, will show. But enough has been said to prove that Mr. Curwen has been misled by his authorities with regard to Poe's character; he has dealt with him less leniently than either Hannay or Baudelaire did, and yet doubtless with quite as much desire for veracity as they had. Should *Sorrow and Song* reach a second edition—and we trust it may—it is to be hoped that Mr. Curwen will retell this story of a life which is certainly worth the telling.

Of Honoré de Balzac and of André Chénier, to whom the two other chapters of Mr. Curwen's interesting work are devoted, we have left no space to speak. In the monograph of the latter the author, who seems most at home in French literature, has depicted with sparkling vivacity some picturesque episodes of the first French Revolution. As a work of art, we consider his last sketch of the half-dozen the best. It is not often, indeed, that such fresh and piquant volumes pass through our hands as are these *Studies of Literary Struggle*.

JOHN H. INGRAM.

WE understand that the proprietors of the forthcoming issue of Wordsworth's Prose Works have to pay five hundred guineas to the poet's family for their copyright. The subscription price of the three volumes octavo is two guineas small paper, and three guineas large paper, with portraits.

NEW NOVELS.

Katerfelto. By G. J. Whyte-Melville. Illustrated by Lieutenant-Colonel Crealocke. (London: Chapman & Hall, 1875.)

For Sceptre and Crown. Translated from the German of Gregor Samarow. (London: H. S. King & Co., 1875.)

A Foregone Conclusion. By W. D. Howells. (Boston: Osgood & Co., 1875. London: Trübner & Co.)

Warnton Kings. By John Amphlett. (London: Sampson Low & Co., 1875.)

The Harbour Bar. (London: Macmillan & Co., 1874.)

MAJOR WHYTE-MELVILLE has written many novels in many styles, and has almost always managed to be readable, but we are sorry to say that in *Katerfelto* he has turned his powers of management the other way, and has very nearly, if not quite, succeeded in being unreadable. Nothing but the shortness of the book saves it from this unenviable success. To begin with, there is something about it depressingly suggestive of its having been written as letterpress to Colonel Crealocke's illustrations. Again, the subject is one which the author cannot imagine at all. He can draw certain types of men and women of the present day or a few years ago very pleasantly, and with sufficient variety, but *Cerise* should have warned him off the ground of the last century. *Katerfelto* is even duller than *Cerise*. There is hardly a character in it in which it is possible to take the least interest, or which is not a mere stock-type of the most cut-and-dried kind. One brutal eighteenth century parson, one male Hogarthian fribble, one female ditto, one good-natured and foolish young gentleman, one impassioned gipsy girl, are the principal ingredients. The incidents in which they are concerned are certainly connected after a fashion, and that is about all that can be said for them, nor is there any particular reason why the book should come to its actual end, except, perhaps, that Colonel Crealocke's portfolio was exhausted. A list of the illustrations will give a tolerably clear idea of the plot. A duel in an empty room, three pictures of a gentleman and his horse, five of a stag in various attitudes (these are good), the before-mentioned gipsy hearing and seeing something not to her advantage, the gipsy conversing with an ill-favoured person on horseback, a body lying in the snow, complete the catalogue. About the conjuror who (or rather a horse named after him) gives the title to the story there is not very much said, and, indeed, the whole book, if it has any other object than the one already suggested, appears to have been constructed for the purpose of introducing some not very forcible descriptions of West Somerset stag-hunting, and of the glorious country which is the scene thereof.

The English translation of *Um Szepter und Krone*, if it does nothing else, will give the merely English reader an opportunity of becoming acquainted with that famous and in some ways really remarkable book. The translator is undoubtedly right in offering it "not as an ordinary novel." The fortunes of its imaginary personages, Stielow and Wendenstein, Clara and Helena, are not of

a particularly interesting character, and the mysterious Count Rivero is a personage who has rather palled on English taste, though to the Continental mind he seems not to lack savour. Whether it has more interest or value "as a political sketch," is perhaps an open question. Unravellings of political motives and plans after the fact are wont to have little more than historical interest, the whole attraction of the queer form of gambling known as politics lying apparently in divining or attempting to divine the future. We all know how wearisome to the listener and unprofitable to the speaker are exclamations of "If I had only played my king of hearts," and the like. But there is very much in the book which must attract a large and respectable class of English readers. It is a great thing to be privately and personally, as it were, introduced to half the emperors, kings, prime ministers, and commanders-in-chief in Europe, to know the fashion and colour of their eyes and moustaches, their coats, their hosen and their hats. It is true (and this will a little dash the pleasure) that these personages are nine years old, and therefore just a little out of date. But there is one in whom interest still exists, and indeed has increased. It is indeed a joy to know that whenever Prince (here only Count) von Bismarck comes into his wife's drawing-room, a honey-cake, in the shape of a "foaming glass of golden beer" is dexterously set before the redoubtable hero, and to learn in what a very odd way he behaves when he has a little music in that apartment. Everybody plays his part in a good downright manner, just as we should expect. King William is pious, exceedingly pious, his amiable agonies at absorbing Hanover and dethroning his dear cousin suggest a cross between Oliver Cromwell and Mr. Pickwick's fiery captain when he pointed out to his friend that "he must skin him." The late Emperor Napoleon III. is mysterious and no mistake, and the unfortunate Empress of Mexico is very mad indeed, and talks about demons and green flames. If anybody likes the romance of newspapers let them read *For Sceptre and Crown*, by all means. We ought to mention that the translation is decidedly good. Nothing is harder than to keep the German idiom out of a translation from German into English, but in the book before us this feat has been, if not uniformly, at any rate in most cases, accomplished.

Mr. Howells' former books have been good enough to make us take up any work of his with expectations of pleasure. But the goodness of *A Foregone Conclusion* quite surpassed our most sanguine anticipations. Slight as it is in apparent composition, the four figures of which it consists are all conceived with unquestionable originality, and drawn with very great skill. The group consists of two male and two feminine characters. The latter are, perhaps, not quite so good as the former. Mrs. Vervain, the mamma, has something in common with the singularly detestable matrons whom American novelists, with curious cynicism, or still more curious unconsciousness, are so fond of depicting. But she is saved by a something which is quite Mr. Howells' own, and we can only think with admiration of

her own excellent apology for herself and for a somewhat impertinent trifle with her weaknesses, "You are so apt to be heavy if you're not made light of occasionally." Miss Florida Vervain, the daughter, is also a very good sketch, though we fancy that her extraordinary blindness and innocence are just a little exaggerated. But her two lovers, the Venetian priest Don Ippolito, and the American artist Henry Ferris, are of a very different order of excellence. They have the initial merit, if not of absolute novelty, at any rate of novelty most unusual in any matter of the kind. Mr. Ferris is neither the *dilettante* American of the type of Stangrave in *Two Years Ago*, nor the pious American beloved of Miss Wetherell, nor the comic American, who is now an object of loathing to us all. He is a rational gentleman of Anglo-Saxon strain (we must apologise for the antiquated adjective, but we really do not know what to substitute for it), with the due mixture of culture and pigheadedness which is necessary to ensure English sympathy, and he behaves himself altogether like a human being. Don Ippolito is at least equally good, and the odd attitudes which both scepticism and belief assume in southern minds have never to our knowledge been so well displayed. But the finest thing about the book is perhaps the manner in which the contrast between the two is kept up, not with any glaring or theatrical discords, but with a steady undercurrent of difference, never obtrusively displayed, but carried on throughout. We have read *A Foregone Conclusion* once for duty; it will not be our fault if we do not read it again (and more than once) for pleasure.

Warnton Kings transports us into an atmosphere which was more familiar to the novel-reader some years ago than it is now—an atmosphere of curates and rectors' daughters, of school-feasts and virtuous organists. It is an odd book in one way: we get to the last page without being able to obtain the least idea of the personality of the heroine, for we suppose a certain Emily Crookenden to be the heroine, and she certainly is the most shadowy personage we ever met. Mr. Amphlett, however, makes amends by giving us a rather too clear idea of another young lady, Miss Alicia Perry. A damsel who allows her rather pretty Christian name to be corrupted into the horrible word Lishey, and who deliberately seduces (we cannot use any milder word) her father's gardener into marrying her, because she thinks he is heir to some property, is not a nice subject for thought, but she certainly comes within the limits of the thinkable. Yet it would be wrong to conclude that *Warnton Kings* is either a disagreeable or an absolutely uninteresting book. It is by no means without its merit; the characters are alive, though rather stiff in their manifestations of life, and it is far from improbable that its author may do something much better when he gets his puppets to move more easily.

The north-east coast of Scotland appears to be favourite ground with novelists; we think *The Harbour Bar* is the third or fourth book dealing with it which has come under our notice in the last month or two. It has been sometimes said that there is a drawback attending these minute representations

of peculiar and unfamiliar scenery or manners, namely, that their completeness and freshness in one point only throws up and exposes the probable insufficiency and staleness of their plot or general conception. But this objection is certainly unsound, and proceeds from the old fallacy of erecting an ideal standard, to which any given work of art is bound to conform, instead of accepting every such work as good for the goodness that is in it, according to its own profession, or rejecting it as bad because of its failure to come up to that profession. No wise criticism will reject anything good because it is not better, or refuse pleasure for half an hour because it does not last three-quarters. It is very easy to call the deliberate and habitual acceptance of lovely Thais and any other goods which the gods may provide by the hard names of eclecticism, intellectual Sybaritism, and what not; fortunately it is also very easy for the eclectics and intellectual Sybarites to bear these names of reproach. *The Harbour Bar* has a savour distinct enough and peculiar enough to allow it to pass as good, though there is nothing remarkable about the story or incidents. Its distinguishing excellence is the remarkable feeling for scenery which the author possesses, and the singular vividness with which she presents it. Fond as the usual novelist is of local description, the power of adequate representation of the effect produced by ordinary scenery in few words is almost as rare as the poetical faculty, and this power the author of *The Harbour Bar* unquestionably possesses, and has used to good effect. She has some harrowing to do moreover, and she does it in thoroughly good taste, a refreshing rarity in the days when the draughtsmen of the illustrated papers delight us with upturned rows of dead men's boots, and the correspondents of the *Daily News* revel in the agonies of bereaved relatives. Discussions on the Athanasian Creed might perhaps be left out of a novel with advantage, and this is about all which we have to object to *The Harbour Bar*, except that we wish the writer had not introduced the famous and memorable "shorn lamb" proverb, as "the beautiful words of the poet." Do people never read the *Sentimental Journey* now?

GEORGE SAINTSBURY.

CURRENT THEOLOGY.

Die Neuestamentlichen Briefe, geschichtlich im Zusammenhang erklärt. Erster Band—Paulus' Römerbrief. Von Gustav Volkmar. (Zürich: Caesar Schmidt, 1875.)

The Ten Canticles of the Old Testament Canon. Newly translated, with Notes, by the Rev. W. H. B. Proby, M.A. (Rivingtons, 1874.)

The Book of Psalms of David the King and Prophet, disposed according to the Rhythmical Structure of the Original. With three Essays, Map and Illustrations. By E. F. (Longmans, 1875.)

Aids to the Study of German Theology. (Edinburgh: T. & T. Clark, 1874.)

Spiritual Independence, What is It? By Veritas. (Glasgow: James Maclehose; Edinburgh: Edmonston & Douglas; London: Hamilton, Adams & Co., 1874.)

Peace Through the Truth. Second Series. Part I. By Rev. T. Harper, S.J. (Burns, Oates & Co., 1874.)

The Privilege of Peter. By R. C. Jenkins, M.A. (Henry S. King & Co., 1875.)

The King's Highway; or, the Catholic Church the Way of Salvation as revealed in the Holy Scriptures. By the Rev. Augustine F. Hewit, of the Congregation of St. Paul. (New York: Catholic Publishing Society. London: Burns, Oates & Co., 1874.)

A CRITICAL edition of the Epistle to the Romans, with notes and analysis, and perhaps a translation, is one good thing; a plea for a revised version of the New Testament, for use in the German-speaking Evangelical Churches, is very likely another. The first, well executed, would be a valuable support to the second, but the treatment required for the two is different, and the qualifications for treating them perhaps not quite the same. Dr. Volkmar undertakes the first task as though he valued it chiefly as a means to the second; and one could wish he had known how much more the half is than the whole. The only Greek text he gives us is that of the Vatican MS.—neither a facsimile of it nor an edition founded on it, but a reproduction extending even to its itacisms, but made readable with a view to "edification." The translation is rather inconveniently interspersed with analysis; and there is too much of an attempt to read a commentary into it. *Christus-vertrauen* may be a perfectly correct gloss on the Pauline *πίστις*, but it is not a translation of it, if only because it is not the word in Habakkuk: the Epistle may have been written to people whose sole common principle with the author was the belief that Jesus was the "Anointed" of Jewish expectation, but St. Paul uses uniformly the Greek translation of the Hebrew title, not the Grecised form of it found twice in the Fourth Gospel, which for some reason has become popular in modern churches.

The real interest and value of the book lies in its treatment of the critical questions attaching to the Epistle, and especially the most important one, of the origin of the two last chapters. These are pronounced "ein Conglomerat von ächten und spätem Zusätzen," the former being xv. 33—xvi. 2 and xvi. 21—24, while all the rest is referred to the latter class. The main argument for this wholesale rejection is the silence of Irenaeus and Tertullian as to these two chapters, especially of the latter in his controversy with Marcion; and this is no doubt of weight, as is also the difficulty of accounting for the presence of Prisca and Aquila at Rome so shortly after their undoubted residence at Ephesus. But, however reasonable may be the rejection of the chapters, it is what Englishmen at least will think unscientific dogmatism to profess to trace the history of the Epistle from the date of the Apostles' death, and assign the place and (approximately) the time of each accretion. If the Swiss and German churches do decide to omit the passage from their lectionaries, it is to be hoped it will be on more generally palpable grounds than these last.

A more legitimate interposition of the editor's subjectivity is the plea of the irrelevance of much in these chapters to the *Hauptbegriff* of the Epistle; yet this is an argument that admits of being retorted. The relation in which they stand to the rest of the Epistle is (with the exception of the personal greetings) exactly the same as that of c. vi. to the rest of that to the Galatians; this argument, no doubt, has less weight with those who, like Dr. Volkmar, suppose a considerable interval of time between the composition of the two; but, when the similarity of the two works as wholes is considered, the similarity between the two parts cannot be thought unimportant. Again, we have in the Second Epistle of St. Peter an undoubted example of the way that a pseud-apostolic work of the second century was manufactured: it was built up of diluted fragments of really apostolic origin, or at least of ecclesiastical antiquity, and guaranteed by references to the received evangelical history. Now, this analogy does hold good for the most suspicious part of the Epistle, the doxology with which it now concludes (except that the Pauline fragments of which it

consists are not diluted), but it is singularly the reverse with the rest. If the doxology had never been introduced at either of the places assigned to it, would it ever have occurred to any one except Marcion to suspect the intervening passage?

Mr. Proby's volume is in part open to the same criticism as Dr. Volkmar's—that his critical exegesis is too consciously subordinated to a purpose of ecclesiastical reform—in the interest, however, not of liberalism in the German Church, but of conservative Anglicanism. But seeing that he admits that his crabbedly literal translations are not adapted for the devotional use to which he desires the Canticles to be restored, he can scarcely be charged with sacrificing scholarship to edification; and as a scholarly work his book may safely stand on its own merits.

In truth, philological or critical knowledge is not everything in biblical exegesis: long as the Bible has been studied for the sake of its matter, there is still room for light to be thrown on it by diligent and sympathetic study of the books, as even unscientific tradition has given it to us. It is this that gives value to E. F.'s *Psalms of David*: the author is no great Hebrew scholar, but he has read the Psalter in Hebrew diligently, intelligently, and affectionately, until he has gained the same sort of insight into its structure and meaning that Mr. Gladstone may be credited with in his studies on Homer. The first of his three essays, "The Psalms of David Restored to David," would to most people seem a piece of reactionary and ignorant paradox; the third, "The Zion of David Restored to David," will not set at rest the vexed questions of the topography of Jerusalem, though perhaps it may be an appreciable contribution towards them. But on "The External Form of Hebrew Poetry," E. F. has really something to say that he knows better than most men: his translation (founded on the English Prayer Book version) is, in a literary sense, very good; and though he makes no pretension to independent discussion of exegetical difficulties, his appreciation of style sometimes throws light upon them. For instance, he totally ignores the variation of reading or interpretation in Ps. xxii. 17 (16): yet he gives (apparently without knowing that it is wanted) some support to the traditional version by pointing out the inverted parallelism of "bulls," "lion," "dog," and "piercing" to "sword," "dog," "lion," and "unicorns" in vv. 13-17 and 21-22 respectively (12-16, 20-1).

Messrs. Clark's little book on German theology is an admirably planned attempt to translate not the words but the thoughts of the religious thinkers from Kant downwards into a form intelligible to Englishmen. It does much, at any rate, to make German Church history intelligible, and points out its connexion with the successive philosophic schools which are generally known in England, at least by name. Of course, it is natural that the author should represent his own school, Hegelianism of the Right, as the perfect type of which all former systems travailed in birth, and from which all divergence can only end in corruption; he seems scarcely to see, that though Hegel might be sincere and even consistent in his personal orthodoxy, it does not follow but that unorthodox developments might legitimately follow from his premisses. And if Rationalism be defined as the belief that human reason is adequate to the discovery of divine truth, it is hard to acquit a system of it which professes to deduce the doctrine of the Trinity from the conditions of human thought. What most Englishmen who use the term understand by it, is simply the denial of the infallibility of the Bible.

Spiritual Independence is a well-written and, to an outsider, convincing argument that Archbishop Manning's claims under that head are, as he says, equalled by those of the Free Kirk; and that the great Scotch divines of the seventeenth century expressly recognised such jurisdiction of the civil power as exists at present in the Establishment.

Many people thought that "Rev." Mr. Harper (he is aggrieved if the title be omitted) had argumentatively the advantage in his controversy with Dr. Pusey: the truth is that the latter was in a false position in trying to deduce from mediæval theologians a different system from that which history has deduced. Hence few people will sympathise with Mr. Harper's complaint that his opponent has seen the hopelessness of the object for which he commenced his *Eirenicon*; nor will they be glad that he has continued his reply to it. The present instalment is entirely occupied with the rather unsavoury question, how far dispensations from the ordinary laws of marriage are morally admissible—e.g., whether, if Adam were now alive, and Eve not, it would be lawful for him to marry again, having none but his own direct but very remote descendants to choose from. Dr. Pusey may or may not be a great theologian in the scholastic sense; but at any rate he treats theological questions like a scholar, a gentleman, and an Englishman, and is not, like the author of the above illustration, totally destitute of a sense of the ridiculous.

It is almost a relief to meet with any work on the Papal controversy that keeps clear of the unpractical political issues raised by Mr. Gladstone. Canon Jenkins's *Privilege of Peter*, though largely founded on the *Examination of the Briefs of Pope Pius VI.* by Pannilini, Bishop of Chiari in 1787, is a work of the old-fashioned Anglican school, and possesses a high share of that school's characteristic merits. He finds it easy to show that the doctrine of papal supremacy rests on a theory which, applied to the apostolic and sub-apostolic age, is palpably unhistorical; that the Councils of the undivided Church knew nothing of papal infallibility; that the Western Councils of the fifteenth century very practically denied papal irreformability, and that the latter point was conceded by several Popes of the Tridentine age. In the array of evidence on these subjects, one or two seem unfair, or at least overstated, but the coherency of the whole is scarcely affected by them; the facts alleged would be decisive if they stood alone, but, if our belief in questions of ecclesiastical rights or duties is to be rested on Catholic consent at all, there is really a good deal to be said on the other side. Ever since St. Gregory's time, at all events, there has been a Papacy: once concede that it is in any way of divine right that there should be, and churches that are not in communion with the Pope are self-condemned, so that the Catholic Church consists exclusively of those churches that are. The Catholic Church, as thus defined, pronounced its deliberate faith in the Council of the Vatican with at least as much unanimity and decorum as in the Council of Chalcedon: and it may be doubted whether the one decision was less in harmony than the other with the general stream of previous Catholic opinion.

The King's Highway is an argument by a convert from American Calvinism to Roman Catholicism, that candid and unprejudiced acceptance of the teaching of Scripture will lead others to the same change. It is admirable in tone and temper, and by no means wanting in logical power.

We have received Gode's *Biblical Studies (Old Testament)*, edited by Mr. W. H. Lyttleton (Parker); *Materialism*, a Lecture by Dr. Hooppell, of South Shields; the Bishop of Lincoln's *Reasons for Revising the New Lectionary* (2nd edition); and Mr. Ridley's *Bible Readings (the Acts)* (Rivingtons); *Christ and His Church*, Sermons on the Canticles, by Daniel Moore (H. S. King & Co.); *The Shadowed Home and the Light Beyond*, *Meditations for Mourners*, by Mr. Bickersteth (Sampson Low & Co.); *Christus Redemptor*, a very poor cento of miscellaneous devotional readings (Cassell, Petter & Galpin); Chastel's *Christianity in the Nineteenth Century*, which might be interesting if it were not execrably translated (Williams & Norgate); *Sancta Coena*, by Mr. A. W. Clissold, and *Number a Link between the Divine*

and *Human Intelligence*, by Mr. Girdlestone (Longmans); *Character, its Elements and Development* (Speirs); *The Divine Culture of a Human Life*, by Mr. W. Roberts (J. Clarke & Co.); *The Battle and Burden of Life*, by Mr. Baldwin Brown (Hodder & Stoughton); *A Commentary on St. Matthew*, by Mr. G. Scratton (Wyman & Sons); *Bible History (Old Testament)*, by Mr. C. Ivens (Collins's School Series); and the continuations of Canon Norris's *Manuals of Religious Instruction for Pupil Teachers*: the Old Testament ones are rather good. WILLIAM HENRY SIMCOX.

NOTES AND NEWS.

MR. W. T. THORNTON is shortly to publish with Messrs. Macmillan and Co. a volume of essays dealing with various Indian topics of the highest importance, such as the Public Works, the Finance, and the administration generally.

MESSRS. H. S. KING AND Co. will publish at Easter the third and concluding series of *Songs of Two Worlds*. The new volume will contain, among others, three important poems—"Evensong," "In Hades," and an "Ode to Free Rome."

THE Rev. W. G. Carroll, Incumbent of St. Bride's, Dublin, has just published (Hamilton, Adams & Co.) a memoir of Dr. O'Brien, the late Bishop of Ossory, Ferns and Leighlin, with a summary of his writings, a vigorous examination of his religious views, &c.

MR. G. W. REID, the Keeper of the Prints at the British Museum, is engaged, we hear, upon a descriptive catalogue of the works of Marc Antonio.

MR. HALLIWELL, in his lately-published *Illustrations of the Life of Shakspeare*, said that the last chance of finding Shakspeare's papers was to search behind the panellings of the old house of Lady Barnard, the grand-daughter and last lineal descendant of Shakspeare. This house is Abington Abbey, Northampton, which belongs to Lord Overstone, and is tenanted by Dr. Thomas Prichard. At Mr. Furnivall's instance, Lord Overstone and Dr. Prichard have most kindly given leave that the search may be made this season, at such time and in such manner as shall be convenient to the tenant. Mr. Halliwell has generously undertaken to bear the expense of the search, which will be conducted by an architect under his direction; and if success attends his enthusiastic endeavours to exhaust every possible chance of discovering traces of our great poet, the result will be only what the seeker deserves.

DR. RICHARD MORRIS's excellent little shilling English Grammar has been selling at the rate of 2,000 copies a month since it was published. He is now going to write a companion volume to it, a shilling *History of the English Language*—a book which is much needed.

THE text of Mr. Alexander J. Ellis's translation of Helmholtz's *Die Lehre von den Tonempfindungen* is finished. The appendices of original essays by Mr. Ellis are in a forward state, and the whole book will be published next month by Messrs. Longmans.

THE origin of a "good story" is often as obscure as that of a popular legend, and the best anecdotes reappear, *mutatis nominibus*, in successive generations. Mr. C. C. Greville (*Memoirs*, iii. 132) heard from Lord Holland the following story:—

"Tommy Townshend, a violent, foolish fellow, who was always talking strong language, said in some debate, 'Nothing will satisfy me but to have the noble lord's head; I will have his head.' Lord North said: 'The honourable gentleman says he will have my head. I bear him no malice in return, for though the honourable gentleman says he will have my head, I can assure him that I would on no account have his.'" The repartee is certainly older than Lord North's time, and we have seen it attributed to Harley,

who is said to have made this rejoinder to Lord Coningsby (see Townsend's *Leominster*). Very possibly it belongs to an earlier date, and certainly has rather an Elizabethan, or at least Cromwellian flavour about it.

WE hear that *The Italians*, by Mrs. Elliot, which we reviewed two or three weeks ago, is to appear in a French translation in the *Revue britannique*, and in Italian as a *feuilleton* in the *Gazzetta del Popolo*.

TENNYSON'S *Idylls of the King* have just been translated into Swedish under the title of *Konung Arthur och hans riddare* (King Arthur and his Knights).

MR. CHILDERS is half through U with his Pali Dictionary, and expects to finish the book in August. When complete it will contain ten thousand words, with quotations from and references to seventy thousand passages from printed texts and manuscripts.

WE learn that under the careful management of its librarian and bursar, the Rev. W. Milman, and his predecessor, Sion College has been entirely freed from the old heavy debt which crippled it. A Bill is now before Parliament to develop its resources and add to the value of its property. With the passing of this a prosperous future to the College will be secured.

WE understand that Mr. W. C. Hazlitt will send to press forthwith a supplement to his *Handbook to the Popular, Poetical, and Dramatic Literature of Great Britain from the Invention of Printing to the Restoration* (J. R. Smith, 1887), and that this supplement will contain the titles and collations of a very large number of rare early tracts and books which have been examined by Mr. Hazlitt and his helpers since the issue of his *Handbook*.

WE hear that Mr. Arber hopes to issue to his subscribers soon after Easter the second volume of his important bibliographical work, the *Transcript of the Stationers' Registers, 1554-1640*. This work is the foundation-stone of English bibliography.

THE abstract of Du Cange prepared for Mr. Murray's *Lexicon of Mediæval Latin*, founded on Du Cange, has reached the letter S.

PROFESSOR DELIUS is expected in London on Monday the 15th inst.

THE adoption of English books in the lecture rooms of Continental Universities is a circumstance sufficiently gratifying. Some years ago we heard of Gibbon's great work being used as a text-book at Bonn; Mr. Lecky's *History of European Morals* was, we believe, employed for the same purpose in the same class. Now, we learn from Paris that M. Michel Chevalier has announced his intention of using Mr. Macleod's *Principles of Economical Philosophy* for his lectures in the Collège de France.

SOME friends of Mr. G. J. Holyoake have instituted a public subscription for his benefit. By this means it is hoped that he will be raised above the necessity of engaging in other work than he desires, and freed from personal solicitude in doing it. Mr. Holyoake is in many ways a remarkable man. The pathetic story of his early days has been recorded in his *History of the Last Trial for Atheism in England*. Beside his claims as the founder of Secularism—admittedly the religion of many of the most intelligent of the working classes—he has aided by tongue and pen in many good movements. He was the last person indicted for publishing unstamped newspapers, and his *History of Co-operation in Rochdale* had a marked influence in the development of the modern forms of co-operation. Mr. Holyoake has never squared his convictions to popular standards, and has on various occasions suffered in consequence. An original thinker, with a habit of speaking out,

could hardly avoid this. His many years of ill-requited service to education and social science, merit recognition, in which even those may join who do not endorse his views.

CAMOENS and the literature called forth by the *Lusiad* and other writings of the great epic poet, form the basis of a most interesting collection of publications now on view at Messrs. Trübner and Co.'s, in Ludgate Hill, under the head of *Camoeniana*, and consisting of some 400 volumes. Among the most precious gems in the collection are the two works of the poet which were issued just previous to his death—the first edition of the *Rhythmas*, printed at Lisbon in 1595, and the *Lusiadas* of 1597. There is also a copy of the rare Lisbon edition of 1609, unknown to Souza-Botelho, Brunet and Graesse. A little volume in 64mo, the Lisbon edition of the *Lusiadas* of 1651, is perhaps all but unique. Its existence is doubted by Silva, the eminent bibliographer, and it was unknown to Brunet and Graesse, nor was it in the collection of Sir Thomas Norton or Mr. Adamson. But the collection has many other books of nearly equal rarity: the first Latin translation by Bp. Thomas de Faria of 1622, the first Italian version by Antonio Paggi of 1658, both printed at Lisbon, and the latter unknown to Brunet, among the number. There is also a beautiful copy of Souza-Botelho's splendid folio edition of the *Lusiadas*, printed at Paris in 1817, presented by the editor to the late Lord Cowley when ambassador at Madrid.

WE regret to see announced the death of Mr. Robert Hardwicke, the publisher, whose valuable publications on natural history and other scientific subjects are well known to our readers.

ACCORDING to a writer in the *Temps* of the 3rd inst., the authenticity of the *Mémoires de Sanson*, of which we announced the speedy appearance of an English translation, is not altogether beyond suspicion. If this story is correct, about the year 1860 a certain M. Dupray de la Mahérie established a printing-office on novel principles near the Bazaar Bonne-Nouvelle; and, like some other inventors of novel principles, found a sensation of some sort absolutely necessary to his well-being. After long cudgelling his brains in vain, one of his staff, named D'Olbreuse, at last hit on the happy idea of Sanson's Memoirs, and Dupray at once flew to Sanson, who was then alive, and offered him 30,000 francs in exchange for some notes, which he readily agreed to furnish, but of which not a syllable was ever seen. The first three or four chapters of the first volume were entirely written by D'Olbreuse, but at this point the unimaginative biographer broke down, and the services of a novelist were secured, who however, stipulated that he was to be excused from writing the sixth volume, containing minute details as to the acts and personal characteristics of Sanson, as he did not particularly care to be brought into direct relations with a member of Sanson's profession. At last the "MS." of Charles Henri Sanson was delivered; the first edition only sold fairly, but the illustrated edition proved a great success, and enabled Dupray de la Mahérie to pay for his enterprise—30,000 francs to Sanson, 12,500 to the novelist, and 5,000 to D'Olbreuse. Sanson was at the time of the concoction of his memoirs in poor circumstances; he had a bad memory, and the mild and paternal air of an old bourgeois. He made, however, great pretensions to noble birth, and according to his family tree, drawn up by himself, he was descended from ancient Norman bannerets established at Abbeville in the fifteenth century, and claimed as his kinsman Nicolas Sanson, the geographer. The truth appears to be that a Sanson first became public executioner at Paris in 1685, and that from that year to 1847 the office remained in the family. In 1847 Sanson found himself overwhelmed with debt, and was sent to Clichy, but obtained his liberty by pledging to his principal creditor the woodwork of the guillotine. A few

days after he received orders to proceed to the execution of a criminal, and the creditor refused to lend him the guillotine, but was persuaded to surrender it on payment of the 3-4,000 fr. due to him by the Garde des Sceaux, who immediately afterwards relieved the insolvent executioner of his functions. As to his Memoirs, no doubt, says the writer in the *Temps*, the novelists who assumed their paternity have here and there respected the truth of facts; but it was pure concession on their part.

LAST week died one of the most voluminous writers of the present century, who during a literary life of over fifty years is said to have produced about 150 volumes. John Timbs was born in London on August 17, 1801, and spent his school-days in Hertfordshire, where he first learned to love the country. In 1815 he was articled for a term of six years to a printer and druggist in Dorking. He here made the acquaintance of Sir Richard Phillips, the enterprising bookseller and author, whose amanuensis he afterwards became. Under Phillips's auspices he commenced his literary career, and wrote in 1820 for his employer's *Monthly Magazine* "A Picturesque Promenade round Dorking," which was published separately in 1823. This little book contained an account of actual wanderings in that charming neighbourhood, and was its author's first and last original work. Timbs has been called "an industrious and ingenious compiler" and also "a painstaking antiquary;" the first he certainly was, and the last he as certainly was not. His *Curiosities of London* contains a mass of information not easily to be obtained elsewhere, and had he bestowed greater care upon it he might have produced a work of lasting value. One of his most popular books was *Things not Generally Known*; and the *Anecdote Biography*, *London Clubs and Club Life*, and *Romance of London* found many readers. In 1871 he published his Autobiography in the *Leisure Hour*, which contained chatty notices of people who had lived in his time, and of places with which he had been connected. A list of Timbs's separate works would not give a complete idea of his labours, for beside these he edited the *Mirror* from 1827 to 1838, and in 1839 he commenced his *Year Book of Facts*. From 1842 to 1858 he was one of the editors of the *Illustrated London News*, and to its pages he contributed much chit-chat on "popular" antiquarianism. On the death of Mr. Ingram Mr. Timbs's services were dispensed with, and it is said that the new proprietors offered him a pension of 40*l.* a year, but feeling that this was an inadequate acknowledgment of his work in improving the paper, he refused it.

M. CHARLES BIGOT has been writing in several numbers of the *Siècle* an interesting and elaborate study on the works of Hector Malot, who is now recognised as among the most masculine and robust of living French novelists. M. Bigot, in his excellent articles, does ample justice to the range of his author's power and its genuineness, but he does not omit to indicate that a certain want of passion and high imagination must prevent M. Malot from taking rank among the novelists who may be called great. His style is vivid and realistic, but not elevated. He is a careful and accurate observer of many phases of life; wanting a little in sentiment and sensitiveness, but almost invariably vigorous and healthy.

THE *Journal des Débats* of the 9th instant has a short obituary of the late M. Emile de Bonnechese who died on February 15. He was best known in this country by his *History of France*; but he was also the author of a tragedy entitled *Rosemonde*, performed at the Théâtre Français, a poem on the *Death of Bailly*, crowned by the Academy, a *History of England*, *Christophe Sauval*, ou la *Société en France sous la Restauration*, and, most important of all, *Les Réformateurs avant la Réforme du XV^e Siècle*, *Gerson*, *Jean Huss*, et le *Concile de Constance*. M. de Bonnechese was born in Holland at the beginning of the present cen-

tury, when it was a French province under the title of "République batave."

DON GREGORIO CRUZADA VILLAAMIL has published a work on Rubens as a Spanish diplomat, his travels in Spain, and notices of his paintings, illustrated by documents from the archives of Simanca, &c.

THE *Revista de España* in the course of a eulogistic review of the second edition of the *Filosofía de Interés personal* of Don Mariano Carreras y Gonzalez, sketches the history of political economy in Spain. Dr. Sanchez de Moncada proposed in 1619 the establishment of chairs of Commerce in the universities, and a professorship of Politics at Madrid was decided upon in 1625, but never carried into execution. In the last century the commercial juntas and societies of political economy gave an impulse to the study, and were instrumental in banishing many abuses. The teachings of the professors on luxury, usury, population, etc., were not very pleasing to moralists of the Inquisition type. The study of political economy first appeared in the official list of studies in 1807. Various modifications have occurred since then. In 1857 the establishment of schools of commerce gave a fresh impetus to the science.

IBSEN's *Haermaerdene paa Helgeland* has at last been brought out on the stage of the Royal Theatre at Copenhagen, and with great success. The papers are quoting Heiberg's words when this play, and Björnson's *Halte Hulda* were first offered to the Danish Theatre in 1858. So far from perceiving that these two works heralded a new and vigorous epoch in poetry, he said that "the Norwegian theatre will scarcely progress amid the manufacture of such experiments as these; the Danish, happily, need not regard them." As Heiberg, masterly critic as he was, lacked appreciation of the old sagas so utterly that he thought that there was "nothing so monotonous, tiresome, and empty of all poetry in the whole of literature," it is not surprising that he sneered at the drama that took all its inspiration and more than half its form from them.

M. TOMIZEY DE LARROQUE has just reprinted in the sixth volume of his "Collection Méridionale" (Paris, Claudin, only 100 copies printed) the *Oeuvres de Jean Rus, Poète bordelais de la première moitié du XVI^e Siècle*. Of the first edition, which was published at Toulouse about 1540, only one copy is known. J. Rus, though a follower of Marot and of Mellin de Saint Gelay, possesses originality of thought, and his verses are easy and graceful. His very name was unknown to the historians of French poetry. The edition of M. Tomizey de Larroque is perfectly satisfactory.

WE have received *The Dramatic Works of William Shakespeare*, edited by S. W. Singer, vol. iv. (Bell & Sons); *The Rights of Women* (Trübner); *The British Army in 1875*, by John Holms, M.P. (Longmans); *The Statesman's Year Book for 1875*, by F. Martin (Macmillan); *Debrecht's House of Commons and the Judicial Bench*, 1875, edited by R. H. Mair (Dean & Son); *Burghclere Sunday-School Exercises*, 1848-58, edited by the Bishop of St. Andrews, second edition (Parker); *A Few Comments on Mr. Gladstone's Exposition*, by Henry Canon Neville (Pickering); *The Patent Question in 1875*, by R. A. Macfie (Longmans); *A New Metrical Psalter*, first published in 1831, now revised and republished, by Bishop Trower (Parker).

THE following Parliamentary papers have lately been published:—"A Digest of Statutes relating to Merchant Shipping" (price 3*s.*); "Report of the Commissioners of Church Temporalities in Ireland" (price 6*d.*); "Further Papers relating to the Kafir Outbreak in Natal," two parts (price 1*s.* 2*d.* and 8*d.* respectively); "General Annual Return of the British Army for 1873" (price

6d.); "Appropriation Accounts of Civil Services and Revenue Departments" (price 4s.); "Reports from H.M.'s Consuls on the Manufactures, &c., of their Districts," part i. (price 1s. 7d.); "Emigration to Brazil, Report on the Colony of Oananea" (price 2d.); "Correspondence respecting the Outrage on Mr. Magee, British Vice-Consul at San-José, Guatemala" (price 6½d.); "Final Report of Commissioners on Master and Servants Act, Criminal Amendment Act, &c." (price 4d.); "Report of the Expedition sent by the Government of Natal to instal Cetywayo as King of the Zulus, in succession to Panda" (price 4d.); "Observations on the Report of Mrs. Senior to the Local Government Board on Girls at Pauper Schools," by E. C. Tufnell, Esq., late Inspector (price 3d.); "Further Correspondence respecting the Capture of the *Virginus*" (price 1d.); "Twenty-second Report of Charity Commissioners," "Annual Report of Railway Commissioners," "Returns, &c., relating to Charitable Funds, Duchy of Lancaster, Navy, Civil Contingencies, Woods, Forests, and Land Revenues, Duchy of Cornwall, Paupers, &c.," "Reports on the Silk Industry in India, and on the Supply of Timber in the Burmah Markets" (price 1s. 4d.); "Langalibalele and the Amahlubi Tribe," by the Bishop of Natal (price 1s. 10d.); "Further Papers relative to a proposal to substitute Gas for Oil in Lighthouses" (price 8d.); "First Annual Report by the Accountant to the Board of Education for Scotland" (price 7d.); "Ninth Annual Report of the Registrar-General of Marriages, Births, and Deaths in Ireland, 1872" (price 9d.).

NOTES OF TRAVEL.

WE have already mentioned that the results of Lieutenant Payer's Arctic expedition are about to receive illustration in this country, by the publication of a series of twelve photographs from his very effective sketches. They will be published by Mr. Frederick Bruckman, of Henrietta Street, Covent Garden, and will consist of the following subjects, with descriptive letterpress:—1. The Separation of the *Tegethoff* and the *Isbjorn*; 2. The Attempts to save Provisions and Boats; 3. Sunrise between Novaya Zemlya and Francis Joseph Land on February 16, 1873; 4. The *Tegethoff* drifting with Ice; 5. Snowstorm on the Ice during the Polar Night; 6. Seizure of a Dog by a Bear; 7. Burial of Engineer Krusch on Wilczek Island; 8. Payer's Journey by Sledge; 9. Halt near the Open Sea; 10. Abandoning the *Tegethoff*; 11. Boats among Broken Ice; 12. Rescue of the Party by a Russian Vessel.

THE untimely check to the Yunan Expedition, the despatch of which we announced some weeks ago, is much to be regretted on every account. We also have to deplore the murder of Mr. Margary, of the Chinese Consular Service, a gallant and accomplished young explorer, who had traversed the whole width of China from Shanghai to Blamo, in order to join the expedition. The murderer, Lee See Hie, is half Burmese and half Chinese, and it is possible that the Chinese Government will succeed in evading responsibility for his crime. But there can be no doubt that steps must be taken to give him and his savage followers a severe lesson. The expedition had no political aim whatever, and was despatched entirely for exploring purposes, and as a pioneer to commerce. It is, however, much to be regretted that Mr. Ney Elias was not placed in command, instead of being relegated to the second place. If his knowledge and other qualifications were indispensable, they would clearly have been made more useful had he been placed in a position to use them to the best advantage. But jobbery seems to be the inevitable accompaniment of any enterprise that is organised by a government department. Mr. Ney Elias strongly recommended that the land route direct from

Mandalay should be adopted. It passes through the territory of a chief who defies the authority of the king of Burma, but who is friendly to the English, and hence the opposition of that potentate to its adoption. That opposition would have been overcome by a firm negotiator; and the present disaster would never have occurred. There is strong reason to suspect the King of Burma of guilty complicity, or at least of a guilty knowledge, of the intended attack.

THE *Débats* observes that a taste for travel and exploration, scientific or commercial, appears to be on the increase in France. MM. Marche and de Compiègne, who have only just returned from their travels in equatorial Africa, are preparing to return and to penetrate through the country of Ogowé to the Congo; M. Duveyrier is taking up the schotts of Algeria; Dr. Harmand is at Marseilles waiting to embark for Cochin China, whence he will visit the Kmer country; M. Largeau is already in the Sahara. Another member of the Geographical Society of Paris, M. Levallois, is preparing to visit a point in the Dutch Indies hitherto almost unknown from the industrial, agricultural, and scientific point of view.

Im *Neuen Reich* draws attention in a recent number to a curious circumstance which has recently occurred in Tunis, and which very forcibly recalls to mind the altered political and social status of the North African maritime powers since the days when Algerine corsairs and Tunisian pirates were the scourge and terror of Christian seafarers. It would appear from the statement of the Arabic paper published at Constantinople, under the name of *El-Djeraib*, that Tunis has fallen into such a hopeless state of pecuniary embarrassment and administrative disorganisation, that a sale has been effected there—without the knowledge of the chief authorities—of a large number of old European cannon and firearms of various kinds, which had been preserved for ages in the crumbling forts and dismantled watch-towers of the Tunisian territory. These trophies of the victories of the Infidels over the fleets of Sicily, Naples, Sardinia, and other neighbouring States, which are of great historical interest, and were in many instances artistically valuable from the beauty and special character of their workmanship and mode of construction, were sold for less than the crude value of the metal; and it is a matter for regret that an opportunity was not afforded to the Governments of civilized Europe of redeeming these curious relics of a bygone age of maritime adventure. Unfortunately, however, the purchase of these pieces of ordnance was effected by private individuals, who had no other object in view than to obtain the metal of which they were composed as a bargain, and it is said that they succeeded so admirably in this respect that they purchased the entire number at 1 fr. 50 c. the kilogramme.

THE interesting discussion, or rather contest, which has been going on for some time between Professor Adler of Berlin, and Dr. Sepp of Munich, with regard to the true architectural origin and history of Omar's Mosque at Jerusalem, seems to have been brought to an end—for the present, at all events—by the decision of the Society of Architects and Civil Engineers at Berlin, to which an appeal had been made by both parties. According to the verdict of this tribunal, Dr. Sepp has demonstrated to apparent certainty that we first hear of a church of St. Sophia on Solomon's Mount under the Emperor Justinian; and that this edifice, which according to the testimony of Anthony of Placentia, enclosed a rock within its walls in the year 570, is not merely the prototype, but the identical building, which is now, after its assumed founder, known as the Mosque of Omar, and which encloses a mass of rock more than 60 feet in length and nearly as many feet in breadth. According to Dr. Sepp, this church is spoken of in the Koran as the temple of the rock of David, and must

have been known to Omar through the description of the prophet, when he visited it after the taking of Jerusalem in 637. The Order of the Knights Templars took its origin from this building, and held in veneration the stone-altar, known as David's, on which, according to tradition, Abraham had prepared to sacrifice Isaac: and on this account it was regarded with the highest esteem both by Moslems and Christians. Abd-el-Medschid, of the Omajades, and other Khalifs, added the Alsa and different parts to the original church; but it would appear from Dr. Sepp's researches that the central and main building enclosing the rock is of far higher antiquity than the period of its earliest use by the followers of the Prophet.

A RECENT consular report from Christiania contains an edifying account of an improved kind of harpoon used in the whale fishery. It consists, we are told, of a harpoon with two moveable barbs like the claws of an anchor, one on each side, and is projected from a swivel gun fixed on the bows of the vessel. The claws or barbs lie flat against the harpoon while in the gun, and during its progress through the air and entrance into the body of the fish; should, however, the line attached be hauled, or the fish take a start, the barbs expand and become fixed at an angle of 45°. In addition to this, a capsule containing an explosive substance is concealed in the harpoon, which by some ingenious contrivance explodes and causes instant death. The patentee of this most valuable instrument is one Mr. Foyn, of Tonsberg, who is said to have caught fifty "fish" with its aid last year, the estimated value of each being about 150l.

OFFICIAL accounts from the island of Key West, Florida, allude to a project now on foot for connecting the island with the mainland by a railway across the line of reefs. Engineers pronounce it practicable, and should it be carried out it will vastly increase the importance of the place by making it the chief outlet for American produce to the West India Islands and South America. The harbour of Key West is considered one of the best within the limits of the United States to the south of the Chesapeake. Cigar-making was begun here six or seven years ago, and now forms the principal industry; there are seventeen manufacturing, and about 1,200 men, women, and children employed in them, among whom the best workmen earn as much as nine dollars a day.

SIR ARTHUR HELPS.

SIR ARTHUR HELPS, who died last Sunday, was one of the small number of men who come very near the perfection of themselves; it may be said, too, that what came so near perfection in him was what most of us are apt to think an imperfection in ourselves. In the most characteristic series of his works, of which *Friends in Council* is the centre, he is persistently occupied with a rationale of things which most think it a gain not to think about; how to do things that most do well or ill, and are done with; how to mitigate the surprises and avoid the regrets which meet us by the way, for which most think callousness the only remedy and the best. Throughout, the vein of his speculation is coloured by a view that if we would but take up the little difficulties of life and deal with them, the great ones would melt away. He did not treat the weariness of detail and the reluctance to spend thought in articulating statements that border upon truisms as facts to be reckoned with, but as mistakes to be corrected, as, indeed, the sensitive eagerness of his mind, however it was disciplined into patience, always led him to see much more clearly that in life which is modifiable, than that which is fixed. But within its range, his perception was singularly clear and accurate, and there can be little doubt that it was heightened by his keen disinterested sensibility to all concrete discomfort. Perhaps his great talent for the con-

crete did something to keep his mind in the byways of thought and affairs; the highways of both are paved with abstractions. There is a certain change to be noted in his attitude towards larger questions; in *Essays written in the Intervals of Business*, and in *Companions of my Solitude* he is urgent to have large questions thought, out in the earlier scenes of *Friends in Council* the discussion continually stops short on the threshold of them; in his later works there are signs of a certain distaste for them, as if they called us away from the more pressing and more manageable questions that grow out of the daily needs of human fellowship. There is hardly any other substantial change in his work: the ideas are always of the same order, though the vehicle and ornaments may vary. In *Essays written in the Intervals of Business* we have something of the quaintness and gravity of Bacon; in *Companions of my Solitude*, most of the ornament comes from a delicate appreciation of external nature, in the later works he depends more upon a diffuse ingenious playful way of setting forth how the views he enforces with such wistful earnestness will strike fair samples of the cultivated public; latterly a pessimist was included among these. The whole of the series is written in the pure, lucid, flexible English which is rapidly becoming a dead language. His knowledge of affairs makes itself felt in two ways in his largest and not least considerable work, *The History of the Spanish Conquest of America*. It gives a curious actuality to the parts which in most histories are slight or dull, and it prevents him from exaggerating, as most historians do, the responsibility of Cortes and Pizarro for the sufferings of the Indians; he knew too well how much goes wrong in the hands of officials without their fault. The history is not complete; it omits all the internal economy of the Spanish settlements; but it deals in a masterly way with the course of the conquest and the successful efforts of the Spanish Government to save the continental Indians from the settlers. His poem of *Oulita the Serf* is an imaginative expression of what seemed to him the most pathetic in life; his later prose fictions *Realmah* and *Casimir Maremma*, were in the main the expression of his hopes—he sets himself in both to think what could be done for a young society by good direction, though the scene of one is laid in “the stone age,” that of the others in the nineteenth century. In *Ivan de Biron* the chief interest is to be found in the generous defence of the grotesque and beneficent Empress Elizabeth.

G. A. SIMCOX.

NEW YORK LETTER.

New York: February 1875.

We can match the dispute that is going on in your art world over the pictures of Mr. John Linnell, Sen., with one that has just ended here over a pretended original repetition by Henri Regnault of his *Salomé* (which shared with Zamacois's *Education of a Prince* the honours of the Paris Salon of 1870). There has been for a long time carried on in this city a regular manufacture of forged pictures, the victims being always painters of our own time, mostly Frenchmen, though a few Düsseldorf and other German artists are to be included. The men who support this enterprise with their money, and give their time to its management, are, I am sorry to say, people who call themselves respectable, and who would be by no means pleased if one were to deny them the name of gentlemen. But I think it would puzzle a wise head to draw a line between them and the ordinary forger. They keep a number of poor hack artists busy in copying the work of popular painters, they then forge the signature of the original as skilfully as they can, and as each batch is finished it is taken to a well-known shop in Liberty Street, where the copies are sold by auction as originals. Generally, one of the most respectable-looking of the gang—a grey-haired but youngish-looking old *beau*—is

among the buyers, and keeps things stirring with his connoisseurish comments and notes of admiration; but since he was exposed lately by name in one of the newspapers, and his tricks and his manners described, he has “taken his leave for a little space,” as the old Prologue has it.

As a rule, this notable firm flies at small game, but about a month ago they announced a sale of pictures, and in the lot the original *Salomé* of Regnault! This was a daub of a copy, a little more than a quarter the size of the true original (which was the size of life), and apparently painted over a photograph thrown up on the canvas from the photograph published by Goupil. The *Daily Graphic*, of this city, was the first to detect and expose the trick attempted to be played upon the public. But two leading journals, one a daily newspaper, the other a weekly journal, both making great pretensions to culture, were grossly fooled, and described this very poor copy of a famous picture in terms that could only have been justified by the original. On the morning of the sale, however, the *Tribune* declared that the picture was “an impudent forgery,” and the result of its warning was that the auctioneer, after furiously blackguarding the newspaper for its truth-telling, withdrew the picture from the sale, at the same time declaring, in spite of the printed catalogue, that it had never been pretended that this was the original picture. Here the matter would have ended if some one had not raked up and sent to the *Tribune* a criticism in no less a journal than the *Zeitschrift für Bildende Kunst*—I think it was in May, 1872—of a replica of the *Salomé*, purporting to have been found in the studio of Regnault after his death, and then on exhibition at Karfunkel's Gemälde-Galerie in Berlin. This criticism was a match for the New York newspaper articles, for the writer, who confessed he had never seen the original, went into aesthetic ecstasies over the variations from the original with the true zeal of an amateur. No sooner was this discovery announced by the *Tribune* correspondent than the auctioneer rushed into print with a letter declaring his replica and Karfunkel's were one and the same, and that he had written to Paris for evidence to prove it. But the *Tribune* had also written letters to Paris, and a few days ago it published the answers it had received. Two of these letters, one from M. Durand-Ruel, the other from M. George Clairin, declare positively that Regnault made no preliminary study for the *Salomé*, “nor any copy of it whatsoever;” that consequently there was no such copy found in his studio after his death, and of course Karfunkel's “masterpiece of the first rank,” for so the *Zeitschrift für Bildende Kunst* described it, was a copy of some one else than Regnault. Best of all was a letter from Karfunkel himself, written to a dealer in this city, and declaring that he still held the “masterpiece,” and would be glad to sell it, or to send it to be sold on commission. So that unless a miracle has been wrought, our New York auctioneer can never prove his assertion that his picture and Karfunkel's are the same. A point to note in M. Clairin's letter is, that Regnault's pictures are all the time being forged. M. Clairin has even been offered the original sketches for the *Prim* and the *Execution in Granada*, though Regnault, he declares, made no sketches at all for either picture. The *Tribune* has deserved well of the public for the persevering energy with which it has hunted down these rascals and exposed their game.

The Intercollegiate competition which culminated at the Academy of Music in New York recently, has fulfilled, I believe, the expectations of its promoters, who consider it a good and encouraging beginning at least. Those of your readers interested in such matters have doubtless ere this learned the particulars of the Academy's proceedings. It should be understood that this is part of a general movement for the combination of our colleges with reference to examinations—the ultimate aim being a system of intercollegiate ex-

aminations at New York year by year, and of intercollegiate fellowships based on the result of these. The scheme was suggested to Mr. Thomas Wentworth Higginson, the author of the magazine article out of which the movement grew, by his observation of the good results in England of the University examinations for “scholarships,” and the test brought to bear through this means on the great English schools. The scheme has, indeed, been objected to on the ground of its being English. The preliminary competition in elocution and English composition was deliberately planned as easiest to begin with. Next year examinations in Greek and mathematics are to be added, and after that they will probably be yet further extended. Outsiders, without convictions and in search of knowledge, point questioning to the fact that neither Harvard nor Yale has joined the association, and ask, “Why have so many colleges kept out?” To this the friends of competition reply, “Better ask why so many came in! Beginnings are not seldom small. Eleven colleges belong to the association, and these include, observe, the best second-best colleges in the country. After Yale there are none of higher rank than Princeton and Cornell, and each of these surpasses Harvard and Yale at some points. These two colleges have by no means the degree of comparative importance that attaches to Oxford and Cambridge in England.” Whether or not the system of intercollegiate competition is wise, it is not for me to discuss here. There can be no doubt, however, that the minds of scholars are more and more occupied with the subject of the higher education; and there is more than one practical scheme on foot looking in this direction; notably in Baltimore, where President Gilman, of California, has been invited to carry out his peculiar views.

The Hon. Maunsell Bradhurst Field, a gentleman almost as well known abroad as he was in this country, died in this city after a lingering illness on January 25. Mr. Field was a man of liberal education, and would probably have made a brilliant career if he had not unfortunately been born rich. As it was he spent his days on the outer edge of greatness. He was Secretary of Legation to Hon. John Y. Mason when that gentleman was Minister at the Court of France, and during the last years of his life was judge of the Second Judicial District Court in this city. Mr. Field was a diplomat by nature, and had a large political acquaintance, of which he tells a great deal that is interesting in his *Memories of many Men and some Women*, published not long since. He first met Louis Napoleon in the library of that distinguished physician, Sir Benjamin Brodie, in London, where the two gentlemen passed some time in pleasant conversation. When they next met Napoleon was Emperor of the French.

On Friday night last Ambroise Thomas's *Mignon* was sung in New York for the first time in English. The opera was given by the Kellogg English Opera Troupe, Miss Clara Louise Kellogg singing the title rôle, and I may safely say that it was the most poetic interpretation of that character ever witnessed in this city. She invested the part with a new interest, and sang the music with rare intelligence and refined sentiment. Her *Mignon* was Goethe's heroine—neither the rollicking gypsy of the French version, nor the lovesick child of the Italian. There was a passion and a tenderness in her singing of the song “Knowest thou the land,” and the prayer in the last act, that was as new as it was beautiful. She sang the *Styrienne* in the second act with brilliancy and vivacity; in a word, her conception was original and picturesque, and has been received with marked favour. Miss Kellogg's troupe has been giving the best Italian operas this season, most of which were adapted to the English stage by the *prima donna* herself. Balfe's *Talesman* will be sung for the first time in America by this company during the coming week.

Dion Boucicault has been playing in his new

comedy, *The Shaughraun*, every night since November 14, at Wallack's Theatre, and there are no present signs of abatement in the public interest. If Mr. Boucicault ever acted with greater delicacy and freshness, I have not happened to meet anyone who remembers it.

I have left myself small space in which to speak of an interesting literary event that took place here last week, when Nicholas Udall's *Ralph Roister Doister* was given by some young people as a public amateur performance. Probably it would never have occurred to any one here to do this, if Mr. Edward Arber's cheap and pretty "Reprints" had not made copies of the play easy to get. This series has been very popular here, and is much used in our better schools and colleges. Udall's comedy proved to be an excellent acting play, witty and wise, the plot well contrived, and carrying the action briskly along. The acting was excellent, but nature and talent were greatly helped by the thorough drilling the players underwent at the hands of Mr. Calvert Vaux, and the result was a performance that passed off with delightful ease and smoothness.

J. L. GILDER.

SELECTED BOOKS.

General Literature.

- CLERY, C. *Minor Tactics*. King. 16s.
 JAHRBUCH der deutschen Shakespearegesellschaft. Hrg. durch Carl Elze. 10. Jahrgang. Weimar: Henschke. 9 M.
 MYERS, P. V. N. *Remains of Lost Empires*. Low & Co. 16s.
 RAWLINSON, Sir H. *England and Russia in the East*. Murray. 12s.
 SHADWELL, Major-General. *Mountain Warfare, illustrated by the Campaign of 1799 in Switzerland*. King. 16s.

History.

- ATKINSON, J. C. *History of Cleveland, Ancient and Modern*. Vol. I. Barrow-in-Furness: Richardson.
 BLACK BOOK. The, of the Admiralty. Appendix, Part III. Edited by Sir Travers Twiss. Vol. III. Rolls Series. 10s.
 DEVIC, Cl., et J. VAISSETTE. *Histoire générale du Languedoc, avec des notes et les pièces justificatives*. T. 1^{re}, 2^{me} partie. Paris: Picard.
 MARSHALL, E. *Supplement to the History of Woodstock Manor and its Environs*. Parker.

Physical Science and Philosophy.

- COTTA, B. V. *Rocks classified and described*. Ed. P. H. Lawrence. Longmans. 14s.
 DUPONT, A. E., et BOUQUET DE LA GRUYE. *Les bois indigènes et étrangers*. Paris: Rothschild. 9 fr.
 HELMHOLTZ, H. *Popular Lectures on Scientific Subjects*. Trans. E. Atkinson. With introduction by Prof. Tyndall. Longmans. 12s. 6d.
 SACCARDO, P. A. *Mycotheca Veneta sistens fungos Venetos exsiccatos*. Centuria 2. et 3. Berlin: Friedländer. 14 M.
 SCHELLER, H. *Spectrum Analysis*. Trans. J. and C. Lassell. Ed. W. Huggins. Longmans. 28s.

Philology.

- VOGTÉ, le Comte de. *Stèle de Yebawmelek, roi de Gêbal*. Paris: Baudry. 3 fr. 50 c.

CORRESPONDENCE.

MR. JAMES FERGUSON AND ST. PAUL'S CATHEDRAL.
 Westminster: March 8, 1875.

The future historian of St. Paul's Cathedral will have no easy task in the chapter which relates to the twenty years beginning with 1858. Beside the alterations and re-alterations which have been made, he will have to chronicle the controversies, not to say quarrels, which have raged over many of them, and to record the proposals for alterations which have not been carried out. One of these last is far too curious as an illustration of the chaotic state of architectural thought at the present time to be allowed to fall into oblivion. It is that proposed by Mr. James Fergusson in a printed letter accompanied by plans and sections, and addressed to the Dean, a copy of which letter now lies before me.

Mr. Fergusson divides his letter into three parts. The first contains his opinions about Wren's building, and the proposals which have been made by others with respect to it, mixed up with a good deal of talk about himself; in the second he describes the alterations which he would have made; and the third is devoted to an attempt to justify these alterations, and to show that if Wren were now living he would approve of them.

Of the outside Mr. Fergusson is pleased so far to approve that he does not think he can mend it except in one way, of which more anon. The inside, however, does not suit him at all. Nothing is right in it, and he is especially offended at the presence of an attic over the principal order, and at the nave arches encroaching on the space which the entablature of the same order would, if continued, have occupied. Mr. Fergusson's arguments against the attic are anything but conclusive. The other fault may be more real, but, granting that it is so, the remedy proposed is a good deal worse than the disease. The want of *scale*, which is the chief architectural defect of the interior, is due more to the great size of the principal order than to anything else, and it certainly would not be lessened by the suggested cutting away of the present order and substitution of one ten or twelve feet higher. The strictures on the disproportion in width between the dome-space and the choir would be just, if Wren had intended that they should form parts of one apartment, as now by the alterations they do; but were of no force so long as his screen stood separating the two, and forming the termination of the first apartment and the entrance to the second. Similarly the present inconvenience of the building is no fault of Wren's. He suited the requirements of his own time, and now that new requirements have risen he is not to blame because they have been badly provided for. That the new requirements exist is not to be disputed, and the need of properly meeting them next occupies Mr. Fergusson. He glances at a scheme proposed by Mr. Somers Clarke and myself, whereby the old choir would be put back to its original state, and the dome space separately furnished. Though what he means by saying that the choir would be "used as a Lady chapel," I know not. We never proposed anything so foolish, and I never heard of anybody else doing so. But let that pass. Next he condemns, *more suo*, a plan on the same principle suggested by Mr. Street, and accepted by Mr. Burges; and then, after some rather characteristic abuse of the latter gentleman, he passes on to the description of his own design.

This, at least, has the quality of boldness, though whence inspired may be questioned. Putting it in his own words, he proposes "to remove the four piers of the choir, and the roofs they support, and to replace the latter by a dome 90 feet in diameter and 140 feet high, internally resting on octagonal pendentives." That is to say, he takes away the whole of Wren's choir from the great dome to the apse, and substitutes for it a new building of his own designing. The outer walls, indeed, he leaves standing, but pierces new windows in them, and inserts into them pilasters of polished red granite at the angles of his new octagon. The new dome is somewhat flat, and has small windows at its base; a sort of engine-turned ceiling, and a large skylight, glazed with ground glass in the middle. Mr. Fergusson is fond of ground glass; somewhere he suggests that it should have cut ornaments upon it. The apse, although allowed to stand, is disguised internally, to correspond with the new work. In front of its pilasters are placed ten granite pillars, ranging with the principal order, and carrying nothing but pieces of entablature and statues of the moderate height of twelve feet. The drawings indicate wall-decorations of various sorts, amongst which are open books scaling four feet across, and shields of arms five feet high. Externally the new dome would appear as a sort of hump east of the great dome, and it is this notable addition which, according to Mr. Fergusson, is all that is required to make the exterior of the church perfect. One does not like to be severe on the work of an amateur, and I will therefore leave the description without comment, although Mr. Fergusson's treatment of such as disagree with him is not such as to entitle him to much mercy. But it is rather amusing to notice that the end of all the destruction and alteration

is to leave the great dome still unused, and to produce in the new work a reduced reproduction of the arrangement, which, when proposed to be placed under the great dome without altering a line of the original design, Mr. Fergusson passes over as scarcely worthy of notice.

The point of the third part of the letter is this. Wren made several designs and carried out one of them, but not that which he liked best. Mr. Fergusson thinks he sees points in common between his own proposal and Wren's favourite scheme; therefore he claims to be carrying out Wren's intentions. I will venture to put the same argument in rather a homely way. Suppose Mr. Fergusson wanted a blue coat, but force of circumstances compelled him to have a green one instead, would he consider it a carrying out of his original intention if some one were to remove one of the laps of his green coat and sew on a blue one in its place?

Mr. Fergusson's proposal has just one good quality, which is that it is so outrageously extravagant that there is not the least chance of its ever being entertained; and his name is so prevented from going down the stream of time linked with those of Herostratus and Jonathan Martin.

J. T. MICKLETHWAITE.

CAPTAIN MARRYAT A PLAGIARIST.

Old Brompton, S.W.: March 6, 1875.

At the end of my letter of the 26th ult. I asked the question, "Is anything known of Beloe's friend Dr. Russell, and his volume of Arab tales brought from Aleppo?"

My esteemed friend F. W. Burton, Esq., F.S.A., has answered a part of my query in the following manner:—

"I wish I could tell where that volume is now. But as to its possessor in Beloe's time, he was, without much doubt, Alexander Russell, M.D. (from 1742 to 1753 resident at Aleppo, apparently as physician to the British Consulate there), who after his return published in 1756 *The Natural History of Aleppo and Parts Adjacent*, 4to (Millar, Strand, 1756), giving an account of the district, the people, and their diseases, and the fauna and flora of the neighbourhood—a still interesting book, of which I have a copy."

Mr. Burton adds: "It would certainly be very interesting to discover the MS. tales; perhaps they are in the British Museum."

II. C. COOTE.

SHAKSPERIAN VERSE-TESTS.

Trinity College, Dublin: March 5, 1875.

In his letter on Metrical Tests for Shakspeare in the last ACADEMY, Mr. Fleay says that I have fallen into error in my application of the weak-ending test to *Pericles*, "from having used one of the wretchedly arranged modern editions." Will you allow me to say that the text of *Pericles* which I used, and on which my conclusion respecting that play is founded, is *Mr. Fleay's own*, as printed in vol. i. of the Transactions of the New Shakspeare Society?

JOHN K. INGRAM.

OUR OLDEST MS. AND WHO MUTILATED IT.

Oxford: Feb. 9, 1875.

As my paper was written in ignorance of what Dr. Maassen had said on its subject, and as I saw no reason for altering it after consulting him, I was not bound to refer to him in any way. In one sense I assent to his work being characterised as a "great work," for ponderous it is; and so far as "the mass of evidence which it contains" is concerned, it is a boon to literature. Otherwise, his arrangement is anything but lucid; and his inferences now and then, in my opinion at least anything but trustworthy. On the MS. to which my paper refers I consider he has thrown much more shade than light; but as this is a point which concerns its intrinsic merits rather than its excised leaves, I shall only repeat that my paper

deals solely with the volume which has been so treated; and this, in spite of the retort made by Mr. Renouf "that the three volumes were originally one." It has escaped my learned opponent that the volume containing the letter of Dionysius is shown by the numberings to be the last of the three; that it contains no canons at all; nor is any part of it supposed to be by the author of the *Prisca Versio*. That it is written in the same character I admit; that it was written by the same scribe, or at the same time, as the excised volume, I deny. That it is heterogeneous to both this and the other, its subject-matter alone proves. Numbers of MSS., its parent the Theatine included, exhibit the same phenomena.

"Its parent the Theatine," do I say? Its grandchild rather—I am here borrowing from Mr. Renouf. The Theatine, I should say, in spite of his positive assurances to the contrary, was not to be named in the same breath with the Justel. I am, indeed, so unfortunate as never to have seen it "proved," I won't say "to demonstration," but within an ace of probability, that the "so-called *Prisca Versio* of the Nicene canons is no version at all, but a compilation of two more ancient texts," viz., those named in the next sentence. Further, I never asserted that the Sardican canons, as they stand in the Justel MS., had been translated from the Greek. I simply said their position there gave colour to the opinion that they had been. But, then, "the whole of this rests upon exploded error." Thus, it seems, I am to consider myself exploded, whether I hold or dissent from that opinion. This is hardly sound logic. Again, have we sound logic in what follows? I had called this MS. "the oldest MS. of the oldest collection of canons in Latin known." This is denied. "The collection to which it belongs is not the oldest known, or even the oldest but one." How is this last proved? There are two Latin versions of the *Nicene decrees* known, which are older. Be it so, for the moment; but what follows? As one swallow does not make spring, so neither do the decrees of one council form a collection. But to go back to the Nicene decrees. I should like particularly to see the Latin "version sent by Atticus to the African church," though I have no doubt at all about there having been another older than that: for the decrees were recited in some shape or other by the Africans, before Atticus was even applied to. But where is *either* version extant in any reliable form? When I said "known," I meant extant, of course, not "known of." As to the collection of the Theatine MS., to talk of its being the parent of the *Prisca* sounds to my mind pure nonsense. The two MSS., as I have said before, to my mind hardly admit of comparison. The Justel MS. is in uncials throughout; the Theatine is not even in Lombardic throughout, and "characterum Lombardicorum forma satis saeculum viii. prodit" is what Thiel says of it. The collection of canons in the Justel contains only canons supposed to be genuine, and none later than A.D. 450: the Theatine contains, I believe, many documents of a much later date, and some confessedly spurious. But its *earliest* part includes canons that were not in existence before A.D. 499. As to its version of the Nicene decrees, I described this in my paper as "a bolder gloss on the *Prisca*, than the *Prisca* is itself on the original:" and from that judgment I see no cause to recede. The Ballerini, no doubt, in more than one place speak of its version of these decrees as earlier than that of the *Prisca*, but as they have been so good as to supply me with the means of collating both collections, and of comparing them with the Dionysian, they have put it into my power to qualify their conclusions. So that while I can bear them out in maintaining the version of the Justel MS. to be the actual one revised and called "*Prisca*" by Dionysius, I can show against them that the version of the Theatine MS., so far as it deals with the same canons, is simply that of the *Prisca* throughout, altered in places by glosses or clerical errors. There was

abundance of time for the *Prisca* to have been glossed upon, or altered otherwise by scribes, between the fifth and eighth centuries.

As to the Theatine combination of the Sardican canons in consecutive numbers with the Nicene, I think I may safely challenge Mr. Renouf to exhibit any MS. earlier than the eighth or ninth centuries where this arrangement is followed, seeing that neither De Marca nor the Ballerini could. It was to supply this desideratum, which he had already confessed indispensable to his hypothesis, that the former risked mis-describing an unpublished MS., and the latter availed themselves of his mis-description in one place, though they took him to task for it in another.

It is morally certain that he refers to the same MS. in both the passages I have quoted from him. He has characterised it as "*antiquissimus*" in one, and "*vetustissimus*" in the other. Neither Justellus, his contemporary, nor the Ballerini, his critics, entertained any doubts about this MS. being meant by him in both. It was the celebrated unique Justel MS. so familiar to all the collectors of councils from Labbe to Mansi, and church-historians to Gieseler; and, in fact, the whole pith of his misrepresentation lay in the "*consequentibus numeris sub antiquo titulo*." It was this one inaccuracy that impeached his honesty; there was no other that need have been dwelt upon had this been away. It was perfectly true that this MS. contained twenty-seven canons of Chalcedon, though not last of all. It was perfectly true that the Sardican canons followed the Nicene there, and together made with them just forty-one. What was culpably false was, that they followed them in consecutive numbers, and under their ancient title. As I said in my paper, it was he, not Justellus the younger, who would have been damaged by the publication of the Sardican canons unmutated and entire, just as they stood in this MS. He, not Justellus the younger, *forcibly* stayed its publication, till he could *compel* its being published on terms dictated by himself, and could likewise silence explanations from every mouth but his own. Just on two points he was baffled, and only two: 1. He had decreed that the two excised leaves that were to be printed should be printed *in fronte collectionis*. The editors in all probability did this by the first copy—the sole copy that is without them in their proper place—and this page, having served its purpose, was omitted or lost by the binder. Two leaves have been abstracted from the duplicate copy now before me, since binding, at the very same point. The editors contrived that all the other copies should exhibit the excised leaves in their proper place. 2. The editors secured their MS. against any further harm by sending it over to this country with two more of the excised leaves that had not been destroyed, yet had not been printed. Mr. Renouf has hazarded the conjecture that the MS. may have been imperfect before Justellus became possessed of it. This may apply to other parts of it. As regards these, we possess ocular proof. Anybody who cares may see for himself that all the missing leaves of the Sardican canons must have been abstracted at the same time, and in the same way. And what is it that De Marca himself tells the Pope? "The *Sardican canons* I knew had been cut out of this MS. by Justellus the elder, *with the leaves, however, removed to the end of the volume*." But what follows? "I desisted not, till partly by threats and partly by prayers, the Sardican canons were restored in the printed copy to their proper place after the Nicene, as they stood in the MS." Does he *not* stand convicted on his own showing? Was this the honest way of describing what had really been done? Could any Pope have divined that "the Sardican canons" were represented in the printed copy by the miserable fragments that are made to do duty for them; and contrary to, be it observed, and *not* in conformity with, the express bidding of the Archbishop, in the place occupied by them in the MS.? Or could Alexander VII. have reconciled the

epitaph composed for the rest, *vetustate perierunt*, with what he was assured had been done by them? Wiser than truthful in his generation, the Archbishop took good care that his own treatise mis-describing this MS. should not appear so long as he had any control over it. In an evil hour for his posthumous fame, but in stern justice to truth, it was published.

Mr. Renouf, I am certain, would not, for a thousand archbishoprics, countenance such miserable tamperings with truth, as he, with chivalrous generosity, does his utmost to prevent being brought home to a renowned dignitary of his church, and one whose learned works must always command respect. EDMUND S. FFOULKES.

March 3, 1875.

The amount of work which has accumulated upon my hands during the compulsory idleness occasioned by some days' illness prevents my entering very minutely into Mr. Ffoulkes' reply to my last letter.

His judgment on Dr. Maassen's great work is sufficient to explain our relative positions towards each other in the present controversy. In Germany the history of ecclesiastical law is the study, not of amateurs as in England, but of men who apply to it a rigour of method which in this country is rarely met with except in works on physical science. Dr. Maassen's book represents the most advanced stage of the science; and I follow the most eminent scholars in Germany, beginning with Savigny, in looking upon its arrangement not only as perfectly lucid, but as the only suitable one for such a work. In contending with Mr. Ffoulkes, I have generally to deal with arguments which have long since been obsolete.

I. Mr. Ffoulkes now denies my assertion that the three volumes of the Justel MS. were written by the same hand. In his article (p. 140) he had described the first and second as "transcribed in the same character and *probably by the same hand* as the contents of the second volume." The fact to which he now calls my attention as inconsistent with this had not escaped me, for I had meant to quote it against him. How can the "heterogeneous" character of certain portions of this collection be an argument against its *unity*, when, as he very justly observes, "numbers of MSS. . . . the Theatine included, exhibit the same phenomena"? Maassen has shown that four ancient Italian collections (of which the Justel is one), perfectly independent of each other but nearly akin to each other, are characterised by a similarity of plan which leads one to infer, not only that the "heterogeneous" contents belong to it, but that a series of decretals were formerly to be found at the end of vol. iii.

II. "I should," says Mr. Ffoulkes, "particularly like to see 'the Latin version sent by Atticus to the African Church,' though I have no doubt at all about there having been another older than that. . . . But where is *either* version extant?" I will tell Mr. Ffoulkes. On looking at p. 903 of his Maassen, he will find the version of Caecilianus of Carthage critically edited from MSS. Of the Latin version made by the presbyters Philo and Evarestus, and sent by Atticus of Constantinople, there are two texts; one corrupt, which is contained in Hardouin (i. p. 1245) and Mansi (i. p. 407, ed. 1700), and another published by Gonzalez from much purer MSS. in the Madrid edition of the *Collectio Canonum Ecclesiae Hispaniae* (tom. i., col. 169). The latter book is not, I believe, common in this country, but it is reprinted in Migne's Collection, tom. lxxxiv.

III. Mr. Ffoulkes "has never seen it proved" to his satisfaction (and he speaks as if he had never heard) that "the so-called *Prisca Versio* of the Nicene decrees is no version at all, but a mere compilation of two more ancient texts." The demonstration of this fact could not be given without exhibiting three distinct and complete texts of the Nicene canons; but anyone who will take the trouble to make the comparison of

these texts will see that my assertion is a correct one. Three texts—A, B, and C—are given, the problem being to determine the relation of A to B. The history of C is perfectly well known. It is found that A and B are in general exactly alike, except where B borrows from C. It is surely manifest that A is the earlier text, and B a compilation from A and C. Such is the case of the so-called *Prisca Versio* of the Nicene decrees. So far is the *Codex Theatinus* from giving "a bolder gloss on the *Prisca* than the *Prisca* is on the original," that the "*Prisca*," as a rule, differs in no respect from the Theatine text except when it borrows from the version of Philo and Evaristus. What Mr. Ffoulkes considers a gloss is simply the original Latin text.

The passage quoted from the Ballerini, to the effect that the Theatine MS. "non totam *Priscan* editionem continet," &c., is not accurate. The Theatine MS. contains the whole of the "*Prisca*." This term, I repeat, involves an exploded hypothesis of Justel, adopted by De Marca and others.

I never said or imagined that the Theatine collection was the parent of the Justel collection. I said that the Theatine version of the Nicene canons was the parent of the corresponding Justel text, and really had a higher claim to the title of "*Prisca*." I mentioned some other evidence of its antiquity, and I now add that this same text is the basis of that quoted by the Roman legate, Paschasius, Bishop of Lilybaeum, at the Council of Chalcedon.

IV. Mr. Ffoulkes thinks he may safely challenge me to exhibit any MS. earlier than the eighth or ninth centuries, where the Sardican and Nicene canons follow in consecutive numbers. If De Marca considered this "desideratum" as indispensable to his hypothesis, it was a very foolish thought, and I am astonished to find it revived at the present day. It is absolutely certain that such MSS. existed in the fifth century, for St. Jerome and his contemporaries never quote from any others. No one now thinks of basing a negative inference on the mere date of a MS. The text which it contains may possess criteria of antiquity quite independent of the time in which it was written. Some cursive and by no means very ancient MSS. of the New Testament are quite equal in value to those written in the most magnificent uncials. They are, in fact, *copies* of very much older MSS. As regards the question now before us, three perfectly distinct periods are to be recognised: 1. That in which the Sardican and Nicene canons were united under one title; 2. That in which the Sardican were known, in consequence of the African controversy, not to be Nicene, their real origin being left in uncertainty; 3. That in which the Sardican are known and recognised as such. The publication of the collection of Dionysius Exiguus greatly contributed to the spread of correct views on the subject. But old collections continued to be copied, and the MSS. of which Mr. Ffoulkes thinks so cheaply represent, as far as this question is concerned, the views current before Dionysius.

V. I am loth to add another word to what I have said about De Marca's intervention in the publication of the Justel MS. Those who are acquainted with the science of books will judge whether my theory or that of Mr. Ffoulkes best explains the phenomena of the existing copies of the *Bibliotheca Juris Canonici* of Voel and Justel. I will only say that the notion of De Marca's having anything to do with the mutilation of the MS. is in flagrant contradiction with the testimony of the truthful Baluze that the manuscript was brought in his presence mutilated to De Marca by the editors, who loudly declared that the pages which they were forced to publish were no real part of it. The assertion that "the editors secured their MS. against any farther harm by sending it over to this country" is a most unjustifiable piece of romance.

Finally, I disclaim the imputation of "chival-

rous generosity" in taking up arms for a renowned archbishop of my Church. There are two things at least much more important to me than the reputation of De Marca—namely, scientific method and historical truth. If any "archbishop of my Church" wilfully sins against these, I shall, far from taking up arms in his defence, feel the utmost delight at his falling into the hands of the Philistines.

P. LE PAGE RENOUF.

[This controversy must end here.—EDITOR.]

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 13, 3 p.m.	Royal Institution: Professor Clifford on "The General Features of the History of Science."
"	Crystal Palace Concert (Jonchims).
"	Saturday Popular Concert, St. James's Hall (Billow).
3.45 p.m.	Royal Botanic.
MONDAY, March 15, 1 p.m.	Sale at Christie's of the Collection of Old English Porcelain of H. G. Bohn, Esq.
3 p.m.	Asiatic.
7 p.m.	Entomological.
8 p.m.	British Architects' Medical.
"	Monday Popular Concert, St. James's Hall (Mdlle. Krebs, Joachim).
TUESDAY, March 16, 3 p.m.	Royal Institution: Mr. A. H. Garrod on "Animal Locomotion."
7.45 p.m.	Statistical.
8 p.m.	Civil Engineers' Pathological.
8.30 p.m.	Zoological.
WEDNESDAY, Mar. 17, 1 p.m.	Horticultural.
7 p.m.	Meteorological.
8 p.m.	Society of Arts.
THURSDAY, Mar. 18, 3 p.m.	Royal Institution: Professor Tyndall on "Electricity."
4 p.m.	Zoological.
6 p.m.	Philosophical Club.
7 p.m.	Naturalistic.
"	London Institution: Professor Ella's Third Musical Lecture.
8 p.m.	Linnean. Chemical.
"	Society of Arts: Mr. G. S. Tenison on "First Principles in Art Study."
"	Mr. Coenen's Third Concert, St. George's Hall.
8.30 p.m.	Royal. Antiquaries.
FRIDAY, March 19, 7.30 p.m.	Sacred Harmonic Society, Exeter Hall (St. Paul).
8 p.m.	Philological. Professor J. Payne on "The Norman Element in the Patois of the Midland Area."
9 p.m.	Royal Institution: Dr. R. Liebreich on "The Real and Ideal in Portraiture."

SCIENCE.

The Polarization of Light. By W. Spottiswoode, F.R.S. Nature Series. (London: Macmillan & Co., 1875.)

PROBABLY few branches of natural science of equal importance, or of equal interest to the general reader, are so poorly provided with text-books, advanced or elementary, as that of Light. It is with great pleasure, therefore, that we have received this contribution towards filling up the gap. The only treatises so far practically accessible to the English student were Airy's Tract on the Undulatory Theory, and Lloyd's Wave Theory of Light. The latter forms a very excellent history of the science, but is very difficult to the general, and not satisfying to the mathematical, reader; the former is entirely a mathematical treatise, omitting, however, the full development of Fresnel's theory of double refraction. The present little book is eminently suited to supply the want of an elementary text-book on the polarization of light—and it is to be hoped that we shall ere long possess a treatise combining both experimental and theoretical details.

The book had its origin in a series of lectures delivered by the author, and its only serious fault is one to which a book so produced is especially liable, viz. the introduction of merely illustrative matter which will catch the attention of an audience, but which in a book is distinctly bad if it diminishes the space available for a full development of important principles.

The author begins by describing some of the methods of polarizing light, and so leads his readers to a clear notion of the polarization of light more easily than would be possible by starting with a formal enunciation. A very complete and lucid account is next given of the colours observed when polarized light is transmitted in parallel rays through crystal plates, and then analysed. The explanation of these phenomena necessitates an account of the wave theory and of the principle of interference. This is not followed into its more intricate consequences, but the explanation of the diminution in the intensity of the colours with increase in thickness of the plates is rendered beautifully simple by the aid of the spectroscope, which is introduced whenever it is capable of rendering manifest the nature of the light under investigation.

This is followed by a really excellent chapter on circular polarization, all the more valuable as being on a branch of the subject which is rather liable to neglect, or at any rate to less attention than its importance deserves, both when considered in its practical applications to the construction of optical instruments, and for the curious relation, discovered by Sir J. Herschel, which holds between the faces of a crystal and the direction in which the plane of polarization is turned by it.

A portion of the seventh chapter has been devoted to the polarization of the atmosphere, in which the general results of Professor Tyndall's investigations have been given, with a description of some of his beautiful experiments. Why, however, has no mention of the neutral points been made? The discovery, also, made in a recent balloon ascent, that the blackness of the sky, as spoken of by previous aeronauts, was a delusion resulting from physical exhaustion, suggests the importance of examining the polarization at great elevations. The chapter on the phenomena observed when crystal plates are examined in divergent rays is good and rich in matter, although from the necessity of condensing so much into one chapter, and also from the inherent difficulty of the subject, it is far the most difficult one. It is, perhaps, fortunate that it does not meet the reader at an early stage as, in addition to what has been just said, several strange words, certainly of great convenience, have been introduced into it, the meaning of which would be clear to an audience witnessing the phenomena, but whose meaning ought to have been more clearly given in the book. Thus "*stauoscopic figure*" is used to denote the figures consisting of coloured rings with dark or light brushes, and this is said to be "*euthysymmetrically divided*" when it is divided into two similar portions by a straight line. Among other things which are good, about the best portion of the chapter is that relating to the optic axes

of biaxial crystals, the dispersion of which in the case of oblique crystals is very well classified according to the three classes called by French writers *croisée*, *inclinée*, *horizontale*. A table is likewise given of the limits between which the optic axes of a considerable number of crystals are inclined to one another. The information contained in this table is, I believe, to be found in no other book, and has evidently been compiled with great care from the various memoirs in which the original observations are to be found. In treating of this part of the subject it is difficult to know how far the phenomena are to be treated as belonging to polarization or to double refraction. Ordinarily all the phenomena shown by crystal plates have been described together, and if this had been done in the present case, conical refraction would have found a place. This would not have been in strict keeping with the title of the book; but as double refraction when separated from polarization would form so extremely small a book that it is hardly likely to be brought out in a popular form, I think it is to be regretted that place has not been found for so interesting a phenomenon, which has supplied so striking a proof of the truth of Fresnel's theory. W. J. LEWIS.

DR. J. E. GRAY, F.R.S.

SCARCELY had Dr. Gray quitted the position which he so long held at the British Museum before the melancholy news reaches us that his active life has been brought to a close. It is indeed but a few brief weeks since Dr. Günther was appointed to the Keepership of the Zoological Collections upon the resignation of Dr. Gray, who had occupied this post since 1840.

John Edward Gray, the son of Mr. F. S. Gray, of Walsall, was born in 1800, and educated for the medical profession. At the age of twenty-one he published his *Natural Arrangement of British Plants*, a work which has the merit of being an early attempt to introduce the natural system to the notice of British botanists. Three years later he entered the Natural History Department of the British Museum, and rose in 1840 to the rank of Keeper. A fine series of catalogues of the collections has been issued under his care, many of the departments having been described by himself; thus, only a few months ago he brought out his *Hand-List of Seals, Morses, Sea-Lions, and Sea-Bears*. But in addition to these official publications, and to the large number of his communications to learned societies and scientific serials, he found time to write such works as *A Manual of British Land and Fresh-Water Shells*; *Illustrations of Indian Zoology*; and *The Knowsley Menagerie*. Years of concentration upon the minute shades of difference necessary for the identification of species scarcely tend to broaden a man's views; but it should not be forgotten that Dr. Gray, in addition to his labours as a systematic zoologist, exercised himself in the discussion of wide questions of social importance, such as public education, prison discipline, the postage system, and the organization of museums and galleries of art. His claims to public notice, however, must rest upon the half-century of scientific work which he honestly devoted to the service of his country. F. W. RUDLER.

SCIENCE NOTES.

PHYSIOLOGY.

Abiogenesis.—The noise of the spontaneous generation controversy has all but died out; occasionally, however, an echo of it still challenges

notice. Huizinga (*Pflüger's Archiv*, x. 1) publishes an additional paper on the subject, in which he endeavours to parry the objections made against his previous researches. The experiment on which he appears to lay most stress is this: a solution containing peptone, inulin, pure glucose, and the necessary mineral salts, is boiled in a glass vessel which is closed, during ebullition, by a cover of porous earthenware, luted on with asphalt. The sealed vessel is then placed in an incubator, and kept at a temperature of 40° C. After three days the clear liquid is found to have become turbid, and to swarm with living organisms, chiefly *Micrococcus* and *Bacterium termo*. Solutions containing only two of the above ingredients (peptone and glucose, or peptone and inulin), when treated in exactly the same way, remain free from any trace of life, though affording every facility for the rapid multiplication of microphytes. The absence of organisms in the solutions containing only two of the three ingredients whose conjunction is essential for the *de novo* production of bacteria, is regarded by the author as furnishing better security for the germlessness of the materials employed than the exposure of the test-liquids to high temperatures in a Papin's digester. Two reasons are advanced for this opinion: in the first place, peptone and inulin undergo chemical change when heated to 110° C., and such change may diminish or destroy their nutritive capacity; secondly, the precise temperature required for the thorough destruction of all schizomycetous germs is very uncertain. As regards the latter point, Huizinga finds himself constrained to admit that the absolute destruction of bacteria and their germs, when suspended in a watery medium, cannot be depended on unless the liquid has been maintained at a temperature of 110° C. for thirty minutes. This conclusion is equally at variance with the statements of observers who are in favour of abiogenesis (Bastian), and of those who are adverse to it (Cohn).

A number of very careful experiments bearing on this point are described by Roberts (*Studies on Biogenesis, Philosophical Transactions*, Part II. for 1874). He found that all the organic liquids he employed could be rendered permanently barren by exposure to a temperature of 100° C.; but that the duration of such exposure had to be varied in each case. In other words, slight differences in the aggregation of the materials used, or in their reaction, were sufficient to alter very considerably the amount of heat required for their sterilisation. Degree of heat and length of exposure were found to be mutually compensatory; prolonged exposure to a temperature of 100° C. being as effectual as a shorter exposure to greater heat. The germs of bacteria offered more resistance to heat than those of torulaceous organisms. Hay infusion, rendered slightly alkaline, was found to exhibit the maximum degree of resistance to sterilisation by heat. The juices and tissues of plants and animals never originate organisms unless previously contaminated from without. The general conclusions at which Dr. Roberts arrives are decidedly favourable to the doctrine of panspermism as opposed to that of abiogenesis; nevertheless, on the strength of a few exceptional and unexplained facts, he is disposed to believe in the possibility of an occasional, though very rare, development of organisms without pre-existing germs.

On a Peculiar Butyric Fermentation.—It has been ascertained that the function of the torulaceous organisms by which alcoholic fermentation is set up may also be performed by the living cells of some larger plants, when these are placed under abnormal physiological conditions. Schützenberger (*Comptes Rendus*, January 25, 1875) describes a somewhat analogous phenomenon. A vessel filled with a five per cent. solution of cane sugar, and containing several stalks of the *Elodea Canadensis*, is kept at a temperature of 20°–30° C. and shielded from direct sunlight. After some hours, the cane sugar is found to have been partially transformed

into inverted sugar. Bubbles of gas are seen to adhere to prominent parts of the plant, from which they become detached, and rise to the surface. In about ten hours the gases come off so rapidly that 100 cubic centimetres may be collected in thirty minutes. When analysed, they are found to consist of hydrogen and carbonic acid in nearly equal proportions. The liquid grows more and more sour, and exhales an odour of butyric acid and ethyl butyrate. If neutralised with soda, the butyrate of that base may be isolated. The liquid contains neither bacteria nor vibrios—none of those organisms which Pasteur regards as the special butyric ferment, and which are present during the butyric fermentation of milk. If some of the liquid be decanted while the fermentation is going on, the action ceases in the decanted portion; it will only progress in contact with the *Elodea*. Some other water-plants and even marine algae have been observed to operate in a similar manner.

On the Presence of Copper in the Human Body.—The recent condemnation of Moreau for poisoning his wife with a salt of copper has given fresh interest to the question whether copper is normally present in the organism. MM. Bergeron and L'Hôte, the experts on whose evidence the verdict was based, have investigated the point with great care (*Comptes Rendus*, January 25, 1875). The fact that copper, when introduced into the system through the alimentary canal, accumulates in the liver and kidneys—a fact known to Orfila—served as a starting-point for their enquiry. These organs were analysed in fourteen cases, whose history made it practically certain that no copper compounds had been swallowed for a considerable period before death. They were invariably found to contain traces of the metal, varying in amount from a quantity incapable of being numerically estimated (in a young man of seventeen) to one of two milligrammes (in the body of a man aged seventy-eight). The conclusion is, that when the total mass of the liver and kidneys contains more than three milligrammes of the metal, it must have been introduced into the system in unusual quantity. The traces normally present are attributed by the authors to such accidental causes as the use of copper utensils for cooking, etc.

Rate at which Excitation travels along Voluntary Muscle.—Hermann (*Pflüger's Archiv*, x. 1) points out that the results obtained by previous enquirers are vitiated by their having employed muscles whose continuity is interrupted by tendinous intersections, and by their adoption of the graphic method. His own experiments were all made with the sartorii muscles of the frog. The mean velocity deduced from a considerable number of observations was 2.698 metres per second. No difference was found to exist between curarised and non-curarised muscles. The velocity thus determined is only approximative; no such experimental precision being possible as in the measurement of the velocity of nerve-force.

Analysis of the Heart's Impulse.—The tangible beat of the heart against the chest-wall, which seems to our unaided senses to be a simple and momentary phenomenon, has been shown by the cardiograph to be a complex result of various conflicting forces, and to coincide in duration with the entire systole of the ventricles. To analyse the elements of which the cardiographic tracing consists, it is advisable to select the relatively simple heart of the land tortoise, which will continue to beat for a considerable time after its removal from the body if its cavities are kept supplied with defibrinated blood. Its pulsations are perfectly regular, and much slower than those of the human heart. Graphically recorded, its contractions furnish a comparatively simple curve. Marey (*Comptes Rendus*, January 18, 1875) regards this curve as a product of two factors; the change of volume which the heart undergoes during its alternate contraction and relaxation; and the changes in its consistency, the

organ being firm during systole, flaccid during diastole. These two elements may be graphically recorded independently of each other. By enclosing the heart in a flask with three tubulures, one of which serves for the introduction of blood into its cavities, another for the escape of the blood, while the third places the air contained in the flask in communication with a registering apparatus, we get a curve showing the alternate condensation and rarefaction of the air caused by the alternate increase and diminution in the volume of the heart. Another curve is obtained by recording the variations of pressure in the interior of the ventricle, which will obviously coincide with the changes of consistency due to its contraction and relaxation. The two curves vary inversely, one rising when the other descends, and *vice versa*. Superposition of the two yields a compound curve, essentially resembling that obtained in the first instance by the cardiograph.

MICROSCOPICAL NOTES.

M. VON TIEGHEM has just brought before the French Academy some interesting experiments on the fecundation of certain fungi (*Basidiomycetes*) confirming the statements of M. Reess, to which he refers, and throwing fresh light on the interesting question of sexuality in these lower organisms. M. Reess made his observations on the common dung fungus *Coprinus stercorarius*, and M. von Tieghem selected for his *Coprinus ephemeroides*. Placing a spore of this little agaric in a decoction of dung, and confining it in a cell, under the microscope, he found it soon germinated, producing a branched cellular mycelium, anastomosing, not only from branch to branch, but from cell to cell, along each branch; the branches being about 0.003 mm. in diameter. In most cases the mycelium tubes produced, in the course of five or six days, tufts of narrow rods (*baguettes*), springing, sometimes to the number of twenty, from the tip of a short lateral branch. Each of these rods divided itself into two smaller ones (*bâtonnets*). The upper one detached itself and fell away; the lower one grew at its base and divided again. When this had gone on two or three times, the basilar joint fell off, and there remained only a pedicel and a great number of small white rods lying by it. These were 0.004 mm. to 0.005 mm. long and 0.0015 mm. wide, and often having a brilliant granule at each end. When these rods were sown in the dung decoction they did not germinate.

In another set of similar experiments, no rods appeared, but about the seventh or eighth day—that is to say, when the little rods in the contemporary experiments had separated from the stems, certain lateral branches swelled at their summits, forming large vesicles, separated by partitions from the pedicels bearing them. Sometimes these vesicles, which contained a dense protoplasm and usually exhibited three vacuoles, grew in loose tufts. M. von Tieghem, having thus obtained the little rods and the vesicles in separate growing cells, brought them together, and saw the “rods” attach themselves to the vesicles, and empty into them their contents. The vesicles thus fecundated lost their vacuoles, formed two internal divisions, and transformed themselves into large tubes composed of three superimposed barrel-shaped cells. The basilar cells, which were the longest and narrowest, soon pushed out curved lateral branches, and were followed by the median cells. The branches, which were multicellular and ramose, pressed against each other and formed a little white tubercle, the beginning of the fruit. Further details will be found in *Comptes Rendus* for February 8, 1875.

A FUNGUS of a different character continues to excite much interest and alarm in India on account of the damage it occasions to the opium crop. It is a near relative of the potato blight, and is named *Peronospora arboreascens*. It forms the

subject of “Microscopical Notes,”* by Dr. Cunningham, who was not able to throw much light upon its habits, but is still pursuing the investigation. He found that soaking fine sections of the poppy leaves in carmine solution enabled the mycelium threads, which took up the colour, to be traced running between the cells, but not in any case perforating them. The *conidia*, which crop out abundantly from the fertile filaments on the under surface of the leaves, he states, “appear very rapidly to lose their power of germinating.” He was unsuccessful in his search for the *oogonia* and *oospores*, supposed from analogy to exist in these fungi and spring from the mycelium in the tissues of the plant. Oospores can preserve their germinating power for months, and are conjectured to be important means of propagating the *Peronospora* moulds. As the *Peronospora arboreascens*, or poppy mould, is common on wild poppies in this country, English microscopists may contribute to the further elucidation of its life history.

PASSING to quite another subject, we notice in *Comptes Rendus*, February 8, a paper by M. A. Villot on the “Peripheral Nervous System of Marine Nematoids.” It states that the connexion of the tactile papillae of these worms, and of their eyes, with a nervous system has been hitherto obscure, and M. Villot finds that when the worms are rendered transparent by maceration in a mixture of acetic acid, alcohol, glycerine, and water, a thin, granular, highly refracting layer is seen beneath the cuticle. This was described by Dr. Charlton Bastian in 1866, who observed that it contained cellulose. Each of these cellulose sends a delicate thread to a papilla, and distributes lateral prolongations to adjacent papillae. “The subcutaneous layer of these marine Nematoids contains a veritable network of ganglionic cells, which supply more filaments to the tactile and visual organs, and this peripheral network is related with the central nervous system through a plexus which traverses the muscular layer, and connects the ventral nerve with the subcutaneous layer.” M. Villot alludes to a similar arrangement in sea anemones, and to his own discovery of it in Gordius, and he remarks that “this disposition of ganglionic cells in a network (*réseau*) is certainly less rare amongst invertebrates than has been generally supposed, and probably represents the whole nervous system of the lower types.”

For some years past little progress has been made in the discovery of the males of Rotifers beyond those of the species described by Brightwell, Gosse, &c. Dr. Hudson lately contributed an important paper on this subject to the Royal Microscopical Society, which will be found in the *Monthly Microscopical Journal* for February. He was so fortunate as to find the males of *Lacimularia socialis*, *Floccularia campanulata*, and of a new species of *Asplanchna* resembling *A. priodonta*. Like other male Rotifers, these new ones, being destined to a short life devoted to their special sexual business, are not furnished with any digestive apparatus.

In the same journal will be found an interesting paper, by Dr. Royston-Pigott, “On the Invisibility of Minute Refracting Bodies, caused by Excess of Aperture, and upon the Development of Black Aperture Test Boards and Diffraction Rings.” He finds that “the aperture of an objective regulates the appearance or disappearance of the circular black outline of minute refracting spherules, and, consequently, the black band of refracting cylinders.” Too large an aperture leaves minute objects of this description quite indistinguishable, a fact which, taken in connexion with many others, justifies Dr. Carpenter’s protest against excessive apertures made years ago, and confirmed by the preference the great German microscopists have always shown for moderate ones.

* *Microscopical Notes regarding the Fungi present in Opium Blight*. By D. D. Cunningham, M.B., Surgeon H.M.’s Indian Medical Service, Calcutta.

DR. J. J. WOODWARD, United States army, has devoted much trouble to a comparative examination of the blood corpuscles of man and certain other mammals, and his results will be found in the last-named publication. He gives a wholesome warning against the assumption that the microscope can be relied upon in medico-legal investigations to pronounce authoritatively that certain corpuscles are those of man. He finds “that blood from the dog and several other animals would give stains possessing the same properties, and that neither by the microscope nor by any other means yet known can the expert determine that a given stain is composed of human blood, and could not have been derived from any other source.”

Silliman’s Journal for January 7, cited in *Month. Mic. Jour.*, describes an Amoeba discovered by Professor Leidy, which takes up into its body along with its food a quantity of sand, and drags after it a quantity of dirt attached to a papillated, or villous discoid projection. This villous projection will remind the microscopist of the remarkable observations made by Dr. Wallich in 1863, and published in the *Annals of Natural History* for that year. Dr. Wallich supplied the writer with some specimens which are described in the *Intellectual Observer* (vol. iii. p. 430), and it is there remarked, “I may state that my specimens of the *Amoeba villosa* were very uneven in surface, from the multitudes of objects that had been taken in by the gelatinous mass, but were not sufficiently engulged to leave it smooth.” Dr. Wallich came to the conclusion that all the different forms of Amoebae are transitional phases of one and the same organism, of which *A. villosa* is the highest state of development. He first found *A. villosa* in ferruginous pools in Lower Bengal, and it was chiefly in a ferruginous pool at Hampstead that he captured his English specimens. They were plentiful in March, less so in April, and rare in May, after which month they soon disappeared. In the writer’s notes of them it is said, “The voracity of these animals was extraordinary; there seemed no other limit to their appetite than the capacity of their whole bodies to take in and hold the miscellaneous subjects of their choice.” Is this *bulimia* a regular condition of amoebae when they are in the villous state? and was that the cause of Professor Leidy’s specimens ingesting so much sand?

Professor Leidy also found a very interesting *Gromia* in the crevices of city pavements, spreading its living web like a spider to catch its prey.

MEETINGS OF SOCIETIES.

ROYAL MICROSCOPICAL SOCIETY (Wednesday, March 3).

H. C. SORBY, Esq., President in the Chair. Some remarks by Mr. Badcock were read on a species of *Bucephalus*, supposed to be *B. polymorphus* of Von Baer, to which the secretary, H. J. Slack, appended extracts translated from Von Baer, Lacaze-Duthiers, and Giard, on *B. polymorphus* and *Haimeanus*. Mr. Badcock’s specimens of this curious entozoon occurred free swimming in an aquarium tank containing fresh-water mussels. They underwent no change that he could observe in the aquarium, and were found extremely fragile under compression. Specimens he brought to the Society did not survive for sufficient examination. These creatures should be looked for not only free swimming, but in their thread-like sporocysts, which seem often found in the glandular organs of the fresh-water mussel, the cockle, oyster, &c., and in the garfish (*Belone vulgaris*).

Dr. Pigott, F.R.S., communicated a valuable paper, recommending testing high-power objectives by viewing diminished images formed by an inverted objective placed under the stage. If, for example, mercury globules are scattered on black velvet, and illuminated by sunlight thrown upon

them by a Reade prism, the light image formed on the globule and diminished by the inverted objective can be viewed, instead of an object on the stage, by the glass to be tested. In like manner a diminished image of a thermometer scale, or of artificial double stars formed by minute holes in blackened foil with a strong light behind them, may be employed. Dr. Pigott further described the beautiful chromatic rings and other patterns seen in sunlit mercury globules, the exact character and curves of which show the state of the corrections and errors in centering. He also explained, and illustrated by drawings, the curious and unexpected false images—*eidola* as he terms them—produced when diminished images of wire-gauze and other objects are viewed with different focussings and variations of adjustment.

Mr. Wenham described and exhibited specimens of a new mode of mounting such objects as butterfly scales. He cuts a piece of glass, such as a portion of an ordinary slide, right through at an angle of about 30° to 35°, sloping from right to left. The object is then placed on the under side of the sharp knife-edge which is formed, close to the top. The two pieces of glass are brought together and cemented on a glass slide. The light is thrown up from under the stage in the usual way. No balsam or other cement must be allowed to run between the cut portions, and the angle at which the cut is made must not be too near that of total reflexion.

It was announced that at the next meeting, April 7, the President would read a paper on the application of the micro-spectroscope, and exhibit some novel apparatus.

LINNEAN SOCIETY (Thursday, March 4).

DR. G. J. ALLMAN, President, in the Chair. In accordance with the recent custom of the Society, which devotes alternate meetings to the discussion of zoological and of botanical subjects, the present was a botanical evening, and was occupied with the reading of several papers, chiefly of a technical character. Mr. J. R. Jackson had one of more general interest on the plants in which ants make their homes, which was illustrated by dried specimens of two of the most remarkable, *Myrmecodia* and *Hydnophytum*.

Professor Thiselton Dyer read a brief note on the structure of the so-called "membrana nuclei" in the seeds of Cycads. Heinzel had described this as a cellular structure, the cells of which had thick walls penetrated by ramifying tubes. There is reason, however, for believing that the membrane only represents the wall of a single cell, and is, in fact, probably the greatly enlarged primary embryo-sac. What Heinzel had taken for tubes seemed really to be solid. They are arranged all over the membrane after the fashion of what carpet-manufacturers call "moss-pattern." They are possibly the *débris* of the thickened walls of the cells of the nucleus which had been destroyed by the enlargement of the primary embryo-sac. In the discussion which ensued a remarkable diversity of opinion was displayed among the microscopists present, as to whether the reagent magenta exhibits the largest amount of its characteristic reaction on the cellulose wall of the cell, or on its protoplasmic cell-contents.

Professor Dickson exhibited and described a series of microscopic slides illustrating the mode of development of the embryo of *Tropaeolum speciosum*.

ROYAL SOCIETY (Thursday, March 4).

THE following papers were read:—"On the Tides of the Arctic Sea. Part VI.," "Tides of Port Kennedy in Bellot Strait," by the Rev. S. Haughton; "On the Determination at Sea of the Specific Gravity of Sea-Water," by J. Y. Buchanan; "Note on the Value of a certain Definite Integral," by I. Todhunter.

SOCIETY OF ANTIQUARIES (Thursday, March 4).

MR. C. D. E. FORTNUM, exhibited a wax medallion containing a portrait of Michel Angelo, executed by Leone Aretino, and a bronze medal struck in his honour, the portrait on which was evidently copied from the former. The obverse of the medal represented a blind man, with features resembling those of the great artist, led by a dog. The meaning of this group is very obscure. Several explanations were offered by members present, but none seemed to be satisfactory.

Mr. Edwin Freshfield, read a most interesting paper on the Christian Remains at Constantinople, which he has examined with great care. Fourteen Byzantine churches still remain, most of them being used as mosques, and only one for Christian worship. The Church of St. Irene has been converted by the Turks into a small-arms factory. It is probable that some churches were completely destroyed in consequence of their being so distinctly cruciform as to unfit them for Mohammedan worship. In the gallery of St. Sophia a stone has been recently discovered inscribed with the name of Henry Dandolo, the Doge of Venice, who was present at the taking of Constantinople by the Latins, and died there in 1205. It is known that he was buried in the church, but Mr. Freshfield was unable to determine whether this stone marks his place of interment. The fact of the stone being in the gallery renders it improbable.

A number of plans and drawings of most of the buildings in the city, with photographs of both the exterior and interior of St. Sophia and other mosques, were exhibited.

PHILOLOGICAL SOCIETY (Friday, March 5).

REV. R. MORRIS, LL.D., President, in the Chair. Mr. H. Jefferson and Dr. Sturman were elected members. Mr. Alexander J. Ellis, F.R.S., Vice-President, gave an account of the classification of the existing English dialects which will be adopted in Part V. of his *Early English Pronunciation*. Suggestions towards such a classification had been brought before the Society by Prince Louis Lucien Bonaparte, in June, 1873, and since that time the Prince, Dr. Murray, and Mr. Ellis, assisted by Mr. C. C. Robinson for Yorkshire, Mr. T. Hallam for Derbyshire, Miss G. F. Jackson for Shropshire, and numerous other gentlemen and ladies for various details, had worked upon that foundation, and with great labour and difficulty had built up the following arrangement, which seems to be the best attainable with our present knowledge, and is the most minute and complete yet produced. The names are purely geographical (even English and Scotch must be looked upon as local, and not historical terms), and the time considered is 1873-5, without any reference to the past. This arrangement allows of any historical maps being laid over that which will accompany the present classification without confusion of nomenclature. The phonetic grounds of distinction will be contained in Mr. Ellis's Part V., the grammatical, constructional, and lexical are left to separate treatises, except so far as can be inferred from about ninety comparative examples which Mr. Ellis has collected. The following is a *précis* of the arrangement:—

1. GREAT NORTHERN FAMILY.

A. NORTHERN BRANCH.

I. *North Insular Scotch Dialect*.—1. *Shetland* sub-dialect; *a*. Unst; *b*. Lerwick; *c*. Foula, varieties.—2. *Orkney* subd.; *a*. Fair Isle; *b*. Kirkwall varieties.

II. *Northern Scotch Dialect*.—3. *Caithness* subd. 4. *Moray and Aberdeen* subd., Aberdeen, N. and central Banff, N. Elgin, N.E. Nairn and Cromarty, varieties. 5. *Angus* subd., Kincardine and E. Forfar, var.

III. *Central Scotch Dialect*.—6. *Fife and Lothian* subd., *a*. S. and E. Fife, S. and E. Clackmannan, E. Kinross; *b*. E. Stirling; *c*. Lothian (Linlithgow, Edinburgh, Haddington); *d*. The

Merse; *e*. Tweeddale, var. 7. *Clydesdale* subd., Lanark, Renfrew, Cunningham, Kyle, S. Stirling, S. Dumbarton, S. Bute, S.E. border of Argyll, var. 8. *Highland Border* subd., *a*. S.E. Perth, W. Kinross, N. Clackmannan, N.W. Fife; *b*. N. Stirling, var. 9. *Galloway* subd., *a*. Carrick; *b*. Wigtown; *c*. Kircudbright; *d*. Nithsdale, var.

IV. *Scotch and English Border Dialect*. *a*. *Southern Scotch Border Group*. 10. *Southern Scotch* subd., *a*. Teviotdale and Upper Reedsdale; *b*. Selkirk; *c*. Annandale and Eskdale, var. *b*. *Northern English Border Group*. 11. *English West Marches* subd., *a*. Lower Eskdale, Liddisdale, N.E. Cumberland; *b*. N. Cumberland, var. 12. *English East Marches* subd., *a*. N. and S. Shields and N.E. Durham; *b*. N. and E. Northumberland; *c*. Tynedale; *d*. Newcastle-upon-Tyne, var.

V. *Northern English Dialect*. 13. *Cumberland* subd., *a*. N.W. Cumberland; *b*. Mid Cumberland; *c*. E. Cumberland; *d*. S. Cumberland, var. 14. *Westmorland* subd., *a*. N. Westmorland; *b*. S. Westmorland; *c*. Dentdale, var. 15. *North and Mid Yorkshire* subd., *a*. N.W. Mining Districts; *b*. S. Durham; *c*. N. Mid Yorkshire; *d*. S. Cleveland; *e*. N.E. Strand; *f*. S.E. Yorkshire; *g*. S. Mid Yorkshire; *h*. E. Mid Yorkshire; *i*. W. Mid Yorkshire; *k*. Washburn River district; *l*. Upper Craven; *m*. Mid Craven, var. 16. *North Lancashire* subd., *a*. Lonsdale N. of the Sands; *b*. Lonsdale S. of the Sands, var.

B. NORTH-WESTERN BRANCH.

VI. *North-Western English Dialect*. 17. *South Lancashire* subd., *a*. Leyland hundred; *b*. Blackburn hundred; *c*. West Derby hundred; *d*. Salford hundred; *e*. Huddersfield, Yorkshire, var. 18. *Cheshire* subd. 19. *North Peak of Derbyshire* subd., Chapel-en-le-Frith, Glossop, Combs Valley, var. 20. *Derbyshire* subd., *a*. Mid Derbyshire; *b*. N.E. Derbyshire; *c*. S. Derbyshire, var. 21. *Staffordshire* subd. 22. *Shropshire* subd.; *a*. N. Salop; *b*. N.E. Salop; *c*. Mid and W. Salop; *d*. S. Salop, var.

C. NORTH MIDLAND BRANCH.

VII. *North Midland English Dialect*. 23. *South Yorkshire* subd., *a*. Lower Craven; *b*. Halifax; *c*. Bradford; *d*. Leeds; *e*. Dewsbury; *f*. Rotherham, var.

2. GREAT EASTERN FAMILY.

D. EASTERN BRANCH.

VIII. *North-Eastern English Dialect*.—24. *Lincolnshire* subd., *a*. W. Lincolnshire; *b*. N. Lincolnshire; *c*. Mid Lincolnshire; *d*. S. Lincolnshire, var. 25. *Nottinghamshire* subd., *a*. N. Notts; *b*. Mid Notts; *c*. S. Notts, var. 26. *Leicestershire* subd., *a*. E. Leicestershire; *b*. W. Leicestershire; *c*. Mid Leicestershire; *d*. Rutlandshire, var. 27. *Warwickshire* subd. 28. *North Northamptonshire* subd. 29. *North Bedfordshire* subd.

IX. *Eastern English Dialect*.—30. *Norfolk* subd., *a*. Norfolk; *b*. N. Cambridgeshire; *c*. Huntingdonshire, var. 31. *Suffolk* subd., *a*. Suffolk; *b*. S. Cambridgeshire; *c*. N. Essex, var.

E. CENTRAL BRANCH.

X. *Central and Central Border English Dialect*. *a*. *Central English Group*.—32. *Central* subd., *a*. Middlesex; *b*. Surrey; *c*. N.W. Kent; *d*. S.W. Essex; *e*. Hertfordshire; *f*. Buckinghamshire; *g*. S. Bedfordshire, var. *b*. *Central Border English Group*.—33. *Eastern Border* subd., over most of Essex. 34. *South-Eastern* subd., *a*. Kent; *b*. E. Sussex, var. 35. *Western and Midland Border* subd., *a*. Herefordshire; *b*. Monmouthshire; *c*. Worcestershire; *d*. extreme N. Gloucestershire; *e*. W. Oxfordshire; *f*. extreme S. Warwickshire; *g*. S. Northamptonshire, var. 36. *South-Western Border* subd., *a*. Berkshire; *b*. E. Oxfordshire; *c*. Hampshire; *d*. Isle of Wight; *e*. W. Sussex, var. 37. *Living Cornish* subd., W. Cornwall.

3. GREAT WESTERN FAMILY.

F. SOUTH-WESTERN BRANCH.

XI. *The Avons English Dialect*.—38. *The Severn-Avon* subd., a. Gloucester; b. S.W. Berkshire; c. N. Wiltshire; d. N.E. Somersetshire, var. 39. *The Stour-Avon* subd., a. S.W. Hampshire; b. S. Wiltshire; c. Dorsetshire; d. S.E. corner of Somersetshire; e. Axminster, var.

XII. *Devon English Dialect*.—40. *W. Somersetshire* subd., a. Wellington; b. Exmoor, var. 41. *Devonshire* subd., a. N. Devonshire; b. S. Devonshire; c. E. Cornwall.

G. EXTINCT BRANCH.

XIII. *Forth and Bargo English Dialect*, Wexford co., Ireland.

ROYAL GEOGRAPHICAL SOCIETY (Monday, March 8).

At the usual fortnightly meeting of the above body, Mr. Clements Markham, the Secretary, read an interesting paper on the examination of the southern half of Lake Tanganyika by Lieutenant V. L. Cameron, R.N. He began by stating that Cameron had previously done good work by taking regular astronomical and hypsometrical observations along the trodden route from Bagamoyo to Unyanyembe. Beyond that point his route lay between those of Burton and Stanley respectively, and he was thus enabled to explore the drainage system of the southern part of the basin of the river Malagarazi, the most important eastern tributary of Lake Tanganyika, and a range of mountains along the left bank of the Sindé. Cameron's description of the scenery of the country is most enchanting. On reaching the Malagarazi Cameron came upon the route of Speke in 1853, and it is satisfactory to find that their latitude observations agree within a few seconds. Mr. Markham then gave a brief history of our former knowledge of Lake Tanganyika, from the accounts of Speke, Burton, Livingstone and Stanley, from which it would be seen that the question of an outlet was still one of the greatest uncertainty, all the lake having received examination with the exception of the southern half, along a portion of the south-eastern side of the coast of which Livingstone had journeyed in 1868, but without attempting a detailed survey. Nevertheless, in 1871 Livingstone expressed a decided opinion that the lake had an outlet somewhere. Cameron started from Ujiji on March 13, 1874, to conduct the exploration, having previously fixed the latitude of that place by meridian altitudes as $4^{\circ} 58' 3''$ S., and its longitude by lunars as $30^{\circ} 4' 30''$ E. He also found its height above the sea, as proved by independent methods, to be 2,710 feet. He hired two guides who were well up in the knowledge of the lake, and, having equipped two boats, commenced by coasting along the east side of the lake. Off Kungwe he was informed that the Lukuga river flowed out of the lake, and in this belief he was confirmed by a consideration of the number of streams flowing through salt soils into the lake, which, if diminished by evaporation alone, would be as salt as brine. On April 14 Cameron sighted the southern extremity of the lake, where the islands off shore were numerous and the scenery remarkable for beauty. He furnishes interesting notes on the floating islands and aquatic vegetation, which here obstructs navigation. On the 21st he reached Akalunga, one of the largest villages he had seen in Africa, and the same day he commenced the examination of the western shore of the lake. The hills which environ Lake Tanganyika first began to disappear after rounding Ras Tembwe, and the land here became low. On May 2 the river Lukuga was approached, and the chief informed Cameron that the river flowed from the lake into the Lualaba, and that his people travel for a month by it on their way to Nyangwe to trade. No Arab had ever been down it, which explains their ignorance on the subject. Cameron descended the Lukuga for five miles,

and found it from three to five fathoms deep, a mile and a half wide at its mouth, and from 500 to 600 yards wide lower down. Great pieces of drift wood from twenty-eight to thirty feet long floated down the stream. Half-way to the Lualaba the Lukuga was reported to receive another river called the Lurumbuji. Cameron returned to Ujiji on May 9, after an absence of eighty-eight days, having made a valuable chart on the scale of five miles to an inch, the accuracy of which is corroborated by that of Livingstone, with which it agrees very fairly. Mr. Markham then reviewed the general question of the hydrography of Lake Tanganyika and the nature of the outlet, and concluded by drawing attention to the value of Cameron's botanical collection.

A discussion followed in which Sir Bartle Frere, Mr. F. Galton, the Rev. H. Waller, Colonel Grant and others took part.

FINE ART.

THE NEW BRITISH INSTITUTION.

It is no longer ago than November 7 that we reviewed one of these exhibitions, held at No. 39B Old Bond Street: now another has opened. This consists, as usual, of a miscellany of native and foreign pictures, the latter making the greater show. Why the name of "New British Institution" should be adopted, or retained, may be queried. The number of works is close upon two hundred.

We will attend first to our own artists. Mr. Cave Thomas sends a small work, *The Sower*—Christ represented as sowing seed, according to the words of his own parable. The painter has combined something of a stalwart rustic character with the typical aspect of the Saviour: the time is sunset, and the nimbus burns red, like the waning glow of day. This observable little picture is of a broader and less precise manner of execution than usual with the artist. Mr. Smetham is another exhibitor of lofty subjects treated on a small scale. His *Orpheus* portrays the poet kneeling down on the rocky inlet into Hades, and gazing into the unfathomed depth below, down which his hardly-recovered Eurydice has once again vanished: his lyre lies beside him on the crag. Mr. Smetham has a genuine inventive gift, traceable in the general quality of this picture—which is not, however, carried very far in execution. *The Flight of Apollo*, by the same painter, appears to represent the overthrow of the Grecian god at the advent of Christianity. *Druid Stones* is impressive, better in composition and feeling than in colour. All these three works have more the character of designs in oil-colour, done for the sake and significance of the subjects, than of regular pictures for an exhibition-room. *Baby's Bed-time* is a sketch by Mr. Frith, evidently produced many years ago: it is an indifferent performance, although the action of the mother and infant is neither hackneyed nor ungraceful. *My Lady of Castlewood*, a life-sized head and bust by Mr. J. Walker, displays a good sense for that sort of comeliness which wavers between prettiness and beauty. A little picture by Mr. Stannus, named *By Order of the School Board*, two female babes toddling along a country road, to be taken care of at the school-house while their seniors are being instructed, is amusingly quaint. The contributions of Mr. C. W. Wyllie, *Winter—Urmsereaux*; of Mr. J. H. Sampson, *Return of the Fishing-boat*; and of Mr. Muckley, *Rhododendrons*, very dexterously handled—deserve mention.

Among the foreign pictures, one of the nicest is a minute specimen by J. F. Raffaelli, *Le Bon Fumeur*, a free-and-easy gentleman of the sixteenth century, who will not be balked of smoking his clay pipe in a tapestried chamber, although there is a lady on the sofa hard by. This is equally bright in colour and in touch.

Hushaby Baby, by N. Gysis, is a strong positive piece of work, facile, accurate, and expressive; an American negro dandling his master's baby. The negro is more brown than black, and the baby almost as much brown as white. *The Secret*, by Mr. Hennessy, shows two old-world lovers pacing by twilight in the grounds of an unpretentious country house; all is so hushed and placid that a white rabbit close behind them squats up on its hind-quarters:—a pleasant little work from a skilled hand. Great readiness and spirit, not undeserving the name of brilliancy, mark the painting of the *Shepherdess of the Abruzzi*, by Michetti; the tinting, indeed, is somewhat over bright, and wanting in harmonising tone. *In the Studio* is a good specimen of Fichel: an artist of the seventeenth century seated before his easel, and attentively considering what he has done, and what remains to do. One of the largest paintings in the room is by Professor Verlat. It is named *Gluttonous and Lazy—Temperate and Laborious: Repetition of the picture painted for the Cercle Artistique, Antwerp*. The personages are a porker and a donkey, broadly and strongly sketched off at a rapid rate: we understand that this was intended as a hit at the non-professional dining members of a club of artists and amateurs, as contrasted with the working or professional members. We are not aware whether, after this picture appeared on the club-walls, the amateurs seceded, or the Professor was visited with the cold shoulder. *A Rehearsal*, by A. Robert, exhibits two Dominicans, a man and a boy, practising a chaunt; a slightly ungainly work, of more than average sure-handedness and ability. *Washerwomen Quarrelling and Carlist Priests reading the Esperanza*, are clever bits of Spanish character-painting by Yimenes; not particularly attractive to the eye, but repaying detailed examination: the same may be said for *The Village Lavand*, by J. Leister. *Le Réveil*, by Vander Ouderaa, is a tolerably large and worse than tolerably disagreeable representation of two young gallants and two loose women waking or still sprawling after a debauch: there is not any such excellence in the method as would compensate for the low choice of subject. *In the Wood*, by A. Romako, a forest-glade with glinting afternoon sun, on the skirts of wild mountain scenery, and with a couple of figures in the dim-shadowed foreground, has a share of grace and delicacy approximating to the poetic. Van Luppen, Maris, Willroider, and De Schampheleer, contribute works of the landscape class, of respectable, or more than respectable, merit.

W. M. ROSSETTI.

THE CHAPEL OF THE MEDICI.—OPENING OF THE TOMB OF LORENZO DE MEDICI, GRANDSON OF LORENZO THE MAGNIFICENT.

Florence: March 1, 1875.

It having been observed by the intelligent Custodian of the Chapel of the Medici, Giovanni Scheggi, that the statue of Twilight on the tomb of Lorenzo had moved slightly from its position, he drew the attention of the proper authorities to the circumstance, and it was resolved that the figure should be moved from its place to ascertain the cause. This monument, so well known from its noble group of statues, including *Il Pensoso* and *Dawn* and *Twilight*, has always been called by the Italians that of Lorenzo, Duke of Urbino, and son of Pietro de Medici; but this opinion has been called in question by Hermann Grimm in his excellent *Life of Michelangelo*. For reasons which he assigns, he maintains this monument to be that of Giuliano, Duke of Nemours.

On Wednesday, February 24, the statue of Twilight was raised from the lid of the sarcophagus in presence of the Director of the Museums, the Commendatore Aurelio Gotti, the Chevalier Giorgio Campani, and the members of the Fine Arts Commission. When lifted by means of a powerful screw from its bed, it was seen that it was held in its place by

a marble tenon about a foot square and one and a half inches in depth, fitting into a mortice in the base of the figure, the tenon forming part of the lid of the sarcophagus, and that nearer the lower part, under the legs, there was a rough piece of wood, twelve inches long, four and a half wide, and one inch deep. This was worm-eaten and in an advanced state of decay. Above the tenon a slight iron pin, leaded into its bed, had been added to secure the statue, but was quite inadequate for the purpose. The piece of wood had been introduced to raise the statue at the lower extremity, and this had the effect of slightly throwing back the shoulders. As it is known that Duke Alexander (*Il Moro*), son of Lorenzo, Duke of Urbino, was, after his assassination in 1537, deposited in his father's sarcophagus, it was evident that the statues had been raised to admit of this, and that the piece of wood had not been placed there by Michelangelo, but by the workmen who replaced the statue after the deposit of the body of Alexander. It was next resolved to raise the statue of Dawn and observe whether that was safely fixed in its place. This was done on Saturday the 27th. It was found to be fastened by mortice and tenon in the same way. There was no trace of cement in either, and the gap formed by the piece of wood had not been filled in with cement. The space was full of spiders' web.

The statues being raised, it was resolved to slide off the lid and ascertain the contents of the sarcophagus, and so settle the question whether the monument was that of Lorenzo or Giuliano. Two bodies would be found if it was that of Lorenzo. As I was permitted the privilege of ascending the scaffold, and standing at one end of the sarcophagus, I am able to describe the scene that followed. The lid being slid off, rough boards were seen fitting together, and closing and covering the receptacle. I was struck by seeing a workman at the other end with a crow-bar, and his face almost entirely enveloped in his handkerchief, but I was informed that this was because the opening of another Medicean tomb had nearly proved fatal to the workman. With his face thus bandaged he raised the planks at his end, and I helped by lifting at mine, and so they were removed.

The sight within was strange. Two bodies were distinctly visible. They had fallen flat, but at one end of the sarcophagus lay a skull with a black cap upon it, and the body and arms in what seemed to be a white shirt, whilst close to me was a headless body in a black tunic, the form of which was plain enough, with a white embroidery at its lower extremity. The Professor destined to examine the bodies was summoned, and raised the black tunic. Under it was the skull of Lorenzo, for now there can be no doubt that this monument is that of the Duke of Urbino. The Professor, after gathering a few fragments of the clothing, which came to pieces in his hand, called for the help of the muffled workman, who stooped down and brought out the remains in handfuls. I saw with regret that by this process the bones of the two men would be mixed together, and opportunities of observation lost; so I gathered and tried to put in one place the bones near me. On each side the chest and head of Lorenzo were the legs and feet of Alexander, who apparently was the taller man, unless when he was buried the head of Lorenzo was pushed down under his tunic, where it was found, which is not unlikely. The bones of the legs of Alexander were in white linen hose, if it was linen, and under his head was a white pillow; a stout iron spike projected from the bottom of the marble sarcophagus, apparently put there when Alexander was deposited. The remains of a similar spike were also observed at the other end where the head of Lorenzo should have rested. It is probable that these spikes had something to do with the fastening of the first lid, removed to make way for Alexander. The spike was fastened in its place with mortar, which glistened with a gum probably used in embalming

the father. The skull of Lorenzo is large and well-formed, with fine teeth of which about eight seemed to be absent. He was born in 1492 and died in 1519, aged twenty-seven. The Professor was therefore right in exclaiming, "This is the head of a young man." The other skull was smaller, the forehead lower, the nose must have been aquiline; the hair, some of which remained, black, coarse, and curled (*Il Moro*). The bones thus gathered were arranged on one of the long seats of the chapel; they were a dark brown, black in some places, and looked bituminous; both skulls were dark brown. These were taken by the Professor and duly measured with callipers, and their proportions registered, whilst the bones and fragments of garments were put back into the sarcophagus, it having clearly been proved that the monument by Michelangelo with the statues of the Pensoso, Dawn, and Twilight, is that of Lorenzo, the Duke of Urbino. CHARLES HEATH WILSON.

THE STUDIOS. IV.

OF two pictures now at the point of completion by M. Alma Tadema, the most important is the *Candidate*. Within the court (vestibulum) of the house of a Roman patrician stands the candidate for office. He is robed in the toga chalked, as was the custom for this special occasion, to a point of whiteness conspicuous beyond the natural tone of white wool. He is accompanied by his father and his sister, who bears a costly gift destined to propitiate the powerful patron whom they seek. The three are grouped together on the right hand against the pedestal, on which towers a large statue of Augustus, behind which we see the wall of the house. On the left runs up a broad flight of steps leading to the ostium, or entrance to the house. The great man comes forth, the doors are open yet behind him, and at the top of the steps is revealed the entrance hall thronged by a bowing crowd of parasites. The sunlight falls gleaming in long rays across the pillars of the atrium, suggesting light, and air, and space, affording an outlet to the eye beyond the moving figures. As the great man slowly descends, his librarii, the private secretaries who are sitting at a table on a landing near the bottom of the flight, drop their tablets, and rise, bending down with due obeisance, the young candidate, half eager, half afraid, is thrust forward by his father, the sister lifts her gift. The second picture is of lesser size and moment. M. Tadema gives us a young girl of ancient Rome, lying upon a leopard skin. Her left arm is cast above her head, her hand is toying with a black kitten approaching close to her head. The head is thrown backwards, following the direction of her arm. The play of the expression in her face, the fall and rise of the curves of her body as she turns half over towards us, are full of the lazy amusement of idle play. She is robed in pale green, the fillet in her hair is green, her tawny locks repeat the tone of leopard's skin on which she lies extended, the black girdle loosely knotted about her waist spreads the jet colour of the kitten's coat. Warm greys in wall and pavement relieve the group. Just above her naked feet through the wall breaks out an opening, and shows a bright bit of sculptured vase standing against the fresh green and flowers of a near garden. Both these pictures belong to a class with which M. Tadema has long rendered us familiar. They present us with many features which involve the possession by the artist of special antiquarian and archaeological knowledge; but they do not depend for their interest on the expression of this knowledge, nor is it through the amount of knowledge conveyed in them that their value as works of art consists. Our knowledge of any given period of antiquity is necessarily so imperfect, that it is wholly inadequate to serve the purpose of completely accurate reproduction. As a portion of the history of the past, this knowledge, imperfect as it is, has its own value, but in

a work of art it is precious only accidentally, as being the medium through which the given painter thinks. It is not an integral part either of the artistic thought, or of the artistic form, and in these alone resides the essential value of any work of art. Indeed, one may generally be assured, that whenever attention is clamorously demanded in the first place for points of only relative importance—such, for instance, as that the sackcloth and ashes of Job were painted in Syria, or the necklace and earrings of Cleopatra were copied from ornaments found in a tomb of her day—some lack of proper claims to admiration will be found. This is not, however, the case with M. Tadema's work. His knowledge of and interest in Roman antiquity is never displayed at the expense of his art; it is a source which feeds (as all true knowledge must) the springs of invention, and flows obeying the direction given by the predominant artistic intention. The motive implied in the subject of the *Candidate*, for example, depends for its interest, not on the accidents of classic costume and surroundings, but on the sympathy with which the artist has felt the situation, and rendered the various shades of nervous expectancy in those who compose the little group which awaits the moment of the great man's approach, as contrasted with the calm indifference of him on whom their hopes depend. And next, in the manipulation of the costume and accessories, the dominant intention is not so much "correctly" to delineate them, as to elicit in dealing with them such tones and forms as shall best represent the pictorial idea. In the present picture one of the most striking points is the way in which the full value of the white robe of the Candidate is got, as given against the white pedestal and statue on which it is relieved, and this, of course, M. Tadema would have done just as triumphantly, and the triumph would have been just as complete, had it been of any other cut. In the tone of this white robe lies the keynote of the picture in relation to which every other tint has to be considered. It is rendered with the same apt and admirable technic which is always to be expected from M. Alma Tadema. The same brilliant certainty of skilful and adequate handling, which is noticeable throughout, in the varying red dyes of the great patrician's garments, in the shifting colours seen through the open door, or if we turn to the lesser picture, in the green shades of the garden, in the clinging folds of the young girl's robes, or in the dexterous modelling of her outstretched arm.

Mr. Prinsep's painting of a *Minuet de la Cour* promises to be a thoroughly complete and charming picture. Two couples are standing up dancing. Behind them is a background of lookers on, ladies and beaux, some standing, some sitting beneath walls hung with dim-hued tapestry. Both couples are in the act of making the half turn preceded by, and preceding a low curtsy. In the centre, fully turned towards us, stands a lovely figure in white; she turns her head lightly over her right shoulder towards an older man in blue, in whose hand her fingers rest, and whose back is turned towards us. Over the shoulder of the lady in white, and in the space crossed by the extended arms of herself and her partner, we catch sight of a rose-coloured lady, one of the opposite couple. But the two groups are seen, as we say, in perspective, and thus we get a clear view of the second lady's partner, a young gentleman in canary colour, who stands a little up the picture on the left hand of the lady in white. The skill shown in this arrangement of the two couples results in an impression of delightful waving movement, and of graceful interchange of slightly varied curves, which is thoroughly full of dance sentiment, and gives the special character and charm to the whole picture. The painting of the white gown of the principal figure, the way in which Mr. Prinsep has got the relations of the differing tones and textures of the material, and the trimmings of the petticoat, is sure to command admiration. Altogether this painting will pro-

bably be reckoned one of Mr. Prinsep's most complete and satisfactory performances. The *Minuet de la Cour* is within a very little of being finished; *The Gleaners*, a painting of a totally different class, is full of fine suggestions not yet worked out. Four women bearing their sheaves with them are passing along the edge of a cliff, beyond the dip of which spreads the sea. The moon is in the sky above them, the end of the day's long labour is approaching. The first moves forward bowed beneath her burden; she is followed by another who walks erect, poising her bundle of corn upon her head; two others follow side by side, one wearily tugging at her sheaf as she bears it before her. Here again, as in the *Minuet de la Cour*, the suggestion of the continuous movement of the group is extremely attractive; the figures are all walking together. The tone throughout is rich in suggestions of subdued harmonies; everything is there ready to be wrought out. It will, however, be scarcely possible for Mr. Prinsep, rapidly as he works, to accomplish all that the *Gleaners* would seem to demand in the short space yet before him; more especially as he has much to do to a work of great size—a canvas containing three full-length portraits still unfinished. Amongst other and minor work by him may be specially noticed a little figure in a Normandy cap standing with folded hands before her stool in church—a pleasant exercise in many tints of grey and stone, amongst which just a touch of red breaks out brightly.

E. F. S. PATTISON.

MR. J. BIRNIE PHILIP.

THE decease of this sculptor was briefly announced by us last week. The work by which he is at present best known, and will perhaps be always best remembered and esteemed, is the moiety which he executed of the podium to the Albert Monument in Hyde Park. He portrayed the architects and sculptors, while the painters, poets, and musicians fell to the share of Mr. Armstead. Both sculptors have worked well in this very extensive and arduous undertaking; and many of the figures by Mr. Philip might be selected for individual commendation, whether for natural expression, or for general artistic spiritedness and success. Some critics, indeed, think Mr. Philip the abler worker of the two; but in this opinion we can by no means share. Mr. Armstead has shown such very exceptional capacity, gift, and accomplishment, that to be second to him is no discredit. To our eyes, the difference between the work of Mr. Armstead and Mr. Philip is something like that between a high-strung nervous organisation, and one of the lymphatic type: throughout there is, in the latter, less intuition, less energy, a less varied and less keenly receptive mode of life. Still, we may look with much satisfaction upon the portion of the work done by Mr. Philip; and may truly say that, had he executed in the same style the whole of the podium, unopposed by the perilous rivalry of Mr. Armstead, we should have been justified in showing it to foreigners with no stinted amount of national self-complacency.

W. M. ROSSETTI.

ART SALES.

On the 27th ult. was sold at the Hôtel Drouot a collection of tapestries of the first order. Five tapestries, worked with gold, of the Beauvais manufacture, period Louis XIV., with allegorical figures of Justice, Fortune, the Seasons, &c., in medallions enclosed in wreaths, 17,000 fr.; Aubusson tapestry, attributed to Picon, director of the manufactory under Louis XV., with a number of figures of persons about to embark on the sea, 2,265 fr.; series of twelve Brussels tapestries, by F. Raes, seventeenth century, after designs by Rubens, representing the principal events in the life of Alexander the Great, each piece averaged from 800 to 900 fr. The sale produced 44,590 fr. (1,783*l.* 12*s.*).

THE collection of paintings of the late M. Auguier took place on March 1 and 2. For twenty-five years he had been attached to the Administration of the Louvre, and from his extensive knowledge was a great authority on painting. His pictures sold as follows:—A. Cuyt, *Portrait of a Youth*, 5,200 fr., and of *A Young Girl*, 2,720 fr., both of brilliant colouring; Hubert Van Eyck, attributed to, *The Virgin, Infant Jesus, and St. Anne*, a curious specimen of art in the fourteenth century, 2,050 fr.; J. de Heem, *Flowers and Fruit*, 1,720 fr.; Van der Helst, *Meeting of Savants*, 5,100 fr., and *Dutch Family*, 1,180 fr. (two fine pictures with numerous figures—the first is attributed by many connoisseurs to Lenain, as the style resembles that of his well-known full-length portrait of Cinq Mars, at Versailles); P. de Hooge, *Soldiers Playing Cards*, fine effect of candle-light, described in Smith's catalogue, 9,400 fr.; A. Duan, triptych, *The Annunciation and Adoration of the Shepherds*, 4,000 fr.; Cornelius Huysmans, of Mechlin, *Large Landscape*, 1,400 fr.; Fr. Mieris, full-length *Portrait of the Baronne de Cortenac*, 2,550 fr.; Mieris, *Lot and his Daughters*, 1,200 fr.; A. Ostade, *The Concert*, 2,100 fr.; Porbus, *Portrait of Marie de Médicis*, from the collection of the Duchesse de Berry, 2,850 fr.; Rubens, *Portrait of an Infanta*, of brilliant execution, 1,680 fr.; Ruysdael, *The Castle*, signed, from the Galitzin collection, 7,650 fr.; D. Teniers, *Rustic Interior*, 8,000 fr., and *Reading the Gazette*, 23,000 fr.; Ad. Vander Velde, *Pasturage*, 11,700 fr.; Weinix, *Landscape with Ruins*, 2,500 fr., and *Dog and Game*, 4,000 fr.; Ph. Wouverman, *The Stag Hunt*, 1,020 fr.; Alonso Cano, *Magdalene*, 2,000 fr.; A. del Sarto, *Charity*, a repetition of the painting in the Louvre, with changes in the colours of the draperies, 1,250 fr.; Lorenzo Lotto, *Holy Family*, a graceful composition, 2,250 fr.; Pordenone, *Venetian Family*, 1,000 fr.; Raffaele (so ascribed by Ingres, P. Delaroche, Aug. Scheffer, and others), *Sleep of the Infant Jesus*, 5,000 fr.; Paul Veronese, *Judith and Holofernes*, 900 fr.; Zurbaran, *St. Marina*, 2,000 fr.; Danloux, supposed *Portrait of Mlle. Duthé*, 2,850 fr.; N. Poussin, *Adoration of the Shepherds*, 2,340 fr.; Prudhon, *Venus and Adonis*, one of the most important works of the master, 67,000 fr.; R. Fleury, *Luther in Meditation*, 1,500 fr. The paintings produced 213,215 fr. (8,528*l.* 12*s.*).

LAST week Messrs. Sotheby, Wilkinson and Hodge had a sale of some interest to purchasers of Turner's *Leber Studiorum*. They sold four of the plates, known as "unpublished" plates; and several impressions of these subjects struck off before the sale of the plate. They also sold one or two impressions of the published plates; among them, an example of the *Tenth Plague of Egypt*, which happened to be good. Of the four coppers sold, that of the *Premium Landscape* fetched the highest price, it being knocked down to Huish for 51*l.* The mezzotint engraving of this was executed by William Say. The next highest price obtained for a copper was that realised by *The Stork and Aqueduct* (or *The Heron's Pool*)—the subject Mr. Ruskin has pronounced to be, in some respects, the finest of the series. It was purchased by Huish for 42*l.* All the work upon it is Turner's own—mezzotint as well as drawing and etching. Mr. Dobell purchased the plate of *Sheep Washing* (*Windsor Castle*) for 25*l.* 4*s.* This, like so many others of the simple pastoral subjects, was engraved by Charles Turner. Lastly, *Stonehenge at Daybreak*—drawn, etched, and engraved by J. M. W. Turner—was sold for 10*l.* to Mr. Huish. Had the coppers been sold before all the proofs sold at the time in the room had been struck off, the prices would, of course, have been much higher. The prices fetched by the separate impressions it is not necessary to cite, save that we may mention that an outline etching of the *Premium Landscape* sold for 5*l.* 2*s.* 6*d.*

At the sale on the 6th inst. at Christie's of the collection of Mr. Mariano de Murieta, the water-

colour drawings sold as follows:—Bonnefoy, *An Italian Coast Scene*, 15 gs., and the companion, 9½ gs.; Cooper, *Coast Scene, with Cattle*, 12½ gs.; Absolon, *The Wayfarers*, 10½ gs., and *Agincourt*, 9½ gs.; Whymper, *Near Streatley*, 24 gs.; Hayes, *Off Scarborough*, 28 gs.; Duncan, *The Ballad Singer*, 40 gs.; D. Cox, *Going to Work*, 40 gs., and *Llanberis*, 75 gs.; Copley Fielding, *A Stiff Breeze*, 60 gs., and *Scarboro Castle*, 67 gs.; E. Johnson, *My Model*, 35 gs.; Vicat Cole, *Landscape, Winter*, 90 gs.; Lundgren, *The Domino*, 62 gs.; Bennett, *Bolton Abbey*, 25 gs.; Goodall, *A Wayside Cross in Brittany*, 90 gs.; Skell, *Brittany, Coast Scene*, 84 gs.; Goodwin, *The Convent of Assisi*, 127 gs.; Prout, *The Frauenkirche*, 145 gs.; Sir J. Gilbert, *The Challenge*, 95 gs.; Holland, *Genoa*, 200 gs.; Venice, 102 gs.; Hine, *Durlstone Bay*, 180 gs. The pictures sold:—Noerr, *Meeting of Generals*, 100 gs.; Holland, *Rotterdam*, 98 gs., *The Grand Canal*, 526½ gs.; Nittis, *A River Scene*, 135 gs.; Agrasot, *The Connoisseurs*, 121 gs.; Corot, *Jouville-sur-Marne*, 73 gs.; D. Cox, *Calais Pier*, 295 gs.; Nasmyth, *Landscape and Figures*, 100 gs.; Hunter, *After the Gale*, 150 gs.; Pickersgill, *Arrest of Carrara*, 195 gs.; Boughton, *The Syren*, 141 gs.; De Nittis, *Rotten Row*, 300 gs.; Pettie, *The Doctor's Visit*, 250 gs.; Gisbert, *Faust and Marguerite*, 115 gs.; Mouchot, *Entering a Gondola on the Grand Canal*, 80 gs.

NOTES AND NEWS.

IN the list of deaths we notice that of Mr. R. W. Buss, a painter well-known a few years ago. Among his principal pictures is *Soliciting a Vote*, which was pirated by a large manufacturer and issued as an engraving on a pocket-handkerchief. Others have been engraved, such as *The Musical Bore*, *Time and Tide wait for no Man*, *The First of September*, *Satisfaction*, *The Introduction of Tobacco*, *The Frosty Morning*, &c. In Mr. Cumberland's Collection of British Dramatists there are portraits of the celebrated actors of the day, painted by Mr. Buss. He also executed a series of paintings for Captain Duncombe illustrating the Signs of the Zodiac, and two large pictures for the late Earl of Hardwicke, now in the concert room at Wimpole. He was engaged by Charles Knight, the publisher, whose attention was directed to him by a picture of *Christmas in the Olden Time*, to make a series of drawings illustrative of Chaucer, and we believe that many of the illustrations of Knight's edition of Shakspeare, and *Old London*, are by him also. He illustrated, also, the works of Mrs. Trollope and Captain Marryat. His last engagement of this kind was, we believe, with Mr. Harrison Ainsworth, for his novel of *The Court of James II.* He became well known in the provinces by lectures on "The Beautiful and Picturesque," on "Fresco," and on "Comic Art."

THE church of Notre Dame at Walcourt, in the province of Namur, is being restored. Some fine mural paintings of the fifteenth century have been discovered beneath the whitewash; the most remarkable are a series of life-size figures of saints in the arcading beneath the windows of the choir-ambulatory.

PROFESSOR BRUNN (*Transactions of Munich Academy*, 1875) illustrates the difference between the archaeological and philological methods of interpreting the subjects on ancient works of art, choosing for his purpose (1) a silver cup with design from the myth of Triptolemus in the Vienna Cabinet (*Mon. d. Inst.* iii. 4); and (2) the sarcophagus in Wilton House, with a representation from the same myth (Müller, *Denkmäler* ii. 10, 117.) By the philological method it is of course necessary to identify each and all of the figures in these compositions with persons directly connected in the traditions with the myth of Triptolemus. To meet the demand recourse was had to such out-of-the-way persons as Baubo and Dysaules, the parents of Triptolemus, while Per-

sephone had to be identified with a figure entirely wanting in the dignity elsewhere attaching to her. By the archaeological method, on the other hand, the literary version of the myth is accepted so far as possible consistently with the known conditions of art at the particular period when the work was executed. It is the Roman period here, and the philological goddesses and relations of Triptolemus become representatives of the seasons and the course of the year. Brunn's explanation seems to be particularly happy, and as a vindication of the archaeological method very opportune, inasmuch as its opponents have of late been persistent in their attacks, sometimes descending even to ridicule, as in the memorable passage of Fleckeisen's, *Neue Jahrbücher* (1872, p. 171), where Schubert draws a picture of a young Hyperborean archaeologist arriving at Rome, discovering a fragment of marble in the shape of a lion's claw. To his great joy it is "unedited," and he resolves to fill up this blank in knowledge. For the sake of accuracy the engraving must be made in Rome. There is no doubt about its being a lion's claw and *ex ungue leonem*. But while reconstructing the entire lion on paper he hears of a marble lion's tail in the Museum of St. Petersburg, which, since no other lion claims it, obviously must belong to the same animal, as indeed the style of work would alone prove. The whole lion is then reconstructed, the missing parts being, in the interests of truth, indicated by dotted lines. Then begins criticism proper. Have we here an original work, or only a late copy of some well-known masterpiece? If the former, it must be fathered on some sculptor famous for his animals. If a copy, it must next be shown whether from an original in marble or bronze. In the end he is convinced that both claw and tail are remains of an ancient marble copy of the bronze lion mentioned by Pausanias, x., 18, 2, and so on.

THE sixth (annual) series of *Vorlegeblätter*, by Professor Conze, of Vienna, have come to hand, and, as before noted, consist chiefly of illustrations from the works of the Greek vase painter, Duris, one of those who have been charged as imitators of the early style of vase painting. The object of a collection like this is to put such a charge to its severest test, and to furnish students of archaeology with an exercise for their discrimination. Apart from this, the excellence of the engravings entitles them to commendation for a wider circle of students.

Two fine works of sculpture have recently been executed in Rome by English artists. One is a group by Mr. Charles Summers, representing Hypermetra moved with love and pity for her husband Lynceus; and the other, a marble statue of *The Falconer*, of life size, by Mr. George Simonds. Both works, it is stated, are intended for exhibition at the Royal Academy next May.

THE birthday of Raphael will be celebrated on April 6 by the Royal Raffaello Academy at Urbino, when a eulogistic discourse written for the occasion will be delivered in the morning by the Professor Commendatore Augusto Conti, and in the evening a grand concert given, and the Casa Raffaello and its neighbourhood illuminated.

Two nobly conceived works in Corot's studio, the *Dante*, and *Hagar in the Wilderness*, have long been well known to the loved master's friends and admirers. No offer could tempt him to part from these cherished productions, and it is now found that he has bequeathed them to the Louvre.

THE Commission appointed last year by the French Government to prepare an official catalogue of all the artistic treasures of France (see *ACADEMY*, May 30, 1874), has nearly done its work, it is stated, so far as Paris is concerned. The Commission will visit successively every town in France, and report upon its works of art. The idea of this catalogue originated, it appears, with the late Emile Galichon, a writer to whom many art measures in France have owed their origin.

IN a letter addressed to the Director of Fine Arts, M. de Cumont, the Minister of Public Instruction in France, calls attention to the state of decay into which the tombs of Molière and La Fontaine, in the cemetery of Père la Chaise, have fallen, and proposes, instead of simply repairing them, that monuments shall be erected to these two poets.

AN exhibition of ancient and modern works of art will be held in the old château of Blois, and will open on May 1.

M. JACOTOT has left to the Louvre two portraits of Henry IV. and Marie de Médicis, attributed to Porbus.

THE *Art Universel* of Brussels announces that a magnificent silver cup, Renaissance style, the gift of Albert and Isabella to the Guild of St. George, has been sold by the Society of St. George to the Baron de Rothschild for the sum of 1,000l.

THE Louvre purchased, for a sum of 4,000 francs, five splendid specimens of Persian faience at the recent Séchan sale. The Cluny and Sèvres museums likewise made some valuable acquisitions of the same beautiful ware.

M. PAUL BAUDRY has been promoted to the rank of Commander of the Légion d'Honneur; and M. Harpignies to that of Chevalier of the Order. French artists, it is stated, were unanimous in their suffrages for these two nominations.

The art thieves in Spain are still, it appears, pursuing their particular branch of industry without discovery. Their last achievement is the carrying off a miraculous image of the Virgin from some church in Spain and getting it safe to France, where, according to a statement in the *Chronique*, it has been recognised by M. Haro, and placed by him as a deposit with the bankers MM. André and Marcuard. The figure, which is small, is of gilded and painted wood, and dates from the end of the seventeenth century.

THE stolen St. Anthony of Murillo has been restored to its own special chapel in the cathedral at Seville, where its re-installation was recently commemorated by solemn processions and religious services. The foot and hands of the Saint have escaped mutilation, but the face and some portions of the robe have undoubtedly sustained considerable damage.

THE *Gazzetta di Ferrara* states that the Empress of Russia, who already possesses the so-called *Vierge au Livre*, which ranks as one of Raphael's most precious *chefs-d'œuvre*, has offered a large sum for the picture known as *La Madonna della Rovere*, in the Palazzo Garbarino at San Remo, where she has been spending the winter. It is reported that the owner, Dr. Periano, of Genoa, has declined to part with the picture on account of the special historic interest attaching to it, as Raphael is believed to have painted it expressly for Feltria della Rovere, Duchess of Urbino, who had recommended him while still a youth to the patronage of Piero Soderini, Gonfaloniere of Florence.

THE *Giornale Ufficiale* states that Signor Buzzatti, the fortunate discoverer of the silver basins of Gelimar, King of the Vandals, described in the *ACADEMY* of February 6, carried them last week to Venice to be examined by archaeological experts. Their report was most conclusive, confirming the opinion previously formed of their being pieces of great historic interest, and the smaller basin has also great claims to notice in an artistic point of view. Some other objects referring to the Vandal period were found with the basins. Signor Buzzatti promises to continue his excavations without delay.

THE Society of Artists at Vienna has announced that it will open an exhibition in the present month of Admiral Obermüller's copies of the Polar sketches taken by Julius Payer.

THE German engraver Eduard Mandel is at present devoting all his energies to an engraving of the Sistine Madonna. The splendid drawing that he has made of the picture gives reason to hope that his engraving of it will even rival that of Müller. It is a great undertaking for such an old man, but his strength is as yet undiminished, and it is hoped that he will be able to bring it to a successful end.

HERR DONNDORF, of Dresden, has been entrusted with the execution of the statue of Cornelius, to be erected at Düsseldorf.

OWING to the clearing away of some old houses that entirely hid it in some positions from view, the magnificent old Gothic church of St. Gereon, in Cologne, is now revealed in all its architectural beauty. An enthusiastic writer in the *Kölnische Zeitung* says "that the sight of it will bring delight not only to every connoisseur, but to every heart gifted with a feeling for beauty." It is to be hoped that the view thus gained will not be blocked up again by any modern erections.

THE restoration of the Cathedral of Naumburg, which was begun last autumn, is now almost completed.

A NEW edition of Schnaase's monumental work, *Die Geschichte der Bildenden Künste*, has been prepared by the author with the assistance of Dr. C. Dobbert, of Berlin. It is expected that the venerable author will add to this edition an eighth volume on the Renaissance.

IN the *Portfolio* this month there is a fine etching, by Rajon, of Giorgione's study of a knight in armour in the National Gallery. The brilliancy of the armour, so effective in the painting, is well rendered. The excellence also of some photographs from Greek coins, illustrating Mr. Virtue Tebbs' valuable contribution to our knowledge of this subject, deserves remark. It is very seldom that photographs of such subjects can be gained at once so clear and so soft in outline. Bouguereau is the French painter under consideration in the number, and Mr. Holman Hunt's process is described in Mr. Hamerton's "Technical Notes." "Mr. Hunt feels," we are told, "that there is the greatest possible need for a thorough investigation of the nature of pigments and materials used." This is a matter of chemistry, and it is to be regretted that modern painters do not more often avail themselves of that science for ascertaining the purity of their colours and other materials, and for judging of their probable durability. Such a practice would to a great extent check that evil system of "blind confidence" in the colourman which Mr. Hunt so much laments. The old masters mostly prepared their colours themselves, or had them prepared under their own supervision; but now, when "every painter must be quite at the mercy of his colourman," it is surely necessary to take every precaution against adulteration.

THE *Zeitschrift für Bildende Kunst* opens this month with a long article by Mr. Beavington Atkinson on Sir Edwin Landseer. A portrait of Landseer, engraved by F. W. Bader, stands at the head of the article, but we are not treated to any illustrations from his works. The other articles of the number are—a continuation of Robert Vischer's interesting "Studies in Siena," giving a description of the Capellina del Martirio di S. Ansano, with outline woodcuts of several of Pietro Lorenzetti's paintings that will be new to the art student; an account, to be continued, of the New Opera House in Paris, and a technical criticism of the sixteenth century master, Jacob Seisenegger, court painter to the Emperor Ferdinand I., whose recently discovered portrait of Charles V. was mentioned in the *ACADEMY* some months ago. This portrait has been attributed to Titian or one of his nearest followers for more than a century; its restoration to this once celebrated but long forgotten master will no doubt lead to other paintings by him being identified. The etching in the *Zeitschrift* is not as good as usual this month.

THE STAGE.

La Fille de Roland. Drame en quatre actes en vers. Par le Vicomte Henri de Bornier. (Paris: Dentu, 1875.)

THIS most admirable of recent poems for the theatre comes in confirmation of some people's theory that the place of a work, with comedy or with poetical drama, depends more on its treatment than on its subject. It depends also, we should say, on the date of the story and the spot where the action passes. But these themselves may be held to belong to its "treatment," and certainly it is very true that high comedy and serious or poetical drama may often be founded indiscriminately on a like motive. Certain action, either outward or inward—the conflict of certain emotions—takes place in the ninth century, in the dominions of Charlemagne, and the record of it we call "poetical drama," or even, if need be, tragedy. The same action—the same conflict of emotions—takes place in the nineteenth century, in Wimpole Street, in Manchester Square, in the Rue de Morny, and the record of it we call a comedy.

The theme which M. de Bornier has chosen for his "drame en vers"—*La Fille de Roland*—is practically that on which are founded M. Emile Augier's comedies, *Les Effrontés* and *Ceinture Dorée*. Each work has much of its source of interest in the feelings of a man who, having in early life been surprised into an act criminal or disgraceful, is continually burdened with remorse because of it, and finds his worst punishment not in the common punishment which the Society of his day would award him, but in the lasting shame that parentage like his brings on the child he loves. When M. de Bornier's drama begins, Ganelon has long ago, in a fit of jealousy, betrayed Roland into the hands of the Saracens at Roncevaux. For punishment, he was bound to the back of a wild horse and sent to his strange death in a forest. But, unknown to Charlemagne and all the world, some monks rescued him; and one of them, Radbert, had found his son for him, and had counselled forgetfulness of what was gone by, and amendment for the future. The son, Gérald—now a young man—knows nothing of his father's history, and his father has taken a new name. No one has recognised him, and he hears everywhere Ganelon execrated. To all these people Ganelon is a new Judas.

The niece of Charlemagne—the daughter of Roland—making a pilgrimage to a shrine near Amaury's (or Ganelon's) castle of Montblois, is threatened by a troop of Saracens, and saved from danger by Gérald, the son of her father's betrayer. He is taken with the love of her; she, with the love of him. Nothing comes between them but Ganelon's fear of being recognised. Once and again Gérald establishes his claim, strangely denied by his father. At last, fighting victoriously with a Saracen for the sword Durandal—Roland's sword—his claim must be allowed even by old Ganelon himself. So much honour should have wiped out the dishonour. So all is ready for the marriage. At last, the hour foreseen and dreaded for so many years, comes. Ganelon is recognised and denounced. Borne down

with shame that his son should know him to be the betrayer of Roland, he yet pleads for the son, and Charlemagne and his lords see good cause to forget the young man's parentage, in his deeds of prowess, and Berthe's love for him is unchanged.

But these are the times of chivalry, and Gérald is the soul of honour. It is for himself to decide, and with fine instinct—true, whatever may be said, to the time and the character—has the writer caused him to decide to go away. He will leave Berthe. He will follow his father. Nor is there anything Quixotic in his decision. The Emperor gives him Berthe, and he is bound to refuse her.

"Oui, sire, ce bienfait, cette faveur insigne,
C'est en les refusant que j'en puis être digne !

Sans cela l'on dirait, en citant mon exemple,
Que l'expiation ne fût point assez ample,
Et j'aime mieux briser mon cœur en ce moment
Que d'être un jour témoin de votre étonnement !
Oui, vous-mêmes, vous tous qui plaignez mes souffrances,
Vous qui me consolez dans mes horribles trances,
Peut-être cet élan de vos cœurs généreux
S'arrêterait bientôt à me voir plus heureux !
Mon père s'exilait : nous partirons ensemble ;
Il sied que le destin jusqu'au bout nous rassemble.
—Que mon malheur du moins serve à tous de leçon :
Pour mieux vaincre à jamais l'esprit de trahison,
Songez à vos enfants !

Charlemagne. . . . Barons, princes, inclinez-vous
Devant celui qui part. Il est plus grand que nous !"

That is enough to show, at all events, the purity and elevation of tone by which the work is marked. It is not enough to show the admirable art and ingenuity of the plot and many of the incidents: plot and incidents never relied on as the main source of interest, but used adroitly and finely to aid in developing the characters to reader or spectator. One scene—that in which Charlemagne and Berthe watch at a window the conflict between Gérald and the redoubtable Saracen, who thus far, in conflict with thirty knights, has retained the sword Durandal—recalls a scene in *Ivanhoe*, and something in earlier literature. But almost every scene, whether invented or derived, is so treated that the reader feels it to be in its proper place; and many scenes are models of careful construction and subtle execution.

The execution, but never the conception, flags towards the end. The highest interest is reached in the third act. There is not matter enough with which to fill a fourth. The *dénouement* halts, and is waited for. In the earlier acts there is more power, more play of various motive, more subtlety in the fashioning of sayings which suggest this to one, and this to another—carry hope here and fear there, among the persons of the drama—so that the interest is at every moment keenly alive. For what is done most strongly is the character of Ganelon, and his changing emotions, as over and over again recognition seems certain, and is once more delayed. His remorse is constant, but is not suffered to be monotonous, and much of genuine art was needed to avoid monotony. Gérald is a simpler character, firm in execution, as in conception high and true. Berthe is simplest of all, and as true as any. No modern *ingénue*

this, but a character formed by the manners and training of that time: silent, constant, tranquilly heroic. And Radbert the monk, and Charlemagne, in his old age—these two are firmly and sharply outlined.

And lastly, the piece is written in full and sonorous verse, and abounds in picturesque details, and in local colour, used rightly enough with the dramatist's freedom, for it is not the imaginative writer's business to do the work of the antiquary, but to put life into bones which would be dry for ever without his imaginative power. And as a detail of exquisite workmanship—a song to be sung—we will quote, last, certain verses which tell their own story, and should send the reader to the book that holds them:—

"La France, dans ce siècle, eut deux grandes épées,
Deux glaives, l'un royal et l'autre féodal,
Dont les lames d'un flot divin furent trempées ;
L'une a pour nom Joyeuse, et l'autre Durandal.

Roland eut Durandal, Charlemagne a Joyeuse,
Sœurs jumelles de gloire, héroïnes d'acier,
En qui vivait du fer l'âme mystérieuse,
Que pour son œuvre Dieu voulut s'associer."

And then their deeds are sung:—

"Durandal a conquis l'Espagne ;
Joyeuse a dompté le Lombard ;
Chacune à sa noble compagne
Pouvait dire : Voici ma part !"

"Hélas ! La même fin ne leur est pas donnée ;
Joyeuse est fière et libre après tant de combats,
Et quand Roland périt dans la sombre journée,
Durandal des païens fut captive là-bas !

Elle est captive encore, et la France la pleure ;
Mais le sort différent laisse l'honneur égal.
Et la France, attendant quelque chance meilleure,
Aime du même amour Joyeuse et Durandal."

FREDERICK WEDMORE.

STAGE NOTES.

It is said that a series of French performances are to be given at the Opera Comique Theatre, Strand.

MR. HOLLINGSHEAD's season at the Opera Comique terminated last night. *The Lady of Lyons*, with Mr. and Mrs. Kendal in the principal parts, has been acted during the week. *The Bengal Tiger* has also been performed.

Othello has been acted at the Holborn Amphitheatre, with Mr. Creswick in a principal character.

Round the World in Eighty Days was to be produced on Thursday night, at the Princess's, with one or two performers of note, but with scenery and accessories more likely to engage attention.

Two Orphans—Mr. Oxenford's successful adaptation of the French melodrama—has reached its 150th night at the Olympic Theatre. Mr. Albery's comedy is still announced, but no date has yet been fixed for its production.

A Regular Fir, with Mr. Thomas Thorne in the prominent character, is now played nightly at the Vaudeville, after *Our Boys*. It takes the place of the burlesque.

MIDLE DELAPORTE, the great French actress of the Théâtre Michel, St. Petersburg, took her benefit there on February 15. Midlle Delaporte will in a short time return to France, and will probably join the company of the Gymnase Theatre, which possesses in Midlle Pierson its only actress of first-rate ability.

THE Comédie Française, when it does not take its recruits straight from the lessons of the Con-

servatoire, is apt to take them from the Odéon. Not only did M. Pierre Berton, who is shortly going to the Vaudeville, come from the Odéon, but Mdlle. Bernhardt and Mdlle. Emilie Broisat came from the same theatre. And now the Français takes from the Odéon two actors and two actresses: MM. Baillet and Truffier, and Mmes. Fassy and Blanche Baretta. Mdlle. Alice Lody, the promising *ingénue* at the Gymnase, will take Mdlle. Baretta's place at the Odéon.

THE Théâtre des Variétés has given with great success its *Revue à la Vapeur*, written by Siraudin and his comrades. It is remarkable as affording Mdlle. Berthe Legrand the opportunity of imitating at once the art and the mannerism of Mdmie. Chaumont. Baron and Deschamps also appear in the piece.

THE Gymnase Theatre has begun to give *matinées*, following the example of the Gaieté and one or two other Paris theatres.

At the Palais Royal, the *Boule*, by Meilhac and Halévy, has reached its hundredth night, and the *Maitresse Légitime* at the Odéon has attained the same age. It is still very successful, but is to be withdrawn before long to make way for *Un Drame sous Philippe II.*, by M. Georges Portoriche, in which Mdlle. Rousseil will have an important part.

M. VILLIERS DE L'ISLE ADAM has just written for the Théâtre des Arts (which is about to be enlarged and re-arranged) a four-act drama called *Le Prétendant*. The piece is well spoken of, but difficulties will probably be met with in the distribution of the characters.

At the Théâtre Français the second and third row of seats in the pit are almost entirely devoted to the paid *claque*, who are thus often in the way of paying spectators, and these of the most intelligent kind, for the pit at the Théâtre Français is exceedingly well frequented, by playgoers who know more about the piece and the art than most of the people who sit in the *fautouils*. A movement is on foot for removing the *claque* to the very back of the theatre, and if M. Perrin, the manager, consents to this, it may be the beginning of the humiliation of the paid enthusiasts at many another Parisian theatre.

PARISIAN dramatic criticism is often very frank. Here is an example from Monday's issue of the paper most influential in matters of art. The critic is speaking of an actress at the Théâtre des Familles. He says, "Unfortunately the theatre demands of those who make it their career, certain physical advantages which stingy nature has refused to give this *débütante*. Nature has here lodged, by a great mistake, the mind of an artist in an envelope by no means fit for it. That is a pity."

M. BALLANDE is about to give, at his *matinées*, the translation of a famous Russian tragedy—*Ivan le Terrible*, by the Count Tolstoi. It is said to recall to recollection the *Louis Onze* of Casimir Delavigne.

THE interpretation of *La Fille de Roland*—M. Henri Bornier's poetic drama, reviewed in another column—is now even better, it is stated, than on the night of its first production, a fortnight ago. Barring an appearance and manner a little needlessly Byronic and exaggerated, M. Mounet Sully is generally approved as the hero, while of Mdlle. Bernhardt's performance as Berthe, a most competent critic writes:—"She is much applauded for a certain cry in the third act, but I avow that I don't attach much importance to these momentary effects, which a second-rate actress can compass if she have the right temperament and healthy lungs. What connoisseurs value in the talent of Mdlle. Bernhardt is her marvellous *élégance d'allures*, the charm of her diction, the sense of delicate poetry that is somehow always about her.

The first night, looking at the whole performance as a picture, I said her *rôle* was in the middle distance. Since then, she has brought it well into the foreground."

MUSIC.

CRYSTAL PALACE—BENNETT CONCERT.

THERE are but very few composers of sufficient greatness and versatility of genius to be able to furnish the entire programme of a concert, and at the same time to sustain throughout the interest of the hearers. In making this remark, reference is of course not intended to such large works as oratorios or operas, but to such miscellaneous concerts as those of the Crystal Palace. A Haydn, Mozart, Beethoven, or Schubert concert would be, if its numbers were judiciously selected, not only enduring but enjoyable; to these names might probably be added those of Mendelssohn and Schumann; but who could sit out two hours of Romberg or Hummel, or even (with all respect be it said) of Cherubini? So, too, with living composers. We admire and enjoy the works of Brahms and Raff; but an entire concert of the former would involve severe mental exertion on the part of the audience; while Raff's genius, marked and distinctive as it is, is of too small calibre to sustain the attention throughout a whole evening.

In making these remarks, I do not for a moment intend to cast any reflection on Mr. Manns and the Crystal Palace authorities for giving us last Saturday a concert selected entirely from the works of the late Sterndale Bennett. On the contrary, the idea was a most laudable one, and a well-merited tribute to the memory of one of the most genuine artists whom this country has produced. If the result, from a musical point of view, was scarcely entirely satisfactory, it had certainly one advantage—that it has given an opportunity of a much more extended view of the range of the composer's powers than could have been obtained in any other way.

I have just now said that the musical result was not entirely satisfactory. This is simply equivalent to saying that Bennett was a composer of the second, not of the first, rank. He may be classed with such men as Gade, Reinecke, or Hiller, not with Mendelssohn or Mozart. His style was distinctly founded upon that of Mendelssohn, of which it is at times little more than a reflection. It was impossible not to feel this in the first overture played on Saturday—that to the *Wood-Nymph*. Here not merely were the subjects of the *allegro* of an unmistakably Mendelssohnian type, but the triplet figure for the violins which so largely predominates reminds one forcibly of the first movement of the "Italian" symphony. In his pianoforte and vocal music the resemblance to his model is less marked; but it may safely be said that, but for Mendelssohn, Bennett would never have been what he was.

The great merit of Bennett's music is its exquisite artistic finish. Every note is in its right place, the ideas are always full of grace and elegance, and their treatment shows not merely mastery of technical resources but that true feeling for the beautiful which enables the composer to select the right one of the many things which it was possible to say on his subject. And yet with all this there is something lacking, something which just makes the music with all its beauty fall short of greatness. Its one failing is want of breadth. The details are charming, there is unity of design, too, about the work, but it is the unity of a miniature, not of a large painting, of a sonnet, not of an epic. There is no "grasp" about it; and if it always interests, it seldom warms and never excites.

The selection given on Saturday presented Bennett from three points of view—as a writer for the orchestra, for the piano, and for the voice. In the first of these departments it would have

been well, if practicable, to have given one of his symphonies, but the only one at present available (that in G minor) had been performed too recently at these concerts to render its repetition advisable. The orchestral selection was therefore confined to three overtures—those to the *Wood Nymph*, *Parisina*, and *Paradise and the Peri*. Of these works the first named, composed in 1838, when the writer was twenty-two years of age, is the most reminiscent of Mendelssohn. In grace and charm it is a worthy pendant to the better known overture to the *Naiads*, but of individuality of style there is but little trace. In this respect the overture to *Parisina*, while inferior in the mere beauty of its themes, is its superior. Best of all, however, is the overture to *Paradise and the Peri*, one of Bennett's later works, composed for the Philharmonic Society in 1862. This charming piece furnishes a decisive answer to those who maintain that in his earlier compositions Bennett "had written himself out." It would be more correct to say that he wrote less in the later years of his life simply from want of time. England is no country for composers who wish to live by composing, at least not if, like Bennett, they write for their art, and not for the music-shops. We have here no snug Capellmeisterships, as in Germany, where a musician can live a quiet untroubled life, secure from want, and with plenty of leisure to devote himself to his art. In London, on the contrary, the life of the professor is one continual round of hard work; and if (as has been stated) Bennett was in the habit of giving ten hours' lessons a day, how was it possible for him to compose? Had Beethoven been a fashionable teacher in London, and Principal of the Royal Academy of Music, it is more than doubtful whether we should ever have had the Choral Symphony.

As a writer for the piano, Bennett was represented on Saturday by his Concerto in C minor (No. 3) for piano and orchestra, and his elegant "Rondo Piacevole," Op. 25, for piano alone. His pianoforte music is mostly of high excellence, distinguished by the general features spoken of above, and with considerable invention in the matter of "passage writing." The concerto in C minor, though less frequently heard than that in F minor, is little if at all inferior to it in merit. It is written strictly in the orthodox form which appears to have been first fixed by Mozart, and which modern composers frequently modify—not always with advantage; in its ideas it is very pleasing; and its treatment, both as regards form and the display of the solo instrument, is admirable. It received a most excellent interpretation at the hands of Miss Agnes Zimmermann, a lady whose refined and tasteful playing is always to be heard with genuine pleasure, and than whom there is no more conscientious artist now before the public. The fair pianist was no less successful in her unaccompanied solo.

It would occupy too much space to enter into details of the seven vocal numbers which furnished the remainder of the programme. They comprised songs by Miss Antoinette Sterling and Mr. Vernon Rigby—both of whom are too well known to need more than a word of mention—the trio "The Hawthorn in the Glade," from the *May Queen*, sung by three students of the Royal Academy, Miss Jessie Jones and Messrs. H. Guy and Wadmore; the quartet, "God is a Spirit," from the *Woman of Samaria*, and two four-part songs given by the same vocalists, with the addition of Miss Thekla Fischer. These ladies and gentlemen are, I understand, pupils of Signor Randegger, and, both as regards management of the voice and the finish of their *ensemble* singing, do great credit to their instructor. As a whole the vocal music was less interesting than the instrumental, and it was in these numbers more especially that the want of sustaining interest in the programme was to be felt.

The concert commenced with an "Elegy" for orchestra, written in commemoration of Bennett.

death by one of his most talented pupils, Mr. T. Wingham. This little work is unpretentious in design, but well put together, and introduces with effect a fragment of the "Barcarolle" from the departed composer's Fourth Concerto. It was warmly received by the audience.

To-day Herr Joachim is to appear and perform a new concerto of his own, for the first time in England. EBENEZER PROUT.

THE interest of the last Monday Popular Concert may be said to have been fairly divided between Mdle. Krebs and Herr Joachim. The former chose as her solo Schumann's "Toccata" in C, Op. 7, a work which had not before been heard at these concerts, but which she had played last year at one of her recitals. This very interesting piece contains but few traces of its composer's usual style; it is written chiefly as a brilliant show-piece, though it does not on that account, like too many show-pieces, display poverty of idea; still it is the passage-writing rather than the thought which most impresses. Its difficulty is something enormous—so great, in fact, that we believe Mdle. Krebs is the only pianist who has had the courage to play it in public in this country. Her performance of the Toccata is marvellous for the apparent ease with which it is given, and for the manner in which the meaning of the work is revealed even through the most complex passages. The same thing may be said of Herr Joachim's performance of Bach's "Chaconne," a very old favourite at these concerts, but which no other violinist can play as he does. The lady and gentleman joined in a magnificent rendering of Beethoven's "Kreutzer" sonata, which, as some of our readers may remember, was to have been given at a previous concert this season, but was omitted on account of Mdme. Norman-Néruda's indisposition. The concert opened with Haydn's Quartett in G, Op. 17, No. 5, one of nine which the old master wrote in that key, and remarkable for an early example contained in the slow movement of the introduction of recitative in instrumental music. The vocalist was Miss Sophia Löwe, and the conductor Sir Julius Benedict.

AT Mdle. Krebs's second recital at St. James's Hall, on Wednesday afternoon, the programme included Beethoven's Sonata in C (Op. 53), Schumann's "Carnaval," and shorter pieces by Bach, Beethoven, Rubinstein, Chopin, and Krebs. The young lady's playing has been so often praised in these columns that it would be a vain repetition to enlarge upon it here.

MR. GYE has issued his prospectus of the coming season of the Royal Italian Opera, which is to open on the 30th inst. (Easter Tuesday), with a performance of *Guillaume Tell*. The list of artists engaged includes nearly all the familiar names of last season, and five new singers are to make their first appearance in this country. These are Mdle. Zare Thalberg (a daughter of the famous pianist and a grand-daughter of Lablache), Mdle. Proch, Signor de Sanctis, Herr Seideman, and Signor Tamagno. Signori Vianesi and Bevigiani will, as in past years, share the conductor's duties. The list of new works and revivals, of which at least three are intended to be given, comprises Gounod's *Romeo e Julietta* (for the first time for seven years), Rossini's *Semiramide*, Herold's *Pré aux Clercs*, and, last and chief, Wagner's *Lohengrin*, which has been a considerable time in preparation. It will be on this work, should it not remain as in past years merely a promise, that the chief attention of musicians will be fixed. The cast announced includes the names of Mdles. Albani, D'Angeri, Proch, Mons. Maurel, and Signori Nicolini and Baggiolo. The Floral Hall Concerts will also be given, as in previous seasons.

MENDELSSOHN'S *Hymn of Praise* and Rossini's *Stabat Mater* were given at the Royal Albert Hall

on Tuesday. A series of performances of Bach's *Passion* is announced to be given at this hall during Passion week, under the direction of Mr. Barnby.

MR. EBENEZER PROUT has resigned the editorship of the *Monthly Musical Record*.

THE election to the Professorship of Music in the University of Cambridge, rendered vacant by the death of Sir Sterndale Bennett, is fixed for Tuesday next. The most prominent candidates for the post are Mr. G. A. Macfarren, Dr. Wylde, and Mr. Joseph Barnby. The position of the first-named gentleman in the musical profession, and his eminence as a composer, would render his election extremely popular beyond the limits of the University; and the Senate would do honour alike to him and to themselves by his appointment.

A NEW opera entitled *Carmen*, the text by MM. Meilhac and Halévy, the music by M. Georges Bizet, was produced at the Opéra Comique, Paris, on the 3rd inst. The *Revue et Gazette Musicale* speaks highly of the music.

CARL RHEINTHALER, a composer, who may be remembered by his oratorio *Jephtha*, which Mr. Hullah brought out many years since at St. Martin's Hall, has written a new opera, *Edda*, which has been given with great success at Bremen.

PROFESSOR BÖHM, of Vienna, a distinguished teacher of the violin, has just celebrated his eightieth birthday. Among the most distinguished of his pupils are to be named Ernst, Hellmesberger, sen., Joachim, and Leopold Auer.

MR. EDMUND VAN DER STRAETEN has discovered in the Archives at Brussels a document which proves that the celebrated Flemish musical theorist of the fifteenth century, John Tinctoris, returned to the Low Countries and became a canon of the Church of Nivelles, where he died in 1511. The town of Nivelles is, as we have already mentioned, about to erect a bronze statue to his memory.

A NEW tenor, Signor Bignardi, has made his first appearance in Glasgow, with Mr. Mapleson's operatic company, as Pollio in *Norma*, and is favourably spoken of by the local papers.

ST. PATRICK'S EVE will be celebrated at the Royal Albert Hall by an Irish Festival Concert, in which Mdme. Lemmens-Sherrington, Mdme. Patey, Mr. Vernon Rigby, and Signor Foli (who will sing in London for the first time this season), will take part. Mr. Levy, the celebrated cornet player, will also appear, and part-songs will be contributed by the Part Song Choir of the Royal Albert Hall Choral Society.

POSTSCRIPT.

MR. J. M. COWPER's edition of the fourteenth century English poetical version of Cardinal Bonaventure's Meditations on the Supper of our Lord, and the Hours of the Passion, will be issued to the members of the Early English Text Society next week, with other books previously announced to form the Society's first issue this year.

THE Alexandra College, Dublin, which was founded in the year 1866, for improving the education of women of the upper and middle classes, has succeeded so well that it is now entering into contracts for the purchase and erection of fresh buildings, the existing ones having proved insufficient for the increasing number of students. Fifteen is the downward limit of age for admission to the College.

WITH reference to the omission of Dr. Brandis's *Forest Flora* from the list of works consulted by Dr. M. C. Cooke in the preparation of his Report on the Gums and Resins of India, we understand that the simple explanation is that Dr. Cooke, in spite of every effort, could not procure a copy of

Dr. Brandis's work in time for his Report. He did not get a copy of it until after his Report had been six weeks at press.

THE "Emperor Bell," which has been cast at the Frankenthal foundry near Worms, is to be transported to Cologne as soon as the river navigation is fully established after the breaking up of the ice. The metal of which this colossal bell is cast weighed 50,000 lb., and was obtained from the cannon taken in the French war, and among the twenty-two pieces of ordnance which have been incorporated into it there were seven whose dates proved them to have been constructed in the time of Louis XIV. It is, therefore, not improbable that they may have been used to devastate the very same part of the old Palatinate in which the metal has been cast into its present form. The bell, which is twelve feet in height and ample enough to shelter fifteen men under its dome, is adorned with a bust of St. Peter, the patron of church-bells, and bears under the Imperial eagle a Latin distich and a German verse, setting forth its purpose of calling together the people to attend the services of the church. The dedicatory inscription, which is graven round the margin, proclaims that "William, the high and mighty German Emperor, and King of Prussia, in humble gratitude for the help granted him from above in bringing to happy conclusion his late war with France, has caused the enemy's guns which were taken by the German troops to be melted down into a bell for the Cathedral Church at Cologne." In accordance with this pious intention, the inscription goes on to announce that the committee appointed to superintend the completion of the Cathedral have caused the bell to be hung in the southern tower of the church, with the concurrence and during the rule of the Roman Pontiff Pius IX., and Paul Melchers, archbishop of the see.

MR. E. H. PICKERSGILL is to lecture this evening at the Artisans' Institute, Castle Street, St. Martin's Lane, on "Hamlet: its Poetry and its Philosophy."

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SATURDAY, MARCH 27, 1875.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

All in All: Poems and Sonnets. By Philip Bourke Marston. (London: Chatto & Windus, 1875.)

Two or three years ago Mr. Philip Marston published his volume named *Song-tide*; which, without producing any very general impression, was nevertheless quite sufficient, in the mind of judges here and there, to mark him out as truly a poet. The volume which now lies before us is intended as a sequel to the *Song-tide*, it being the author's aim to depict love under various aspects. The earlier book represented love without hope of success; the present one shows that this love has at last obtained a response, but its course has been sundered by the death of the beloved one, and the lover is left with his intense grief and with yearning aspiration. Another volume, to be entitled *A Pilgrimage*, is to close the series. The author's preface sets forth the foregoing points in brief terms, which we have still further shortened. The *Pilgrimage* (it would appear from a sonnet in the present volume) is to dwell more in detail on the character of the lady, and the actual course of the wooing.

Besides its literary or poetic merits, which are of considerable account, two things lend a peculiar interest to this work. In the first place, it is unmistakeably evident that Mr. Marston is writing from actual personal feeling and retrospect; he is no masquerading Damon who languishes for an improvised Delia, but a man who has lived that which he writes about—to whom these agitating, terrible, and mournful experiences have been the very realities of successive years. Secondly, Mr. Marston has had the misfortune of being blind from a very early period of childhood; a fact which is indicated here and there in the course of his poems, although these are for the most part written as if no such bereavement affected the author. This fact enhances in an extreme degree the sorrowfulness of the story shadowed forth in the poems, and the consequent sympathy of the reader both for the writer's depth of emotion, and for the fortitude which he nevertheless does not permit to be altogether quelled in his mind and spirit. Besides, it causes many passages, which under other physical conditions might excite no particular attention, to become a singular and interesting study—showing, as they do, how far perceptions can be appropriated by a reflex mental act, or how far one sense can supple-

ment another, or the mind compensate for the deficient sense.

"Oh thou vain comforter! do men bereft
Of sight and all the glory of the day,
In their first blindness, turn to what is left?
Nay, rather, the birds' songs through flowery May
They hate; divining from that rapturous mirth
How lovely the precluded sights of earth."

The above is one of the passages from which the poet's privation might be surmised; and a touching one it is. Here follows another:—

"God knows I had no hope before she came,
And found me in the darkness, where alone
I sat e'en then, and brooded o'er things flown.
She touched my hand, she called me by my name,
She broke my darkness up, and smote with flame
The heights and depths of life."

In circumstances which would shake the strongest, the intellectual courage of our author is remarkable. This volume is highly noteworthy among those poems, increasingly numerous in our time, in which frank and unterrified utterance is advisedly given to total uncertainty—or, as it is commonly termed, "scepticism"—regarding the problems of the moral governance of the world, and the immortality of the human spirit. Darkness around him, darkness below and above, is the element within which this poet moves. He would fain find a meaning in the reiterated rigours of Fate, but he knows not whether he may discern it or not: he longs for ultimate spiritual reunion with the beloved and lost one, but he does not permit his cravings to stand to him in the place of convictions; he neither anticipates this blissful solution of the mystery, nor believes in it, nor even ventures to hope it. At the same time, not only do his desires point to immortality as the goal, but his reason allows him to entertain it as a possibility—a faint and arcane possibility, dimmer than the first dimness of dawn half surmised through the blackness of night, and half discredited, on the uttermost horizon. Whatever comes, he will be sovereign within his own mind: tremors shall not wholly overwhelm, nor desire and hope betray him. To her, rest has come; this at least he can believe in: to him also, rest after long sorrow and turmoil is the prospect. To find rest swallowed up in conscious felicity is remote from his expectation, yet not alien from the range of his ideas. In all these respects, the book is an eminently sincere one, and as high-minded as sincere. It may indeed be reasonably compared, in origin and scope, with the *Canzoniere* of Petrarch; and, whatever superiority may be awarded to the Italian poet as regards exquisiteness of artistic development, the Englishman may assuredly claim the more absolute tribute of sympathy. He occupies the loftier seat in the high places of sorrow. His lot has from the first been far the mournfuller one; his grief the deeper and the more unchequered; and his hope, instead of being a confident flame, glimmers more pale and fitful than a glow-worm's lamp. The extent to which doubt pervades much of the best English poetry of our time is in fact very remarkable. It is what might be called scientific doubt, as being the analogue, in poetic minds, of the unfathomed questionings to which investigation and reasoning have led our men of

science. In the poets it takes the form of hopelessness—something beyond sad-thoughted uncertainty, and short of despair: there is some protest in it, and more of acquiescent resolute endurance. This frame of mind necessarily excludes some of the most manifestly poetical elements pertaining to elegiac verse: yet such is the virtue of sincerity and earnestness, and of a reliance upon the actual truth as the individual perceives and realises it, that there still remains much which can be treated with poetic depth and variety, and, as in the writings of our author, with an unfailingly elevated tone.

All in All consists of numerous sonnets, preceded and followed by a moderate number of poems in diversified structural forms. Of these poems the finest is perhaps the one entitled "A Dream:" the stanzas headed "After," likewise, are very graceful in lyrical impulse, as well as pathetic in meaning. The final poem, "To Cicely Narney Marston, a Brother's Tribute," though not among the completest in execution, can be perused with unfeigned pleasure by others besides the sister whose lifelong tenderness is here so warmly acknowledged: this is the only composition which deviates from the main theme of the volume. As a rule, the best work is to be found in the sonnets. Of the depth of feeling in these, and indeed throughout the whole book, it were superfluous to say anything more: but the feeling is not only deep, it is strenuous and high-strung, and the author evinces his poetic vocation by co-ordinating emotion with thought. He can vary the *presentment* of his grief, and even make it ornate on occasion, without losing the true key-note of a personal and unrelieved sorrow. A considerable number of the sonnets take the form of abstract embodiment, in which Love is the dominant figure; Love being considered not exclusively as the amorous passion, but partly in that largest sense in which, to quote the Christian or theological expression, "God is Love." Not that Mr. Marston ever speaks definitely as a theologian, but with a concrete sense of the highest in human experience, and in the realm of the supersensuous. He even adopts now and again certain watchwords or symbols of Christian faith, and re-applies them with his own meaning: as when, in the sonnet entitled "Saving Love," he puts into the mouth of Love the words:—

"I am the Resurrection and the Life;
I am the Love whereby redeemed thou art."

The sonnets of this personating class bear of course a certain resemblance, in general conception and treatment, to some of the most characteristic poems of Dante and other Italian poets, and (in contemporary work) of Mr. D. G. Rossetti. We quote an impressive specimen of this kind; adding to it another sonnet of a different type:—

"Love's Quest."

"Love walks with weary feet the upward way,
Love without joy, and led by Suffering.
Love's unknissed lips have now no song to sing;
Love's eyes are blind, and cannot see the day;
Love walks in utter darkness. And I say,
'O Love, 'tis summer,' or, 'Behold the spring,'
Or 'Love, 'tis autumn, and leaves withering,'
And 'Now it is the winter, bleak and grey.'"

And still Love heedeth not. 'O Love,' I cry,
'Wilt thou not rest? The path is over-steep.'
Love answers not, but passeth all things by,
Nor will he stay for those who laugh or weep.
I follow Love, who follows Grief: but lo,
Where the way ends not Love himself can know."

"Not Thou but I.

"It must have been for one of us, my own,
To drink this cup, and eat this bitter bread.
Had not my tears upon thy face been shed,
Thy tears had dropped on mine. If I alone
Did not walk now, thy spirit would have known
My loneliness; and, did my feet not tread
This weary path and steep, thy feet had bled
For mine, and thy mouth had for mine made moan.
And so it comforts me, yea not in vain,
To think of thy eternity of sleep,
To know thine eyes are tearless though mine
weep:
And, when this cup's last bitterness I drain,
One thought shall still its primal sweetness keep—
Thou hadst the peace, and I the undying pain."

The lyrical poem already referred to may also find a place here:—

"After.

"A little time for laughter,
A little time to sing,
A little time to kiss and cling,
And no more kissing after.

A little while for scheming
Love's unperfected schemes;
A little time for golden dreams;
Then no more any dreaming.

A little while 'twas given
To me to have thy love:
Now, like a ghost, alone I move
About a ruined heaven.

A little time for speaking
Things sweet to say and hear;
A time to seek, and find thee near;
Then no more any seeking.

A little time for saying
Words the heart breaks to say;
A short sharp time wherein to pray;
Then no more need for praying.

But long long years to weep in,
And comprehend the whole
Great grief that desolates my soul,—
And eternity to sleep in."

We shall conclude by specifying some of the technical points which may be regarded as defective; without intending, however, to dogmatise upon matters that are open to difference of opinion, nor to derogate from the general executive merit of Mr. Marston, which keeps pace worthily with his subject-matter. There is some excess of semi-archaic diction, as in the word "doth," and similar forms of the verbs; and in the frequent use of "lo," or of "yea verily," &c., or of an unbending expression when a lighter one would serve fully as well; for instance, in the sonnet named "Spring's Return," the phrase, "And I made answer, saying thus." In the poem written in the heroic metre, "De Profundis," we find a lavish introduction of biblical language, after Mr. Swinburne's pattern; also in the sonnet "Wasted Spring," some lines, without being biblical in phrase, are obviously Swinburnian. Here and there, verses occur which are not compatible with the metre; as, in the sonnet, "Prelude IV.," the alexandrine—

"Think not upon its dark unalterable course;"

or, in "Prelude V."—

"Give to the winds again what the winds have given,
Give I these songs to thee, my life and my heaven."

In the lyrical poems, we observe over-much running of one stanza into another; a pecu-

liarity which may even be made charming when any special choiceness in the variation of the pauses is observed, but which, under other conditions, should be but sparingly indulged in. "Multitude" and "solitude" (p. 46) are not true rhymes, though we know that the authority of Shelley and others may be pleaded in cases of this sort; nor yet "beach" and "besiege" (p. 85): possibly "besiege" is here a misprint for "beseech," which would seem not less admissible as regards meaning. In English poetry it is somewhat hard to blame as excessive the very free use of monosyllabic words, the language making this all but a necessity. Still, our best masters of style do what they can to keep it in bounds, more especially in that gem-like form of verse the sonnet. Their example might be commended to Mr. Marston, and particularly so as regards the terminal words of lines. In one sonnet, "Unseen Worship," we observe that all the terminal words are monosyllables; and probably this is not the sole example to the same effect. The reader may also refer to the sonnet which we have quoted, "Not Thou but I."

The following are presumably mere misprints:—P. 31, "invisible godhead," for "in visible godhead;" 45, "in her maiden's sight," for "in her maidens' sight;" 94, "all thou hast lain upon me," for "all thou hast laid upon me." 129, the line

"And memorable sorrow makes love memorable,"

is not in sonnet-metre, nor does the first "memorable" appear to be exactly the right word. Should it be "present"?

We take leave of Mr. Marston's book with sincere respect for the poetical faculty and attainment which it evidences, and with no small expectation as regards the forthcoming volume of his series, *The Pilgrimage*. When all the conditions under which he has worked are taken into account, it may truly be said that his book is not only an interesting and beautiful one, but hardly to be paralleled anywhere: it far surpasses his own presumable means, or the use which any one else has made of the like means. W. M. ROSSETTI.

Pius IX.: the Story of his Life. By Alfred Owen Legge. (London: Chapman & Hall, 1875.)

MR. LEGGE is, upon the whole, an attaching writer—he is so simple-hearted, so benevolent, so well-meaning, so anxious to be fair if he only knew how, that one has no heart to say much of his numerous peccadilloes. He seems to suppose that Dr. Achilli is a credible and creditable witness about the Inquisition. He seems to imagine that if any rumour at a time fertile of rumours has gained the belief of any respectable writer on a subject where all writers are partisans, the matter of the rumour unless contradicted must pass at once for an historical fact. He contradicts himself a good deal; for instance, after making Bedini the hero of the ubiquitous story about the tyrant who makes the wife's honour the price of the husband's life, he tells us that Bedini was very liberal for a cardinal legate. His English is almost as slovenly as the English of a readable book can possibly be; his only

leading idea seems to be that Pius IX. was wrong whenever he opposed either the constitutional party or the radicals, and that the radicals were wrong whenever they opposed the constitutionalists. But with all these drawbacks he has succeeded by dint of sheer good faith in conveying an intelligible notion of the first four years of a remarkable reign to readers who are capable of disregarding his epithets and his moral remarks and his more or less apocryphal anecdotes, some of which no doubt are true, though neither he nor we know which.

Gregory XVI., a shy, shrewd, and accomplished old bachelor, of simple tastes, who, according to the gossip of the time, which Mr. Legge endorses, had as many old bachelor vices as Sainte-Beuve, had carried out with exceptional rigour the system of repression into which the Papacy, like most other states of Italy, had drifted after the beneficent supremacy of Napoleon had been displaced by the rule of Austria; and the revolution of 1830 had naturally made the real or apparent necessity of repression more urgent. Pius IX., who succeeded him at the immature age of fifty-four, set to work at once with a great deal of hearty good-will, and not a little practical shrewdness of the Haroun-al-Raschid sort, to infuse a new spirit into the government of his States. He had no fixed opinion either for or against organic changes, but he had made up his mind that thenceforward the administration must be got to work in a frank, straightforward, benevolent way. There is really no evidence that he ever promised or intended more; there is no evidence that if he had had time and quiet to work out his experiment fairly, he would have failed in accomplishing this. Nor can it be said that he perceptibly impaired his chance of a fair trial by any misjudgment or imprudence of his own; in fact, he seems to have foreseen how the childish excitement of his subjects was likely to multiply his difficulties; at any rate, he did his best to calm it. But he never had much chance of a fair trial; and after Louis Philippe had run away from an insignificant riot at Paris, he had no chance at all. A minority which maintains its protest under severe and long-continued repression is terribly liable to fixed ideas; and it was a fixed idea with the Roman liberals that no good could be done till clerical government was abolished; and as this was the very last reform to be expected even from a reforming Pope, a peaceable reformation of the Roman state was hardly to be hoped for when all reformers insisted upon this reform before all others. It did not mend matters that the representative of France, a doctrinaire and friend of Guizot, was always urging the Government to make a series of large but definite changes and then to hold its hand. In France such a system was practicable: Louis Philippe on his accession had adopted it, and its effects were soon to be seen; but it was not practicable in a society whose manifold complexities and irregularities had not been effaced by such a catastrophe as the French Revolution. It is really to the credit of the Pope's good sense that he resisted these counsels while he could, and tried to find out gradually and in detail what changes were

practically wanted, instead of granting a cut and dried constitution, extremely unlikely to work, at the expense of scandalising all who thought as he did himself that his spiritual office was much more important than his temporal.

What a ruler of genius might have done is another question, but Pius never undertook to be a ruler of genius, and it is unreasonable to assume that unless he was that he was to do nothing: he did what he could, and for the first eighteen months of his reign he got on better than Joseph II. when he began his reforms. The first effect of the revolution of February was that he had to grant a constitution, which he did with a commendable mixture of frankness and caution, the good effects of which were wholly neutralised, without much blame to anybody, by the fatal disposition of the most moderate constitutionalists to insist on preliminaries which he could not grant. As soon as it appeared that the Chambers and the Parliamentary ministry were not to be invested with the full sovereignty of the ecclesiastical state, Mamiani and Farini and the rest began by their unrestrained impatience and distrust to play into the hands of Mazzini, who with fiendish subtlety or angelic constancy did everything to keep alive the popular excitement, as when the reaction came he expected to reap the harvest of their discontent. But there was a more serious difficulty than even the desire to get rid of clerical government, and that was the desire to get rid of Austria, which began to tell increasingly when the heroism of the people of Milan had relieved their city from the Austrian garrison. Here, again, Pius IX. did his best, and it cannot be said his best was bad. Before the revolution of February he had asserted both his territorial and spiritual independence of Austria, while he had done his best to discourage the chimerical expectation of his becoming the head of a republican federation in Italy. When action of some kind was forced upon him, he applied himself to forming a customs league which might have led to a more intimate union among the princes of Italy, and when it became certain that Austria would have to fight if she meant to recover her ascendancy, he heartily sanctioned the enthusiasm of the volunteers so far as it could be directed to the defence of the Roman State, which was by no means secure in case of Austrian successes. When the army insisted on taking part in the national movement, he first unequivocally expressed his disapproval, and then under pressure from his ministers made a series of concessions, carefully guarded, but still against his better judgment, which were systematically represented as meaning more than they did. Meanwhile he remonstrated paternally with the Emperor of Austria against attempting to reconquer his Italian possessions, and did everything to induce Charles Albert to co-operate with him in forming an Italian league which would reduce to a minimum his personal responsibility for the contingent which he had already placed under Charles Albert's command. That high-minded and generous sovereign was unfortunately incapable of frank co-operation with anybody, and even apart from this his own situation

might have excused him for pressing for a simple alliance and deferring the question of confederation to calmer times. All this time one ministry at Rome succeeded another, the prospects of Charles Albert grew black and those of Radetsky bright, and the Parliament and the mob went on insisting that the Pope had declared war against Austria implicitly, and ought to declare it explicitly; the city had become so unruly that it had been advisable to warn the Jesuits to retire long ago. At last came the short-lived ministry of Rossi. Mr. Legge recounts fully, candidly, significantly, how Rossi was murdered; how for two days the city was given up to the mob, who made themselves accomplices of his murderers: how devoid were the Chambers, his colleagues, his successors, of either will or power to do anything for order or justice; and yet he thinks it was "flagitious perfidy" in Pius IX. to leave Rome as soon as he could. Mr. Legge does not think constitutionalism was made for man; he thinks man was made for constitutionalism. So far, it might seem that Mr. Legge came to curse the Pope, and behold he has blessed him altogether. Underneath his

"tale of sound and fury—

Told by a 'Briton' signifying nothing,"

one discerns the story of an upright, intelligent, benevolent ruler succumbing blamelessly in an impossible task: he had not deceived his subjects; they betrayed him because he refused to allow them to deceive themselves.

At Gaeta the scene changes. The Pope still retained his personal kindliness of feeling and his willingness to do good to individuals, but in politics his calm simple nature seemed to have changed itself with a strange easy ominous completeness. He acted as if he had but one thought, that the humiliation of the Roman clergy would soon be over, and that the rebels would be punished as they deserved. He was not bound, as Mr. Legge supposes, to promise the constitutionalists all they wished on the absurd supposition that then they would be able to save Rome from Mazzini and the French; but he did nothing (perhaps there was nothing to do) to make it easier for his subjects to submit to him than to submit to the invader—did he wish to do anything? Another and a pleasanter transition accomplished itself at Gaeta: for three years the Pope had been the centre of the hopes of the visionaries who looked to the future; for five and twenty years he was to be the centre of the gathering enthusiasm of the visionaries who look to the past. His meditations on the Immaculate Conception are the first stage of the process of which the speeches, which are such an offence to Mr. Gladstone, delivered since the Piedmontese occupation of Rome are the latest. In the eleventh and in the twelfth century the temper and the weapons with which the Papacy fought the Empire, the only mediaeval sovereignty with the pretensions of the modern state, often seemed suicidal to people who wished well to the Church. Pius IX. has done more than seemed possible to revive the temper of the twelfth century among those who still believe.

G. A. SIMCOX.

Account of the Executors of Richard Bishop of London, 1303, and of the Executors of Thomas Bishop of Exeter, 1310. (Camden Society).

THIS volume contains the final accounts drawn up by the executors of two bishops in the fourteenth century, in order to obtain a release from their duties. They consist of inventories of household and landed property, statements of the performance of the legacies, and of the expenses of the executors in discharging their office. The bishops in question are—Richard de Gravesend, who held the see of London from 1280 to 1303; and Thomas de Bitton, or Button, Bishop of Exeter from 1292 to 1307. Neither of them made any great figure in history, and these accounts do not afford much personal information concerning them, being concerned merely with their property.

The landed property of the bishops being the temporalities of their respective sees, was of course taken possession of by the Crown immediately on the bishopric falling vacant; but the stock of cattle and hay and corn already cut, and arrears of rent, were considered as the bishop's personal property, and are therefore accounted for by the executors. On the other hand, crops still standing went with the land, and the executors were obliged to furnish seed corn and fodder for the teams of oxen and horses necessary for working the farms during the vacancy. The list of manors does not tally in either case exactly with that given in the "Valor Ecclesiasticus" of Henry VIII. By the time the latter was compiled, the see of Exeter possessed two more manors than in Bitton's time. Kaergal, which the editor states in the preface is not included in the Valor, will be found mentioned in the printed edition as Gargonle, an evident misprint for Gargoule. The property of the see of London was more subject to change. In both lists the number of manors held by the see is twenty-four, but only eighteen of the names mentioned in Gravesend's account are to be found in the Valor, and one of these, "Sunnebery," is changed to "Sudbury."

The personal property of the two bishops consisted principally of plate, hangings, and clothes. It is curious that in the inventory of Bishop Gravesend's effects there is no mention of furniture except bedding and carpets; and in Bishop Button's list there is little but a couple of bedsteads, a chair or two, and some chests for packing. No doubt the heavier articles of household use, such as tables and benches, belonged to the house, and were not considered as the personal property of the bishop. The cooking utensils and the contents of the buttery were claimed by the cook and butler respectively as their perquisites.

The chapels of both bishops contained a goodly array of plate, vestments, and service books. Those of the Bishop of Exeter are valued at 96*l.* 14*s.* 10*d.*; while the Bishop of London's chapel furniture was worth 134*l.* 18*s.* 8*d.*, the excess being chiefly in plate. The latter possessed a pair of gloves decorated with goldsmith's work and enamel, which were sold for 5*l.*, equal to more than 60*l.* in the present day. Bishop Bitton, on

the other hand, was contented with commoner and more useful articles, for though thirteen pairs are mentioned, they were sold for only 10s. the lot. He had, however, a much better collection of service books than Gravesend, whose chapel seems only to have contained two *portiforia*, a missal, a psalter, and some sheets of vellum containing the offices for the dead, a very small collection for a bishop's chapel, and none of them worth more than a pound. Both these *portiforia* are of the Sarum use, but in Bishop Bitton's inventory the use is not stated. The style of decoration of the vestments is only mentioned in one instance—that of a chasuble, embroidered with the arms of the Kings of France and England. This was, of course, before the Kings of England quartered the lilies of France with their own leopards. Why the arms were united in this case there is no indication. Could this vestment have belonged to the chapel of Prince Louis of France when he came to assume the crown of England at the invitation of the barons? Bishop Gravesend's lack of books in the chapel is atoned for by the collection kept in his wardrobe. Most of them are theological or ecclesiastical, including writings of Jerome, Alexander of Hales, and Eusebius, and books on canon law. Physical science was not entirely neglected, however, for we find in the list a book of Avicenna valued at 100s. and another *Liber Naturalium*, which was given to a poor scholar for the good of the soul of its late owner; but the price of it was only 3s. The most valuable item of the library was a bible in thirteen volumes, worth 10*l.*, which the bishop bequeathed to Stephen de Gravesende, his nephew, rector of Stepney, who succeeded to his uncle's see in 1318. Among Bishop Bitton's chapel furniture is enumerated a fly flap made of cloth of "tars," by no means a common item in an English inventory. It was used by an attendant to keep flies from settling on the altar during the performance of mass. These insect plagues must have been more troublesome in Devonshire than elsewhere in England, for we find that the Bishop possessed a mosquito net, which certainly cannot have been an article in common use in England, as it seldom, if ever, occurs in inventories of furniture.

Among Gravesend's jewels is found an "instrumentum ad purgandum dentes." This is probably a toothpick, not a tooth-brush. It is coupled with a silver seal, and was doubtless itself of silver, and suspended with the seal to a short chain. In later centuries jewelled toothpicks were common enough, worn round the neck or hanging to the girdle.

The funeral expenses of both bishops were heavy, 140*l.* and 270*l.* Much of this expense, however, was for money distributed at the funeral. At Bitton's obsequies more than 16,000 poor persons received one penny each; while the recipients of Gravesend's charity were more than twice as numerous, and many of the mourners were also entertained at a feast, which cost at least 20*l.* Among the funeral baked meats figure swans, fowls, and rabbits; and ginger and other spices form no inconsiderable item in the expenditure. In each case the

tomb was constructed of marble. Bitton's tomb, before the high altar of his cathedral, was opened during the last century, and a chalice, paten, and sapphire ring were discovered in the coffin. Of these a drawing is given in the present volume. Gravesend's tomb in St. Paul's Cathedral, according to Dugdale, was destroyed in the reign of Edward VI.

We have only noticed here a few of the subjects which this volume illustrates, as it would be impossible to do more. Though inventories may not be very amusing reading, they give a great insight into the manners and habits of our forefathers, and help the mind to realise and see their daily life—a thing of great importance in the study of history. The inventories themselves, as far as can be judged without seeing the originals, are accurately printed, and the appendix contains an analysis of the contents of both lists, which considerably facilitates reference.

C. T. MARTIN.

Fair Lusitania. By Catharine Charlotte, Lady Jackson. With Twenty Illustrations from Photographs. (London: R. Bentley & Son, 1874.)

A PRETTIER volume than this we have seldom handled: we could have wished that its contents realised more fully the promise of its fair outside. The author, indeed, is frank enough to tell us that her book is "merely a collection of extracts from a desultory diary, with letters written during a recent visit to Portugal;" but even this candid avowal has not saved us from some disappointment.

Lady Jackson has spent a considerable time in Lisbon, and has also visited Oporto, Cintra, and a few other places of interest. She has seen very much what the ordinary tourist in Portugal is accustomed to see, and her descriptions of scenery and people are pleasant enough. She has some taste for art, but honestly confesses her ignorance of its technicalities. Being unable to reproduce in words the impressions made upon her by such sights as the Church of Santa Maria de Belem and the Cloisters at Batalha, she has done the best thing she could in giving us admirable engravings of their beauties. In fact, we may say that the chief value of her book is that it draws attention in a popular way to the many charms that "Fair Lusitania" possesses, and may thus be the means of inducing lovers of art and antiquities to visit a region which has lately been too much neglected.

For Portugal is but rarely visited nowadays. It has fallen out of repute as a health-resort—fashion as much as anything else seems to govern the choice of sanatoria—and to sportsmen it has never offered many attractions. Yet now and then a salmon may be caught even as far south as the Douro, and in the northern streams the fishing, especially for trout and grayling, is very good. On the plains of Estremadura and Alentejo may be seen sand-grouse and bustards—both great and little—in abundance; quails and woodcocks are well distributed, and in the Gerez and Estrella ranges—districts almost unknown to Englishmen—genuine sport of the highest type is to be had.

There the wolf, the lynx, and the wild-boar have their haunts, and among the rugged Gerez mountains (the grandest scenery in Portugal) the ibex still maintains its existence.

These, however, are matters upon which Lady Jackson is silent; but of sport in one rather dubious form she was an enthusiastic spectator. Nearly a whole chapter of her book is devoted to the description of a bull-fight at which she was present. During the season there are bull-fights at Lisbon every week; but it was Lady Jackson's special good fortune to be there when a famous Spanish *matador* exhibited his skill. The entertainment was sufficiently exciting, though less so than would have been the case in Spain, for in Portugal it is only the fighters, and not the bulls, that run any risk of life:—

"Be not shocked," says Lady Jackson, "at my bull-fighting propensities; for as *l'appétit vient en mangeant*, so, I think, were the *toirada* to be repeated to-morrow, my young companion and I should be found in the Praça de Sant' Anna, in the front row of *cadeiras*. We certainly shall if El Pólo appears there again."

But the artist, the architect, and the antiquary (who will travel most conveniently if united in the person of one individual), may be most sure that their visit to Portugal will not be unprofitable. It is true that in the larger towns many of the churches were ruined by the evil influence of the Jesuits in the seventeenth and eighteenth centuries, but there may still be found—especially in remote districts—many untouched examples of Romanesque and Saracenic architecture. The "flamboyant" style at its best and at its wildest is over-represented, yet it is interesting to view it in connexion with the so-called "plateresque," which is rather a form of house-decoration than a style of architecture. Here and there in out-of-the-way towns the tourist will stumble upon mansions the magnificence of which will surprise him. They were often erected by men, cadets of noble families, or sprung from the lowest ranks, whom the wealth of the Brazils had enriched, and whose pleasure it was to build a palace in the humble town which gave them birth.

Of course no one would quit Portugal without visiting Bragança, rich in associations and antiquities; Guimarães, the birthplace of Afonso Henriquez; the wooded heights of Busaco, and those rival beauties Batalha and Cintra. To the last and best known of these places Lady Jackson went by train, and her experiences of the Larmanjat railway, if amusing in themselves, are not comfortable reading for possible passengers or shareholders. On this line, we are told, the rails are made of wood, which have a tendency to swell in the rainy season and throw the carriages off the line. Yet the same system is pursued on the railway which is being constructed to Torres Vedras—and this in a country where the mineral wealth is vast, and waits only to be developed! English energy and English capital may work wonders in Portugal.

Of Cintra itself Lady Jackson writes in terms of unqualified and excusable rapture. Byron, in one of his letters, says that the scenery "unites in itself all the wildness of the Western Highlands with the

verdure of the south of France," and perhaps this brief description gives a truer idea of its natural features than can be gathered from the better-known stanzas of the poet in *Childe Harold*. But neither Byron nor Beckford can do justice to the extraordinary beauty of the view from the Castello da Peña; it alone is worth a journey to Portugal to look upon. We regret to learn from Lady Jackson's observations that there is great fear lest Cintra should become degraded into a sort of Rosherville: the ill-repute of its railway may, perhaps, for a while avert this sad fate.

Of the state of literature in Portugal Lady Jackson has nothing favourable to say. The popular novelist Camillo Castello Branco seems to unite in himself all the vices of Mrs. Radcliffe and Miss Braddon; and as to poetry, its voice has long ceased to sound in the land of Camoens and Bernardes. Except in Lisbon and Oporto there seems to be an utter stagnation of thought throughout the kingdom.

Lady Jackson, as we have said, writes in a pleasant and natural way, and with the aid of the engraver and binder has succeeded in making a very attractive volume. We cannot add that she has contributed much to our knowledge of the interesting and neglected country which she visited, and her book is, in our opinion, better suited to the drawing-room than to the library.

CHARLES J. ROBINSON.

Debrett's Illustrated Peerage and Titles of Courtesy. Debrett's Illustrated Baronetage with Knightage. Debrett's Illustrated House of Commons and the Judicial Bench. (London: Dean & Son, 1874, 1875.)

The County Families of the United Kingdom. By Edward Walford, M.A. (London: R. Hardwicke.)

Debrett, which is stated to be the oldest work of reference in the world, has now entered upon its seventeenth decade. The *Debrett* of 170 years ago would be a real curiosity, and we should like to be able to compare it with the volumes now before us.

There are now 571 peers and peeresses of the United Kingdom and Ireland, and twenty-eight spiritual peers of England. On the roll of the Lords summoned to Parliament in the reign of King Henry III., 200 names occur, fifty of which are those of the spiritual barons. Between the wars of the Roses and the decapitations under the Tudors, nearly all the ancient nobility perished, and during the reign of Elizabeth the ducal order became extinct or in abeyance, and continued so until revived by James I. in the person of his favourite Villiers, whom he made Duke of Buckingham. It is a fact well known that no male descendant of any one of the twenty-five barons appointed conservators of the public liberties as granted in Magna Charta can now be found among the Lords.

In the third year of King Henry V. there were four dukes and fourteen earls. The dukes, and also two of the earls, were princes of the blood royal. The barons then, as at all times both before and since, greatly outnumbered all the other ranks in the peerage. When Henry VII. summoned

his first Parliament, only twenty-nine temporal peers could be found including the barons. At the Act of Dissolution forty-two temporal peers voted, many of whom were new men, indebted, as Lingard says, "for their honours and estates to the bounty of Henry or of his father."

Sir Henry Spelman, writing about the year 1630, says, "The whole body of the baronage is, since the dissolution, much fallen from their ancient lustre, magnitude, and estimation," while the ancient honours of nobility had been conferred upon "the meanest of the people, on shopkeepers, taverners, tailors, tradesmen, burghers, brewers, and graziers." On the accession of King James I., the honour of knighthood was conferred upon seven hundred persons. Higher honours were also bestowed with so lavish a hand that, as Stow tells us, many murmured at and ridiculed such profusion; and a pasquinade was seen fixed on the door of St. Paul's offering to teach weak memories the art of recollecting the titles of the new nobility.

Twenty years ago it was asserted on good authority that out of the forty-one noblemen who were enriched by the spoils of the abbey, only eight had their representatives in the male line; and Mr. Erdeswick noted that, within the space of a hundred years, three-fourths of the estates in a county passed into the hands of new families. The latter observation made the Marquess of Halifax say that founding a family seemed to him like children's play when they build houses of cards which a shake or puff of wind throws down again.

It is stated in the preface to *Debrett's Peerage* that "at the present time there is more than the customary number of peers who are without heirs, and that at least three peers are uncertain whether they have heirs." The bulk of the work, however, "increases annually, inasmuch as the creations far exceed in number the titles that become extinct."

It is both amusing and instructive to compare Mr. Evelyn Philip Shirley's *Noble and Gentle Men of England* with the volumes before us, especially with Mr. Walford's voluminous work, *The County Families of the United Kingdom*, which is yearly increasing in bulk, one hundred and fifty additional names having been added to the present edition. In Mr. Shirley's comparatively small and modest-looking volume, we find the names of three hundred and thirty-one county families in England now existing who were regularly established in their respective counties, either as knightly or gentle houses, before the dissolution of the monasteries, and "inheriting arms from their ancestors" at that period.

Mr. Walford gives six hundred and eighty-eight names in the county of York alone! In the same county Mr. Shirley gives twenty-seven names only; and although, perhaps, a few names might justly be added to the list—one, to our certain knowledge, should be—the disparity is something startling.

The "Genealogical Volume," supplemental to the *County Families*, which Mr. Walford promises us at no distant date, will serve to winnow the chaff from the grain, and show how many of the twelve or fifteen

thousand persons named in the work are entitled to the addition to their names of the title of *esquire*, so lavishly bestowed, or even to the more humble, but really higher, title of *gentleman*. If the heralds were once more to make their visitations, as in days gone by, probably not more than half the number would be able to make good their right to bear arms, or to show even the four descents required of those aspiring to be considered of gentle birth. A wit, living in the time of King James I., remarked that *knight*s were becoming so thick in the land it would soon be hard to find a *gentleman*. The same observation might be made now, only substituting the title of *esquire* for that of *knight*. Mr. Walford, alluding to the saying of King James I. that he could make a lord but not a *gentleman*, tells us that "the bearing of arms, not of titles, has ever been considered as the distinctive mark of true noblesse." On the other hand, as the old herald, Master John Gwillim, pursuivant of arms, wisely remarks, if those descended from noble ancestors, "honoured for their good services with titles of dignity as badges of their worth, vaunt of their lineage or titular dignity, and want their virtues, they are but like base serving-men, who carry on their sleeves the badge of some noble family, yet are they themselves but ignoble persons."

The next volume of *Debrett* will, we hope, record the termination of the abeyance in the ancient baronies of Montacute (1299), Monthermer Montacute (1357), and Montagu. The late Countess of Loudoun, sister to the fourth and last Marquess of Hastings, claimed to be the senior co-heiress through Richard Neville, the great Earl of Warwick and Salisbury, called "the King Maker," and his granddaughter Margaret Plantagenet, Countess of Salisbury and Warwick, daughter, and eventually heiress, of George Plantagenet, Duke of Clarence, brother to King Edward IV. and King Richard III. The Countess of Salisbury was the last living descendant of the Royal House of Plantagenet, who, when upwards of seventy years of age, was dragged to the scaffold by Henry VIII. for the alleged crime of high treason. She married Sir Richard Pole, K.G. Her eldest son, Henry Pole, Lord Montagu, also beheaded on a pretended charge of treason, left no son, and from Katherine, his eldest daughter, married to Francis Hastings, second Earl of Huntingdon, the late Countess of Loudoun claimed in direct descent. The fourth and youngest son of the Countess of Salisbury was the celebrated Cardinal Pole, the last Catholic Archbishop of Canterbury.

The improper assumption of titles seems to be on the increase, and we cordially unite with the editor of *Debrett* in the desire that such an anomalous state of things should cease to exist, and that some proper tribunal should be established where rival or fictitious claims may be summarily and effectually adjusted. The Codrington baronetcy has long been claimed by two gentlemen. The right of one claimant to the title was acknowledged by the Heralds' College, but in defiance of that decision the title is still borne by both. It is very desirable that the subject should be taken up seriously in Parliament, and that a commission should

be issued to enquire into, and report upon, the present state of the College of Arms, and the best means of making it more effective and its decisions more respected.

The editor of *Debrett* says, "during the past year much labour was entailed upon me in investigating the claims of correspondents who asserted that their names ought to be inserted," and that "in respect to baronetcies, many new claimants came forward with insufficient data, while others based their rank upon the most ridiculous assumptions; e. g.:"—(1) "I have heard from my father, who had heard from his father before him, that at a banquet given at Oxford to Charles II., His Majesty was graciously pleased to confer a baronetcy upon my ancestor, who presided at the entertainment." (2) "My father used to tell me that his grandfather had heard his father say that it was reported in the family that he was a baronet, because his grandfather had been one, but dropped the title when he fell into poverty. I am the direct heir, and, having made a lot of money, have taken up the title."

That "Antiquarians will appreciate the additions that have been made to the historical and traditional notes in the *Baronetage*" we doubt not, but that they will appreciate also the emendations that have been made in the heraldic engravings and emblazons throughout the work, by the authority of the Windsor Herald, must be regarded as more open to question. Certainly, no one with any knowledge of good heraldry will regard the debased specimens of heraldic drawings in the work with anything but contempt, and for the honour of the Heralds' College we hope that the Windsor Herald had but little participation in the production of such wretched caricatures of true heraldry.

The study of heraldry is once more becoming popular, and as good examples of ancient heraldic drawing become more known, the debased style still clung to with such tenacity by seal engravers who "find arms," "heraldic artists" so called, who daub on coach panels, and (we regret to say) the professional heralds themselves, must give place to a more intelligent and artistic way of representing the devices of heraldry. We trust that publishers of heraldic works also will, ere long, see the necessity of giving better illustrations.

Out of many instances which might be named, one will suffice to show the necessity in a work like *Debrett* for the appointment of some competent herald to examine from time to time the shields of arms introduced, and so avoid the ridiculous blunders which, without such supervision, must necessarily occur. In the *House of Commons*, the arms of Earl de Grey, M.P. for Ripon, the son of the Marquess of Ripon, are incorrectly given. His paternal coat of Robinson is shown impaled with the coat of Vyner, the paternal arms of the Marchioness of Ripon. The correct blazon would be the Robinson coat only, with a label, the difference of the heir, or eldest son, during his father's lifetime. When from want of heraldic accuracy in marshalling coats of arms a man is made to marry his grandmother or his mother, as in the case above mentioned, such heraldic displays become

ludicrous. Mr. Boutell tells us that he once "saved a Minister of the Crown from quartering the arms of his own wife upon a sculptured shield in his own mansion," and we have lately saved another man from having something equally preposterous painted on his carriage. In the *House of Commons* the engravings from ancient seals of corporations are interesting, and some among them are fairly well drawn and engraved, but they are spoiled by the absurd twists and scrolls, supposed to be ornaments, by which they are surrounded. The Essay on Heraldry, which is appended to the last-named volume, will, we hope, prove useful, and tend to popularise a science too long neglected, because misunderstood.

By the courtesy of the editor of *Debrett* we are enabled to give some particulars respecting the early editions of the work which may be interesting to our readers. The original editor of *Debrett* was a bookseller of that name in Piccadilly. The character of the work has undergone many changes. A century ago the then editor inserted many personal anecdotes of a character which would not now be tolerated. It was afterwards issued in two small volumes, 16mo, in which the information afforded was more genealogical than it had previously been, and about forty-five years ago the scope of the work was enlarged, and it resembled *Burke* as now issued. In this form it was continued until about twelve years since, when the form was again altered, the specialty being the amplification of details respecting living members of the titled aristocracy, and the exclusion of all substantial reference to deceased persons. The present volumes contain a vast amount of both useful and interesting information, and give evidence of the painstaking care bestowed on their compilation. They are reasonable in price, and less unwieldy in size than other publications of the kind. We think it only just to add that the unfavourable comments which we have felt bound to make on the heraldic illustrations apply with equal force to similar engravings in other more pretentious works of the same class, as also to nearly all modern publications on heraldic subjects.

JOHN HENRY METCALFE.

Chaucer. *The Prioresses Tale, Sire Thopas, The Monkes Tale, The Clerkes Tale, The Squires Tale, from the "Canterbury Tales."* Edited by the Rev. W. W. Skeat, M.A. (Oxford: at the Clarendon Press, 1874.)

THIS is another of the Bowdlerised texts for schools and colleges which the Clarendon Press Delegates are issuing; and the expurgations are made with increasing strictness. In 1873 Shakspeare was allowed to utter "I would to God," and "o' God's name," in his *Richard II.* in the Delegates' Series, but now in 1874, Chaucer's Monk is prohibited from saying "I vow to God"—"I vow [in feyth]" is the proper phrase—and his "by God" is turned into "in feith," or "ful sone," while many characteristic stanzas are left out on account of one word in them that might offend Mrs. Grundy. Even some of the daintily delicate Prioress's words have

been thought too bad for Mrs. G. to hear. Well, Chaucer anyhow is better than Chaucer nobow; and all Chaucer students will be glad that, by this present volume, increased knowledge of the poet they love will be gained by many young folk, whom they wish to share in the enduring pleasure they themselves have got from that master of pathos, humour and fun, who, 600 years after the great Cynewulf's time, arose and showed that England again possessed a poet. After its first working on the spirit of Anglo-Saxon poetry, and producing first the milder Cadmon, secondly the deeper and truer poets the author of *Judith* and Cynewulf, Christianity seems to have deadened the genius of the Anglo-Saxons. Bishop Lupus's impassioned "Sermon on the Sins of his Countrymen, and their Degradation under the Danish Invasions," is the only later piece worthy of mention; and the dull Anglo-Saxon homilies and treatises were succeeded by a set of like Early-English ones, showing for some 300 years after the Conquest no spark of genius, except perchance a few touches in Layamon, and the alliterative *Gawayne and Morte Arthure*; a few Hymns to the Virgin—Mother and Child came always home to the English heart; a few lines in the *Owl and Nightingale*—the nightingale for whom blossoms spring, whom the fair lily welcomes, and the rose with its redness bids sing; a few love poems—the Beautiful Lady whose head is like the sunbeam at noon, whose presence is heaven here; and *The Land of Cockayne*, that airy, happy, chaffy exposure of the life and naughtiness of monks and nuns, which Chaucer himself never beat. When, then, real poetry reappeared in English, it had lost very much of its old Anglo-Saxon quality; its form was changed, and its spirit too. Alliteration had yielded its pride of place to "light ryme," and Piety had become second to Love. Cynewulf had turned into Chaucer. (I pass over William's *Piers Plowman* as in no true sense a "poem," however great a work it is.) The reason of the change was, that by Chaucer's time the upper classes had become English, and spoke English; and their Norman descent made them call for chivalric themes. By Chaucer's day the Crusade passion had faded, but Love was in full bloom. So the most scanty Anglo-Saxon love-touches—"Maiden, eyes' delight" (three words, and no more), with the like—turned into Chaucer's filling almost every early work* he wrote with love. Cynewulf's *Finding of the Cross*, and *Andreas*, became Chaucer's *Legende of Good Women*. Cynewulf's *Seafarer*, with his sad unrest, whom buds of spring called only to sail again over the whale's home, changed to Chaucer's *Pity*, moaning his unrequited love, to his *Mars, Anelida, Troylus*, all echoing the same "care-full cry;" to his spring worship, when gladder times came to him, of the "flowre white and rede," the daisy that typified his love—

... "she that is of alle flouris flour,
Fulfilled of alle virtue and honour."

Granted the same Anglo-Saxon soil, and the like old shrubs in the *Plowman*, &c., yet Norman cross, Italian culture, had changed

* His humorous work was later.

the flowers, and Chaucer blossomed, where Cynewulf had faded and died.

It seems rather hard, to a Chaucer-lover, to have even a school-book of Chaucer go out without some few words to lift the young student into the feeling which one has oneself for the old poet's tender and beautiful Tales; but Mr. Skeat has kept all this down, and referred boys to where they can find it. Let us, then, take Mr. Skeat on his own ground, and examine first some of his new points.

On the dates of the Tales, Mr. Skeat tells us that he looks on the Cook's Tale (notwithstanding its riotous fun) as almost the last part of the *Canterbury Tales* that Chaucer ever wrote; and on the Monk's Tale as probably early. This is to me like saying that Turner's *Burial of Wilkie* is early, and his *Winchelsea* (say) late; or that the *Fornarina* preceded the Peruginesque Virgins of Raffaele. Surely the Monk's Tale goes with the late Ballad of the Visage without Painting, and the Cook's Tale is one with the Miller's and Reeve's. Mr. Skeat next says, that in the Prologue we ought to reject, in the Prioress's description, the last three words "and Prestes thre"—thus leaving the nun no Priest to tell a tale—although I have shown, from the instance of the five priests at St. Mary's Abbey, Winchester, that three might well have accompanied the Prioress on her pilgrimage, the chief Magister being specially *her* priest, while the two Domini were but secondary. Next, Mr. Skeat thinks that, although Chaucer had written hundreds of four-measure lines in couplets, and hundreds of five-measure lines in couplets, at the end of stanzas, yet he had not head enough to write, of himself, five-measure couplets continuously, without Machault showing him how to do it. The step from one to the other is surely simple enough to be within Chaucer's powers. Further, Mr. Skeat lays down the canon—for the first time in print—that "nearly all of Chaucer's tales that are in stanzas are early; and nearly all that are in the usual couplets are late." * Of the two exceptions that one has always felt to this rule, Mr. Skeat allows Sir Thopas, but denies the Monk's Tale (late, I am sure), which has prevented my trusting it. Next, Mr. Skeat's insistence on the necessary pronunciation of the final *e* at the end of a line (where I believe it was generally silent) leads him to say that before the caesura every final *e* must (not may) also be pronounced, so that *sonne* (son) is two syllables in the following line:—

"Eek thou | that art | his sonë | art proud | also."

To my ear the *ë* ruins the run of the line, and I hope to show elsewhere that the theory is a mistaken one. But whether one holds it or not, I regret greatly that this text appears without the central pause-mark in every line which (with few exceptions) all the best manuscripts of Chaucer retain. One last objection: Mr. Skeat has occasionally altered, unnecessarily as I think, his

basis-text, the Ellesmere MS. In such a line as—

Tragedie is to seyn | a certeyn storie,

why does one want a *for*, from the B-type MSS., stuck in between *is* and *to*?

Subject to the above points, in which I differ from Mr. Skeat, I can give most warm and honest praise to the whole book, from cover to cover. And this, not because Mr. Skeat has adopted the arrangement of the Tales settled by Mr. Bradshaw and myself, and based his edition on my Six-Text one for the Chaucer Society—thus bringing out for the first time in a schoolbook the true structure of the *Canterbury Tales*—but because Mr. Skeat has used his own judgment carefully and cautiously on every point he has discussed; because he has followed out every clue that promised further illustration or elucidation of every subject and word; because he has thrown new light on the source of the Squire's Tale, from Marco Polo; has made most happy hits, as in identifying Chaucer's "wikked neste" of the *Monk's Tale* with Sir Oliver Mauny, who betrayed King Pedro of Spain; and because, in every line of text and note, in every word glossed, there is evidence of that scrupulous care and diligence which has won Mr. Skeat the high reputation he holds among the English scholars of America, Germany, and Great Britain. Differ from Mr. Skeat as you will, you must respect his thoroughness, knowledge, and work.

In the present little book Mr. Skeat, in his Introduction—1. Sums up my late finds about Chaucer's life; 2. Gives Mr. Bradshaw's and my arrangement of the Tales, adding the days of the journey; 3. Notes the incompleteness of the Tales, and suggests that *Gamelyn* was to be the basis of the Yeoman's Tale; 4. Discusses the succession of the tales; 5. The form and subject of each of the tales in his volume, with much new matter about the Monk's and Squire's Tales; then deals with 6. Chaucer's grammatical forms; 7. His metre and versification; 8. Gives a metrical analysis of the Squire's Tale, Part I.; 9. States the method of forming his text, to take my print of the best MS. of the A type, Lord Ellesmere's, as his basis, and never alter it without notice, except in trifling details; 10. Gives a list of useful books. Then come, in 127 pages, the Tales named above—Prioress's, Sir Thopas, Monk's, Clerk's, and Squire's—with head-links and Proems of the Man of Law, and Shipman, and the Nun's Priest's Prologue, all most carefully edited. Then eighty-four pages of capital notes, and eighty-three of Glossary, with etymologies to all the words. Lastly, four pages of Index of Proper Names. It is a sound and scholarly book.

F. J. FURNIVALL.

M. HUCHER's edition of what he regards as the earliest version of the Legend of the Holy Grail, *Le Petit Saint Graal*, has just appeared. It is the prose version of the Old French poem printed by M. Francisque Michel and reprinted by Mr. Furnivall, which, though called "Saint Graal" by some, is named "Joseph d'Armathie" by others; inasmuch as it tells Joseph's adventures, his collecting the blood in the dish of the Last Supper, his journey with it to England, &c.

NEW NOVELS.

Out of the World. By Miss Healy. (London: Sampson Low & Co., 1875.)

The Work-a-day World. By Holme Lee. (London: Smith, Elder & Co., 1875.)

John Dorrien. By Julia Kavanagh. (London: Hurst & Blackett, 1875.)

Brigadier Frederic. By MM. Erckmann-Chatrian. (London: Smith, Elder & Co., 1875.)

Her Idol. By Maxwell Hood. (London: Samuel Tinsley, 1875.)

Out of the World is one of those stories of French scenery, French characters, and English plot, which M. Octave Feuillet's ladies find so dull on wet days in the country. English women will be more easily satisfied, and the law-abiding character of the British novel reader will recognise with pleasure many trusted favourites in the incidents of *Out of the World*. Here are the sprained ankle, the *tête-à-tête* in the storm which Virgil first introduced to polite literature, the secret stairs, and the runaway horse, rather a fine specimen of the breed. The use of these stock adventures and old properties, and a certain want of delicacy in the character, or at least the manners of the heroine, Aimée de Marsac, detract from the merit of what is really a readable book. The young lady just named is half American by birth, and as her Republican tone makes it unlikely that she will find a husband in Paris, she is taken to a dreary Pyrenean *château*, to be wooed by Paul, the son of the Legitimist Marquis of the district. Paul and Aimée fall in love with each other, in the process of making a treaty not to let themselves be disposed of by their parents. A wicked younger brother, Albert, and a passionate Basque peasant girl throw obstacles of the usual sort in the path of their affection, which ultimately "comes round, and is all square." The best characters in the book are Paul's sisters, doomed by their father to old maidenhood. Jeanne, who unites a thwarted love of pleasure to an ecstatic devotion, and a genius for the stage, is really an original and admirable character. Mila, the peasant girl, is a skilful compound of Tessa in *Romola*, and Hetty in *Adam Bede*. *Out of the World* is not written with sufficient care to make up for the want of natural delicacy and grace which a story of this kind requires, but it "marches," as political writers say so often about the new French Constitution, and that is the great thing after all.

"The World is too much with us" just now, what with Miss Braddon's *Strange World*, Miss Healy's *Out of the World*, and Holme Lee's *Work-a-day World*. This last tells the whole life and adventures of Winny Hesketh. Winny is a governess, and one of the nicest of that depressing sisterhood, the governesses of fiction. If the new views of woman and her education can but make this *incomprise* class a thing which can only occur in historical novels of a remote period, the reviewers of the future will have reason to bless the name of Miss Cobbe, of Mr. Holloway and of the energetic founders of Girton. Holme Lee writes the story of her girl Stoic, who "makes up her mind not to mind it," somewhat in the style of Mrs.

* The old tempting-looking suggestion that Chaucer wrote both his four-measure poems—"Dethe of Blanche," and "Hous of Fame"—before any of his five-measure ones, has been long exploded.

Gaskell. There are many sketches of disagreeable families and schools, and of schools and families not so disagreeable. On the whole we wish novelists would keep in mind that it is to "make us forget" that kind of life that "God gave the poet his song." Novelists are not poets, but they might remember and apply to their own work this maxim of Mr. Arnold's. The tale is written with care, and without faults of taste; the characters are natural, and "the sentiments are just," as Dr. Johnson says of one of Shakespeare's plays; but only personal regard for the heroine could make any reader plod through the narrative.

When we made John Dorrien's acquaintance, as he sat, a thin, nervous, eager child, by the fireside, our heart sank within us. That little nuisance Paul Dombey seemed to be before us again, in one of his avatars, which are more numerous than those of Indra, or of Vautrin. But John grew up to immense vigour, of mind and body, and justified the saying that genius means great natural powers accidentally directed. He was the son of a widow who made a scanty, the lover of art can hardly say an honest, livelihood by colouring photographs. He went to a French school at St. Ives, and all we hear of him there is that he began to blossom into a poet. But some supposed wealthy Dorriens offered him a place in their house, which dealt in fancy stationery, paid its debts by selling family diamonds, and collected them revolver in hand. These unbusiness-like ways John Dorrien reduced to order, and was going to marry the niece of the head of the house, who is a Mr. Dombey on the verge of insolvency. But a friend, one Oliver Black, corrupts the young lady's mind by whispering soft nothings out of Hegel and Comte, and, aided by a wicked gambling Creole aunt, nearly ruins the tottering firm. Just as things are getting more and more uninteresting, the girl turns out to have been changed at nurse or somewhere. Mr. Dorrien dies, Oliver Black withdraws, the wicked aunt goes to Monaco—too good a fate for her—and John marries the charming changeling. The vicious but vague philosophy of Mr. Black is confronted and confuted by the Truth, in the mouth of an orthodox lady housekeeper, and the most timid mother may safely place John Dorrien in the hands of the most feeble-minded daughter. The only danger is that its perusal might crush a nascent taste for reading in the young.

It is not always very easy to be in sympathy with MM. Erckmann-Chatrian's virtuous Alsatians. We know them too well by this time—their honesty, their industry, their peaceful character, their perfect appreciation of kirsch, sausage, blonde girls, and domestic comfort. It is a sad irony that has placed a nation so admirably fitted to enjoy a quiet life, in the cockpit of Europe. They are born into a vale, as Mrs. Gamp says, and they are greatly to be pitied. But one fails to see what particular good can come of a tale like *Brigadier Frederic*, with its pathetic story of families broken up, and of Prussian barbarities to women, such as we hope were rare, though they are only too probable. No foreigner can pretend to believe that a French invasion of Germany

would have been nearly so lenient. It is to be regretted that the Alsatians are set between the fiery race of France and the stubborn peoples of Germany, and once we have regretted it we are disinclined to be harassed by a series of novelettes on the dismal theme. Some one in Homer observes that men soon have their fill of bitter lamentations. We hope that MM. Erckmann-Chatrian have now had theirs, and that their next story may be more cheerful and original than this painful business of the woes of Brigadier Frederic.

Her Idol has the name of being a novel, but perhaps we ought rather to call it a parable. The usual runaway horse occurs, there are two cricket matches, and an elaborate account of the almost prehistoric diversion of croquet. The plot admits of being told briefly. Margaret Lisle lived at Shanklin, and as a rule disliked curates, but made an exception in favour of Hugh Treherne, a muscular divine of ungoverned passions. Captain Darrel also made love to Margaret Lisle; Hugh died of typhoid fever; Captain Darrel flirted with a Miss Northey whose betrothed shot himself in despair; a friend of Hugh's, failing to succeed him in Miss Lisle's affections, was drowned in a shipwreck, and an elderly clergyman persuaded the heroine that she had made "an idol" of Hugh, and that she had better take to good works.

Now here are all the materials of a novel—love, jealousy, despair, taking to good works, and the rest of it; but somehow the reader feels that a novel has not resulted from the combination. We hope the people of the Isle of Wight, and especially the clergy of Bonchurch, may enjoy being dragged before the public that reads silly stories. Out of the rather limited area of Bonchurch the book can excite no interest.

A. LANG.

An Introduction to the Study of Early English History. By John Pym Yeatman, of Lincoln's Inn, Barrister-at-Law. (London: Longmans & Co., 1874.)

A GREAT part of this work has already encountered the "slander and abuse" of "anonymous scribblers" as an introduction to the author's recently published *History of the Common Law*. Far from being crushed by this treatment, Mr. Yeatman triumphantly informs his critics that in attacking him they were attacking the great Dr. "William" Whitaker, a writer whom Gibbon himself called "ingenious,"—and, we may add, whom everybody but Mr. Yeatman calls "John." Mr. Yeatman has, in fact, since the publication of his former work, made a discovery. He said in his haste—and in the plainest terms—that all English histories were lies, including works of which he boasts that he has not read a line. He now admits one bright exception to this rule in Whitaker's *History of Manchester*, the reason, of course, being that he has found there theories of early British history only less paradoxical than his own. By the light of this "grand work," the true measure of which has been long ago taken, he has recast and elaborated his arguments in a volume which is indeed, though hardly in the sense he means it, beyond criticism.

Its theories are so fantastic and its language so reckless, that to make use of formal arguments in dealing with it would be sheer waste of labour: a few samples of matter and style will be more amusing and equally effective.

Broadly stated, Mr. Yeatman's object is to prove the Celtic origin of the English people, a pet theory of a certain school, but never before so reduced *ad absurdum*. He rejects the Teutonic element altogether, with infinite scorn for the "bastard English" who credit its existence. To use his own words:—

"The truth is that 'Saxon' was a term of reproach, and not the name of any nationality; and though it was applied by contemporaries to some of the natives of this country, it mainly was intended to designate them as *assassins*, people who carried short swords for piratical purposes."

The Angles, on the contrary, were a nationality, but of Celts; for Dr. Whitaker's derivation—An-gael, the Gaul—is "absolutely faultless," and one "which no scholar can doubt." They were, however, Celts and something more. They were "the people who called themselves Llogrians;" and these "English" Llogrians again are plainly to be identified with the Ligurians of North Italy, "the evidence of the name of Liguria" being "simply irresistible, permeating through the whole of England," chiefly, it seems, in the form of "endless Leighs." It results from this, that "English is the tongue of ancient Liguria," a fact of which Mr. Yeatman is as certain as he is that "it was the language of the natives and of their conquerors, the Romans, in the first five centuries after Christ," or, to go further back still, that "centuries before the Romans gained a footing in this country, the inhabitants were a polished and intellectual people, with a system of jurisprudence [he means our present common law] superior even to the law of Rome."

All this, however, is plain sober sense compared with Mr. Yeatman's treatment of the so-called Anglo-Saxon language, literature, and history. Not content with classing Saxon with modern German in particular as "gibberish," and with the Teutonic and Indian languages generally as no more worthy of study than "the lingo of the Christy Minstrels," he declares that it depends upon "wretched forgeries" for its very existence; that the Saxons, being in no sense a nation, but "a fortuitous concourse of atoms from various tribes," had "no traditions, no history, no language of their own, and no laws or liberty;" and that, in short, "the whole body of Saxon literature appears to the writer to be one huge lie," a forgery from beginning to end! Further than this, he has even laid his hand upon one, at least, of the forgers; for we are gravely asked to believe that the concoction of those "shocking impositions," the *Saxon Chronicle*, and Asser's *Life of Alfred*, as well as of other works in the same "lingo," was the amusement of the leisure hours of a mischievous "young Irishman," none other than Marianus Scotus, the chronicler. Having thus "safely" concluded that everything written in Saxon—codes, charters, poems, Gospels, and all—is apocryphal, Mr. Yeatman is not likely to find

much difficulty in disposing of the evidence against his theories which is to be found in the Latin works of Nennius, Gildas and, above all, Bede. So far as they can be made to support his own views, these writers are of course eminently worthy of credit; the misfortune is that "their books have come down to us stuffed, like fillets of veal, with Saxon garbage." "Very little consideration" satisfies Mr. Yeatman that "every notice of the Saxons which appears in Bede is a forgery;" and that, if we are to get at the real *Historia Ecclesiastica*, all the passages relating to them "should be incontinently rejected" as "morbid tumours and excrescences" due to those very industrious rogues, the "manipulators of Saxon lies."

Such are a few of the theories advanced with arrogant dogmatism in this astonishing volume; and they are not a whit more preposterous than the rest. Here, however, we must stop. We have neither space nor inclination to discuss the condition of England in the days of Tubal and Mesheck, or the management of the Record Office in our own, or any other of the various questions, more or less relevant to his subject, on which Mr. Yeatman exercises his talent for paradox and invective. We can afford, too, to pass over with a smile his rabid attack upon the "sickening baleful sprout" of Protestantism, and his assertion (interesting when read by the light of recent discussions) that the head of his own Church is still "the great arbiter of right and wrong," as when in the person of Alexander III. he blessed the expedition of William the Norman against a free and unoffending nation. To conclude, as Mr. Yeatman is fond of plain speaking, we feel no scruple in expressing our candid opinion that his work is a farrago of unmitigated nonsense. For the sake of those who seek his professional services, we fervently hope that he is, as he says, better versed in law than in history.

GEO. F. WARNER.

SOME TRACTS ON EDUCATION.

University Development in Scotland. (Reprinted from *The Perthshire Constitutional*, November 2, 1874.) This pamphlet has been published with the blameable irregularity of the omission of the printer's name and address; an omission which is imperfectly remedied by the statement that its contents are reprinted from a newspaper. Its author, however, deserves praise both for the thoroughness and originality of his opinions, and for the object which he has in view. The immediate aim of his writing is to make an appeal to that large portion of the educated public who are under obligations, direct or indirect, to the University of Edinburgh, for subscriptions toward the fuller development of that national institution. It appears that the university has already obtained from various sources the large amount of 70,000*l.*, and that a sum of only 30,000*l.* is now required to enable it to commence a long contemplated block of buildings, which are absolutely necessary for its primary wants. To give point to his appeal, and to illustrate the backward condition of higher education generally in Scotland, he takes the opportunity of sketching in outline the requirements of an ideal university according to the German model, and indicating the chief deficiencies which must be supplied before the metropolis beyond the Tweed has a university worthy of the name, and of her own position. He would,

of course, desire a material increase in the teaching staff, both in the professoriate and in the subordinate departments; and in his recommendations in favour of this object there is much that is both novel and important. He would have firstly a chair of Paedagogy, of which the name no less than the thing appears strange in this country; a chair of Celtic Language and Literature, in reference to which he remarks that Professor Blackie is at present engaged in an attempt to raise 10,000*l.* as an endowment for this very purpose, to remove a reproach of long standing against the universities of the North; a chair of Comparative Psychology, and another of Natural Religion. It must be admitted that he fortifies some of his proposals with arguments of a somewhat crotchety and polemical character; but in his general principles he is always sound. For example, he advocates the

"appointment of abundant class teachers and tutors to do all the rough work of drilling the younger students, so that the time of the Professor may be devoted to the cultivation of originality both in himself and his students; the latter should be relieved of all drudgery of whatever kind, free to extend his own fame, add to the *clat* of his university, and widen the bounds of knowledge by means of original research."

He would introduce also from Germany the system of the *privat-docent*, and recommends that "graduates should be encouraged to apply themselves to the prosecution of original work in literature, science, or the arts, by the provision of liberally-endowed fellowships, which might enable them *inter alia* to pursue their studies in other countries." He concludes with some severe strictures upon the method by which professors are at present selected for the Scotch chairs, and upon the universal jobbery which appears to exist in that part of the United Kingdom; and on this subject he displays such intimate knowledge of all the circumstances, and so much irritation of feeling, as to suggest irresistibly that the author of this pamphlet has been himself at one time an unsuccessful candidate.

DR. JAMES DONALDSON, Rector of the High School of Edinburgh, has republished his *Lectures on the History of Education in Prussia and England, and on Kindred Topics*. (Edinburgh: A. & C. Black.) So much is often vaguely asserted as to the superiority of the Prussian system of education, and so little are its details understood, that this concise and accurate account of its general purpose, and the historical summary of its development and progress down to the Falk administration and the *Regulativen* of 1872, possess special value at this moment. Dr. Donaldson has also studied with evident care and fairness the long series of documents, official and otherwise, in which is embodied the history of our English school-system. His fourth lecture, on the Relation of the Universities to the Working-classes, though suggestive, is disappointing. He argues admirably as to the relation of literary culture to the practical work of life, both in its lower and higher aspects. But he fails altogether to show by what methods a university, while fulfilling its first work, of cultivating the higher forms of learning and research within its own walls, can make its influence actually and directly felt on the operative class. In the lecture on the Science of Education the author is on surer ground, and draws from a wide and very varied experience. In an earnest plea for the establishment of professorships of didactics, or the science of education, at the Universities, he seeks to show how much a knowledge of the philosophy of mind would economize the powers of teachers, and facilitate and ennoble their work. The lecture has the merit—rare among enthusiastic writers on this subject—of honestly admitting that a tendency to regard psychological analysis as the basis of educational success may often prove a grave mistake; and that, after all, teaching, though a science, is very largely an empirical art, depending on quick insight, on sympathy with learners, on

variety of resource and on sleepless industry, even more than on a theoretical knowledge of what are called the laws of mind. On the whole these lectures are worthy of the author's high repute and standing as a schoolmaster, and are among the soundest and most valuable of recent contributions to educational controversy.

THE Hon. Dudley Campbell has reprinted from the *Contemporary Review* his thoughtful paper on *Mixed Education of Boys and Girls in England and America* (Rivingtons). It is a brief *résumé* of the main arguments in favour of the conjoint system of instruction, not only in schools for boys and girls, but in colleges and places of advanced instruction. These arguments are enforced by some very striking facts derived from the author's own observation at Antioch, Oberlin, and other high schools in the United States, in which the experiment of mixed education has been successfully tried. We do not regard this evidence as conclusive, since the social conditions of America differ much from our own, and since even in that country the plan is far from universal, and has not yet received the sanction of the best authorities. But Mr. Campbell's arguments are urged with candour and ability, and well deserve careful perusal.

MR. JOSEPH PAYNE continues his useful efforts to enforce upon schoolmasters and mistresses the importance of closer attention to the history and philosophy of their professional work. His latest pamphlet, *Fröbel and the Kindergarten System* (H. S. King & Co.), appears to us to have higher practical value than any of his recent writings on educational subjects. An interesting account of Fröbel's life and doings is followed by a careful analysis of the principles on which his methods were founded, and by a description of the Kindergarten method itself. By watching children at play; by noticing how their activities, their eager observation, their powers of invention and construction were called forth spontaneously, Fröbel came to believe that access to the hearts of children was to be gained by endeavouring to organise their play, to transform it into work, and so to lay, in harmony with Nature's own teaching, the foundation of a true education, both of the senses and the intellect. Hence the pretty devices which under the name of the Kindergarten have been so largely employed in the infant schools of our own country, and especially in Switzerland and the United States. Mr. Payne describes these devices in detail, and in a clear and attractive manner, and argues with much force in favour of a more general recognition of the truth of Fröbel's principles in the early education of children.

County Education: a Contribution of Experiments, Estimates, and Suggestions, by the Rev. J. Brereton (Bickers and Son), is mainly occupied by details of Mr. Brereton's very successful efforts in the foundation, first of a cheap boarding school for farmers' sons at West Buckland, in Devonshire, and afterwards of a proprietary school on a larger scale in Norfolk, which we observe was publicly opened amid many tokens of local sympathy and much promise of usefulness some days ago. Many of the plans, estimates, and practical suggestions as to school building and school economics generally are of considerable value, and may be consulted with advantage by managers and teachers of middle schools. The general views of Mr. Brereton on the mode in which the problem of secondary education for the lower middle class can best be solved appear to us to be of far less value. He thinks that great county associations of shareholders, each maintaining one or two large schools, are preferable to existing bodies of local trustees; and herein his view is certainly not confirmed by experience. He prefers the boarding-school to the day-school, even when the latter is accessible to the children of the farmer or the tradesman. And he not only objects to the efforts which are now being made to modernise and improve the country grammar schools, but proposes

a plan for sweeping all their endowments into a common stock, in order that in each county the great boarding-school or college of his own contrivance may be erected in their stead. His disposition to disparage other forms of educational effort, and his inability to make allowance for the very varied wants, tastes, and local traditions, which are satisfied by the ancient schools of the country, appear to us the most serious defects of a book otherwise full of useful suggestion, and distinguished alike by honourable enthusiasm, and by just views as to the kind of culture which the children of the English farmer most require.

EDITOR.

NOTES AND NEWS.

MR. SWINBURNE is progressing rapidly with his book on the progress of Shakspeare's style, and the first instalment will appear in the May number of the *Fortnightly Review*. He will shortly bring out a volume of his Early Poems, which will consist of the *Queen Mother*, *Rosamund*, those of *Poems and Ballads* which date from college years, and one or two pieces hitherto unprinted.

We are glad to learn that Messrs. Chatto and Windus are about to issue a complete edition of the works of Cyril Turner or Tournour, never before collected. It will be edited by Mr. J. Churton Collins, and will contain, besides *The Atheist's Tragedy* and *The Revenger's Tragedy*, some minor pieces in prose and verse. It has always been understood that Warburton's cook destroyed Tournour's comedy of *Laugh and Lie Down*, but Mr. Collins has had the tantalising good luck to discover the work with this delightful title, and to find, at the same time, that it is not a comedy at all, but a prose pamphlet. He has also discovered another tract on a scheme for planting tobacco in England. Tournour's gnomic poem, *The Transformed Metamorphosis*, which exists in a unique copy, will also be reproduced, but this proves to be extremely obscure and unlovely. Tournour's fame still rests wholly on his magnificent tragedies.

It is understood that the preface to the volume of Mr. Brewer's *Calendar of State Papers of the Reign of Henry VIII.*, which is now in the press, will contain an exhaustive review of the evidence on the Divorce of Catherine of Aragon, based to a great extent upon documents which have been hitherto unknown.

THE third volume of the *Paston Letters*, edited by Mr. James Gairdner, and completing the work, is expected next month.

AN interesting relic of the younger Scaliger is preserved in the Biblical collection in Lincoln College, Oxford. It is a Norwegian Bible, published at Holum in 1584, folio. At the bottom of the engraved title-page is written, probably in the hand of the giver, "Viro illustri incomperabili Josepho Scaligero Jul. Cæs. Fil. Geuerhardus Elmenhorst D. D." Elmenhorst, though much inferior to his friend in power or depth of knowledge, was a laborious scholar—"Vir diligentissimus et diffusissime lectionis." He formed one of the noble band of students who gathered round Scaliger at the then newly founded University of Leyden.

MR. SAMUEL ROBINSON has sent forth another of the elegant little volumes containing the result of his Oriental studies. His latest work is "*A Century of Ghazels*, or a Hundred Odes, selected and translated from the Diwan of Hafiz, a Persian lyrical poet who flourished in the fourteenth century."

PROFESSOR MONIER WILLIAMS has been engaged for some time on a new work called *Indian Wisdom, or Examples of the Religious, Philosophical and Ethical Doctrines of the Hindus*. It will give an historical account of the chief departments of Sanskrit literature, with English transla-

tions of select passages. The Indian Government has ordered several hundred copies of the work, which will be published at the end of next month.

MESSRS. A. J. JOHNSON AND SONS, of New York, are about to publish an *Illustrated Universal Cyclopaedia*, to be completed in three imperial octavo volumes. It is not to be a mere dictionary of reference, but will also contain essays by distinguished writers on their own special branches of knowledge. The editors in chief are Drs. F. A. P. Barnard and Arnold Guyot, and among the associate editors are the names of Professors Dwight and Asa Gray, and the late Horace Greeley. The list of contributors includes many of the best-known names both in Europe and America, and promises well for the success of the undertaking.

FOR the annual address of the President of the Philological Society (the Rev. Dr. Richard Morris), Professor Wagner, of Hamburg, will write the report on Latin, Mr. Davids that on Pali, Mr. Cust that on the Dravidian and modern Indian languages, and Mr. Morfill that on Russian.

DURING the visit of Professor W. D. Whitney, of Yale, to England this spring, the Philological Society, of which the Professor is an honorary member, will hold an extra meeting for the purpose of hearing a paper from him.

MR. SPEDDING's paper on the First Quarto and Folio of Shakspeare's *Richard III.*, in which he contests and refutes the view of the Cambridge and other editors that the folio was largely altered from the quarto by an inferior hand, will be read at the next meeting of the Society, on Friday, April 9, after Professor Leo's paper. As Mr. Spedding's argument necessarily involves the consideration of many passages and words in the differing texts of the play, his paper will be printed beforehand, and copies will be distributed to members at the meeting. This paper will also be the first in the Transactions of the Society for 1875.

MR. W. C. HAZLITT will issue in April, or early in May, a new *Shakspeare's Library*, in five volumes, foolscap octavo, price 30s. It will contain, not only all the Novels, Tales, Poems and Plays contained in Collier's *Shakspeare Library*, and Nichols's *Six Old Plays on which Shakspeare founded his King Lear*, &c., &c., but also several new Plays, Novels, and Stories, and all the Lives in North's *Plutarch* which Shakspeare used, with selected passages from Holinshed to illustrate *Macbeth*, *Cymbeline*, and *Henry VIII.*

M. PAULIN PARIS is correcting the last proofs of the fourth volume of his account of the Arthur Romances, *Les Romans de la Table Ronde mis en nouveau Langage*. The new volume will be the second of the Romance of Lancelot.

DR. KARL GOEDEKE's notions about Shakspeare's sonnets were translated by Mr. F. J. Faraday in the *Manchester City News* of March 5. The Göttingen doctor holds that the Sonnets were promiscuously thrown together; that some were addressed to Queen Elizabeth; that most were written to his wife, son, and daughter; specially Nos. 36, 29, 44, 45, 50, 51, 52, 110, while 108 is to his boy Hamnet, and 109 to his family; the eighth line of No. 108—

"Even as when first I hallowed thy fair name,"

Dr. Goedeke thinks must refer to Shakspeare having "at the baptismal font sanctified (hallowed) the beautiful heathen name of Hamnet."

THE *Revue Critique* notices an interesting book on Alsace and Strassburg, *Curiosités de Voyages en Alsace, tirées d'auteurs français, allemands, suisses et anglais, depuis le XVI^e jusqu'au XIX^e siècle, et annotées par Auguste Stoeber*. Starting with the Journal of Montaigne in 1580, and passing over the picture of Strassburg in 1600, from the Memoirs of Henry Duke of Rohan, we come to Bishop Burnet's sketch of Alsace in 1686 side by side with that by the Roman Catholic Bishop Flechier. Later occur those of Dom Ruissart, 1606;

Dom Martine and Dom Durand, 1708; Dom Calmet, 1748. Goethe's account precedes the Revolution; and that by our famous agriculturist, Arthur Young, relates the sack of the Hôtel-de-Ville, &c., which he saw. Many later authorities are given, and M. Stoeber has added plentiful and excellent notes.

THE Senatus Academicus of the University of Strassburg has made known the subject of the next "Lamoy" prize, of 3,000 francs, to be awarded in March 1879, and which is set forth as follows:—"What influence has been exercised on human and technical education in the lower and middle classes by modern forms of industrial development; and what light does the result of such enquiries throw on the question of the conflict between the requirements of technical art and its productions on the one hand, and on those of human and politico-social interests on the other hand?" Competition is open to all persons, without respect to age or nationality; and the essays, which must be sent in before January 1, 1878, may be composed in German, French, or Latin.

A GRAMMAR of the Greek language, written in Hindi, is a curious indication of the progress of European civilization in India. It is called *Yavan bhāshāka Vyākaraṇa*, a grammar of the Yavan language, Yavan being the name by which the Greeks—the Ionian Greeks of Asia Minor—became known at a very early time all over the East. This grammar, being published in India, shows that there is among natives, who do not know English, a demand for learning ancient Greek. As far as we know, there is no grammar of Sanskrit for the use of modern Greeks.

IN a little volume entitled *Fra Diplomatiens Verden (From the World of Diplomacy)*, Herr J. Hausen, a well-known and staunchly-patriotic Danish politician, gives extracts from his day-book which throw a good deal of new light on the difficult passages of intrigue at Paris and at Berlin that preceded the second Danish War. Regret is felt in Copenhagen that the author, who has been a good deal behind the scenes, refrains from confiding to the world his experiences later than 1866. Doubtless these also will follow in good time.

WE are indebted to the *Manchester City News* for the following report of the annual meeting of the Chetham Society, which was held on the 3rd instant in the audit room of the Chetham Hospital; Mr. James Crossley, President, in the Chair:—

"The Chairman read the thirty-second report of the Council, which stated that the first and second of the publications for the year 1874-5, and the 93rd and 94th in the Chetham series, consist of Parts I. and II. of the third and concluding volume of *The Admission Register of the Manchester School*, with some notices of the more distinguished scholars, by the Rev. Jeremiah Finch Smith, M.A. This volume carries on the register from the death of Mr. Lawson in 1807 to the resignation of the high mastership by Dr. Jeremiah Smith in 1837. An appendix of Addenda contains new notices of scholars and additions to those previously given. The third work for the year 1874-5, forming No. 95 in the Chetham series, is Christopher Towneley's *Abstracts of Lancashire Inquisitions*, edited by Mr. William Langton, Part I. With regard to the works in progress, Mr. Crossley said the first in order after Mr. Langton's second volume was the *Chetham Miscellanies*, the greater part of which would be edited by Canon Raine. He congratulated the Rev. Thomas Corser, who had taken in hand the *Collectanea Anglo-Poetica*, on the progress he was making. With regard to Worthington's *Diary and Correspondence*, which he had himself edited, he was happy to say that the concluding part would soon be ready for the printer. The other volumes, which were advancing towards completion, were—*Contributions to the History of the Parish of Prestbury, county Chester*, by Dr. Renaud; *The Lancashire Visitation of 1532*, edited by Mr. W. Langton; *History of the Ancient Chapel of Stretford, in Manchester Parish*, together with notices of the more ancient local families,

edited by Mr. James Croston; *Biographical Collectanea regarding Humphrey Chetham and his Family*, by Canon Raine; *Documents relating to Edward, third Earl of Derby, and the Pilgrimage of Grace*, by Mr. R. C. Christie; *A Selection from the Letters of Dr. Dee, with the Introduction of Collectanea relating to his Life and Works*, by Mr. Thomas Jones, librarian of Chetham's Library; and the *Correspondence of Nathan Walworth and Peter Seddon, of Outwood*, and other documents and papers in relation to the building of Ringley Chapel, prepared for the press by the late R. Scarr Sowler, Q.C. The Chairman concluded by expressing his deep sense of the loss which antiquarian literature as well as of scientific biography had sustained by the death of Mr. T. T. Wilkinson, of Burnley, and said that the town of Burnley had done itself credit by the respect shown to his memory.

"Canon Raine urged the advisability of publishing the history of the second class in the province of Lancaster, which included Bury, Bolton, Rochdale, and Dean, and extended from 1647 to 1657, which he understood that Mr. J. E. Bailey, whose *Life of Fuller* was known to them as one of the best religious biographies ever published, was willing to prepare. He believed that the history of the Manchester class was in the possession of the trustees of Cross Street Chapel, and might also be published.

"Lieutenant-Colonel Fishwick called attention to the valuable nature of the records of the Preston guild, and suggested their publication.

"The Chairman said that both suggestions would receive the attention of the Council."

THE French Academy has awarded the prize for a poem on *Livingstone* to M. Guillard.

At the sale of the Manley Hall library last Saturday, a copy of Redgrave's *Century of Painters of the English School*, interleaved with 1,166 engravings and numerous portraits of English artists, was sold for 132 guineas. The original two volumes had increased to ten by this means. The Manley Hall library was chiefly remarkable for its large number of modern illustrated books, and books of art reference.

THE historical and literary autographs collected by a foreign nobleman, of which we gave a short account three weeks ago, were sold by Messrs. Sotheby, Wilkinson and Hodge on the 17th inst. The large price of 82*l.* was realised by a letter of Queen Elizabeth to Henry IV., about the time when the latter was besieging Paris, while a letter of Mary Queen of Scots, to the King of Spain, entreating him to succour her, brought 65*l.* Other interesting royal autographs were:—Henry, Prince of Wales, son of James I., to the Dauphin, afterwards Louis XIII., dated Richmond, October 25, 1606, which sold for 34*l.*; James I. to Louis XIII., relating to the murder of Henry IV., 22*l.*; a letter of congratulation on the victory at St. Quentin from Mary, Queen of England, to Charles V., 81*l.*; Catherine of Aragon to the Cardinal of Santa Cruz, mentioning an alliance with the Pope, 43*l.* A second letter of Mary Queen of Scots, addressed to the King of France, went for 57*l.* Among other documents of historical interest were:—A letter of Sir Walter Raleigh to his nephew, Sir John Gilbert, 33*l.*; Cardinal Wolsey to the Pope, proposing Richard, Prior of Drax, as successor to the Bishop of Negropont, dated June 3, 1516, 12*l.* 10*s.*; Thomas Wentworth, the great Earl of Strafford, to his aunt, 25*l.*; the Young Pretender to Louis XV., from Edinburgh, October 15, 1745, announcing his first success, and urging the King to assist him, 70*l.*; Lord Nelson to the General of the Malta garrison, dated on board the *Victory*, August 5, 1803, 13*l.* 10*s.*; the Duke of Wellington to Talleyrand, June 29, 1815, to the effect that he did not consider the abdication of Napoleon afforded such guarantee to the allied powers as to induce him to stop his operations; but he should consider his object attained if Napoleon were given over to the allies—the French ought to call back Louis XVIII. without any conditions whatever, 11*l.* 10*s.* The remarkable letter of Robert Burns, several pages in length, fetched 60*l.*; one of Addison to the Lord Lieutenant of Ireland, 24*l.*; of Laurence Sterne to M. Foley, the Paris banker, written

from York, November 11, 1764, wherein he says, referring to two fresh volumes of *Tristram Shandy* sent at the same time:—"You will read as odd a Tour thro' France as ever was proposed or executed by traveller or traveller since the world begun:—'tis a laughing, good tempered satyr against travelling (as puppies travel)," 20*l.* Of James Thomson to David Mallet, from East Barnet, October 12, 1725, wherein he speaks of the dreariness of his present place of sojourn—"Flesh and blood can no longer endure to be exposed here, as in the bell-house of a steeple, to the raging elements," 20*l.* 10*s.*; of Sir Christopher Wren, June, 1699, respecting his inability to complete his professional engagements, 10*l.* 5*s.*

WE have received *Fasting Communion historically investigated*, by the Rev. Hollingworth Tully Kingdon, M.A., second edition (Longmans); *The Soul, is it, in its own Nature, immortal?*—an Essay, by a Layman (Elliot Stock); *Les Origines du Texte Masorétique de l'ancien Testament*, par A. Kuenen, traduit du hollandais par A. Carrière (Paris: Leroux); *Die Hausthier-Racen*, von Dr. Carl Freytag, 1. Bd., Pferde-Racen. 1. Lfg. (Halle: Waisenhaus).

A CURIOUS document, illustrating the state of men's minds when the news arrived of the Jacobite invasion of 1745, has been found among some old parish documents in the possession of a Lincolnshire yeoman. No copy of this paper, with the signatures attached, is known to be in existence. The one from which we print owes its preservation to its having some parochial memoranda written on the back.

In 1745 the squires of North Lincolnshire were most of them either avowed adherents of the exiled Royal house, or, what was a much worse thing, "whitewashed Jacobites," as Sir Walter Scott used to call them; that is, persons who, while taking oaths to and holding office under the king *de facto*, were prepared at any moment to betray their trust in favour of the king *de jure*. There is no room for doubt that if the invading force had crossed the Trent at Gainsburgh, as at one time many feared and hoped, a considerable body of gentry and yeomen would at once have joined Prince Charles's standard. So convinced was the High Sheriff of Lincolnshire—William Burrell Massenberd, of Ormsby—that the end of the Whig rule had come, that when he heard that the Pretender was marching on Derby, he called together secretly at Lincoln a meeting of persons whom he could trust—gentry, officers in the county trained band, and others—and proposed to them that they should enter the Chevalier's service. This traitorous counsel was heard gladly, and the High Sheriff himself was requested to repair to Derby with all despatch to meet "the Prince Regent." Massenberd set off at once, but only reached his destination after retreat had been determined upon.

"Whereas it is apprehended that the Rebels may make an Attempt to cross the River Trent in the County of Lincoln, or a Descent into the Isle of *Asholm* part of the said County. The Gentlemen whose Names are hereunto subscribed, met to consult for the Safety thereof, have come to the following Resolutions.

- "That An Account be taken of all the Arms, within the several parishes that attend or suit *Gainsburgh* Sessions, by the Constable of each Parish.
- "That All the Arms in each Parish be immediately put into good Order at the Expense of each Parish.
- "That An Account be immediately taken of the Gunpowder, and other Ammunition in all the said Parishes, by the Constables thereof.
- "That The several Owners of the said Arms be desired immediately to meet in their Parish Church-yard, or any other more convenient Place with what Arms they have, and there immediately to enter their Names with the Constables of their said Parishes, and engage

themselves to produce all the said Arms on the first Notice given them by the Constable.

"That The Constable of each Parish, do immediately cause six Stone Weight of Lead to be run into Bullets of Proper Size, and to provide ten Pounds of Gunpowder in each Parish and three Hundred Flints, or a greater Quantity.

"That A Meeting of the Parishioners in each Parish be immediately call'd in order to take down the Names of all such Persons as are willing to exert their Endeavours with the rest of the Country, for the Defence of the Isle of *Asholm*, the Town of *Gainsburgh*, and the *Trent-Bank*, as far as it extends itself along this County. Sign'd in the Sessions Hall at *Gainsburgh*, December the Third Day 1745. Here follows the Names of those Gentleman that sign'd the above Resolutions.

"Lincoln } To wit, To the Constable of in the
Lindsey } Parts and County aforesaid.

"You are hereby required to observe the above Resolutions, and to obey such Parts thereof as far as they are directed to you, as you will answer the contrary at your Peril. Given under Hand and Seal at this Day of One Thousand Seven Hundred and Forty-five."

THE following curious account of a dramatic performance at the Charterhouse, at a time when such diversions are generally supposed to have been prohibited, is contained in a document preserved among the State Papers of the Commonwealth. No other paper of about the same date has any reference to the subject, so the cause of its presence in such a collection is somewhat obscure. It is to be observed, too, that the last paragraph which we quote relates to a totally distinct matter. The document is endorsed "Junii 1656, S^r W^m Davenant's Opera," and runs literally thus:—

"The Bills for S^r Will: Davenants Opera are thus Intituled:—

"The Entertainment by Musick and Declamations after the manner of the Ancients.

"The Scene Athens.

"Upon friday the 23 of May 1656 These foresaid Declarations began att the Charterhouse, and 5^a a head for the entrance. The expectation was of 400 persons, but there appeared not above 150 auditors. The rome was narrow, at the end of which was a stage, and on either side two places railed in, Purpled and guilt, the Curtayne also that drew before them was of cloth of gold and Purple.

"After the Prologue (wth told them this was but the narrow passage to the Elizium theire opera) Vp came Diogenes and Aristophanes, the first against the opera, the other for it. Then came up A Citizen of Paris speaking broken English, and a Citizen of London, and reproached one another with the defects of each City in theire Buildings, Manners, Customs, Diet, &c. And in fine the Londoner had the better of itt, who concluded that hee had seene two Croche-tours in Paris both wth heavy burdens on theire backs stand complementing for y^e way wth, ceste a vous Mons^r: Mons^r vous vous Mocquies de Moy &c., which lasted till they both fell down under theire burden.

"The Musick was above in a hole railed about and covered wth sarcenets to conceale them, before each speech was consort Musick. At the end were songs relating to the Victor (the Protector). The last Song ended wth deriding Paris and the french, and concluded—

"And though a shipp her scutchen bee
Yet Paris hath noe shipp at sea."

"The first song was made by Hen. Lawes, y^e other by Dr Coleman who were the composers. The singers were Cap^t Cooke, Ned Coleman and his wife, another woman and other inconsiderable voyces. It lasted an houre and a haulte & is to continue for 10 dayes by wth time other Declamations will be ready.

"There was lately held at Marchand tailors Hall y^e Cockney feast of the better sort of Citizens borne wthin y^e walls at 5^a a man club, it proved so great a feast by y^e care of y^e City Cookes and cutters y^e the like hath not bine seene in y^e City, there dined 1000 in one rome, and 300 in another."

NOTES OF TRAVEL.

WE regret to learn from the German papers that the distinguished traveller, Dr. Nachtigal, is suffering severely from the effects of the fatigue and privations which he underwent during his six years' explorations in Africa. He is reported to have gone to stay at the sulphur baths near Cairo; and according to recent communications from Egypt, the Khedive, who had been informed that pecuniary embarrassments were added to Dr. Nachtigal's other difficulties, has with his usual munificence come forward to relieve him from all further anxiety on that head, and has even offered him the post of governor of the newly acquired province of Darfur, with the title of Pasha, provided his health should be sufficiently restored to admit of his entering upon the duties of the office.

A PAPER was recently read before the Bohemian Academy of Sciences on the travels of Dr. Emil Golub, a young scientific traveller, who in 1872 visited the diamond fields of the Vaal river with the object of adapting himself to the climate of South Africa, and preparing for a grand journey northward across the Zambesi to the equator. He furnishes a great deal of geographical information which modifies the existing maps of Griqua West Land and the Orange Free State to a considerable extent. He gives a descriptive list of eleven hitherto unnoticed tributaries of the Vaal river, which he crossed on his return to Dutoitspan, his head-quarters, from whence he proposes to start on his northward journey.

In the last number of the *Overland Monthly*, a magazine published in San Francisco, some interesting "Notes of a Naturalist at Mazatlan" are given from the unpublished papers of the late Andrew J. Grayson. During the seventeenth and eighteenth centuries, it appears, the Spaniards carried on the pearl-fishery in the Gulf of California systematically until the supply of pearl-oysters failed. About 800 divers were regularly employed, and the value of pearls exported was on an average 60,000 dollars annually. A scientific study of the fauna of this sea, however, only dates from the early part of the present century, one of the first and most extensive conchological collections made being that of a Belgian gentleman at Mazatlan, M. Reigen, which at his death was divided, part being sent to Havre and part to Liverpool. Dr. Philip P. Carpenter, in a catalogue of the species obtained from Mazatlan, says:—

"The very few that fell into my possession proved to be a little museum in themselves, each specimen so abounding in parasites, within and without, that I have described upwards of a hundred entirely new forms of molluscan life derived from this source alone, besides about 250 others which had not been personally investigated, or which are not yet determined—a variety of annelida, crustaceans, zoophytes, sponges, protozoa, protophytes, and algae—which are yet awaiting the attention of naturalists acquainted with these special departments."

After a description of some of the varieties of the limpet found on the beaches about Mazatlan, of which one (*Patella Mexicana*) is sometimes a foot in length and large enough to serve as a basin, a paragraph is devoted to the shells which produce a rich purple dye much sought after by the Indians. These shells are found further to the south. Mr. Grayson says:—

"I have seen them collecting this dye in the Bay of Banderas, below San Blas, from the shells as they clung to the rock. It is done by disturbing the shell, when the colouring substance is ejected by the animal, and caught in small cups by the collectors. This beautiful purple dye is held in high estimation by the natives, and is used to a considerable extent by the Zapoteca Indians in Tehuantepec for dyeing the cotton cloths of their own manufacture. Six yards of this cotton stuff, or enough to make a skirt for a woman, dyed with this peculiar dye, sell for 16 dols. or

20 dols. (3*l.* to 4*l.*). The shells of this class are not found very abundantly anywhere."

SOME interesting facts about the wood-carving industry of the Bernese Oberland are given in a recent official report from Mr. Jenner. This industry, which does not date further back than 1815, now furnishes employment for upwards of 2,000 workmen, and within the last few years the sales have risen to an average of nearly 80,000*l.* These sums have sufficed to spread ease over districts the inhabitants of which were formerly much pinched by want; the work, too, is of such a nature that it does not interfere with many other avocations. The cowherd and shepherd tending their flocks in the Alpine pastures, the charcoal-burner watching his fires, and the peasant families sitting round their stoves, during the long winter evenings, can, at the expense of but little physical exertion, add greatly to their store of comforts by means of some little skill in carving. A very large proportion of the cheaper articles are actually produced in this manner. The wages of regular workmen range from one to eight francs a day. Almost every variety of timber may be utilised; fir, lime, walnut, oak, pear, and apple trees have all their special applications, and of late years the most renowned makers have taken to carve "palissandre" or rosewood, mahogany, cedar, &c. Side by side with the wood-carving industry, but greatly surpassing it in pecuniary results, is the manufacture of parquets, which is of still more recent introduction. This trade is carried on in eighteen out of the twenty-two cantons of Switzerland, and is now in the most flourishing condition. As nearly as can be ascertained, the annual production of the twenty odd establishments which carry it on reaches the value of 8,000,000 francs (320,000*l.*). Scarcely a Swiss house with any pretension to comfort is now built without a parquet in at least one of its rooms.

In reporting to the Foreign Office on the forest land of Cuba, Mr. Graham Dunlop notes that, in proportion as the forests (especially in the plains and lower uplands) have been destroyed and cleared away, the rains have diminished from the want of influence on the clouds in the tropics; and, in many places the winding rivulets and sluggish streams, which were often dry near dense forests, have become fuller where the largest fellings took place, the roots of the trees having absorbed the waters in their drainage from the springs to the streams. Some check from the Spanish authorities on the indiscriminate fellings of timber which go on there is much called for.

In reporting on the trade of Hiogo and Osaka, Mr. Consul Gower mentions a curious fact:—

"A large portion of the bronze exported," he says, "has been furnished by the Buddhist temples. The discouragement given to that sect by the Government—anxious to favour and foster Shintoism, the ancient national religion—and the appropriation to Imperial purposes of the revenues of many of the temples, have induced the priests to realise as much of their moveable property as possible; and the massive bells, which formed such a striking feature of these temples, have, with other bronze articles of use or ornament, found their way into the hands of foreign merchants."

In his Report on the first fair held at Palampur, Sir J. D. Forsyth remarks that

"the Kangra district abounds in varied and valuable products. From the valley rice is exported to the extent of upwards of two and a half lakhs of rupees annually. Sugar is grown of such excellent quality that it is exported to the sugar-growing country of the plains. Hemp is produced of the very finest quality, and when compared with the Russian fibre was found to surpass it in strength and general qualities. A Report furnished by the East India House in 1854 showed that, whereas Russian hemp broke under a pressure of 160 lb., Kangra hemp stood a pressure of 240 lb. Iron is produced from the mountains equal to the finest Swedish kind. Tea has been successfully cultivated by both Englishmen and natives. China

chona is being introduced. China grass has been planted. Borax is imported from Ladakh. Wool is brought in large quantities from the sheep which graze over the pasture grounds of Kulu, Lahul, and Spiti; and woollen blankets of the finest description are manufactured by the inhabitants of those parts, who, however, have hitherto been unable to obtain any good market for their textures."

Notwithstanding its very favourable position in this neighbourhood, the Palampur fair has not yet proved so successful as was anticipated, but in concluding his report on that held at the end of last year, Colonel E. H. Paske advocates its maintenance on the ground that

"even as a local fair it is of some use, and within the next two or three years, when Mr. Forsyth's mission has accomplished its work, it will be seen whether a commercial treaty will bring down the trade from Central Asia to Palampur."

It is highly probable that the unsatisfactory condition of this fair is, in some measure due, as Mr. P. S. Melvill suggests, to its being "held at a most inconvenient time for the agriculturists of the Kangra district," for they are then "busy harvesting their crops, notably rice, and in preparing the land for the rabbi sowings." The same volume contains Reports by Dr. Cayley and Major Montgomerie on Trade Routes to Eastern Turkistan; papers relating to our trade with Tibet; and Major Clarke's Report on the Suda Fair, held in 1873.

PARIS LETTER.

Paris

I told you in my last letter that works on philosophy had for some time been regaining favour in France. Let me now describe more at length the different directions French philosophy has been taking of late, and the books it has recently produced. The imperious supremacy which M. Cousin exercised for a long period over philosophical study in France is well known. While doing good service in the field of philosophical history, he did his utmost to kill all speculation and free enquiry by making the adoption of the creed of official spiritualism compulsory not only in all the Lycées, but also in the different Faculties, and even at the Académie des Sciences Morales. It is necessary to know something of the excessive centralisation of our public institutions, and of the exaggerated influence acquired by certain members of our Academies, in order to be able to understand the authority M. Cousin exercised, first as Minister, and afterwards as a simple member of the Institut. M. Vacherot, who in his book *La Métaphysique de la Science* had given forcible expression to idealistic theories of a very exalted nature, was for a long time shut out as a heretic from the Académie des Sciences Morales. As for M. Renouvier, the friend of John Stuart Mill, who had the merit of being the first to restore, single-handed, in France the tradition of Kant, and of being the representative—a representative distinguished alike for his dialectical power and philosophical learning—of the critical school, he was purposely ignored, and remained in a position of such complete isolation as proved eventually fatal to his talents. As for the word "Positivism," hardly anyone dared to pronounce it. Such a state of bondage could not last; M. Cousin grew old, then died, and philosophy, long regarded with suspicion and persecuted during the first years of the Empire in every conceivable manner, was restored to honour by M. Duruy, who re-established it as a subject of academic study, and a movement of a serious character began which drew the minds of students in the most different directions.

The French philosophers of the present day may, it seems to me, be divided into three distinct classes: the disciples and direct successors of the spiritualistic school of M. Cousin; the disciples of M. Ravaisson or those who, like him, recognise that it is impossible for spiritualism to maintain its

ground, and endeavour to come to its rescue by a kind of metaphysical mysticism; and, lastly, those who, holding in other respects very different views, would apply to philosophy the rigour of scientific methods and found it on the observation and study of facts. Thus we have before us a spiritualist, a mystic, and a scientific school. Amongst the spiritualists, the two names best known at present are those of MM. Caro and Janet. M. A. Lemoine, a psychologist of great merit, is lately dead; M. J. Simon long since gave up philosophy to turn his attention to social questions and to politics; as for M. Lévêque, a professor high in the estimation of the ladies, he exhibits himself in his last book, *Les Harmonies providentielles* (F. Didot), rather as a preacher of religion and morals than as a philosopher. Lastly, M. Franck, who has just been re-editing his *Dictionnaire des Sciences philosophiques*, represents the less liberal side of M. Cousin, and has not thought fit to accord a place in his dictionary either to the German philosophers who succeeded Hegel, or to the contemporary English school.

MM. Caro and Janet are men of larger minds. The former is, however, a man of letters rather than a philosopher. As a brilliant professor and a distinguished writer he was admitted to the French Academy, an honour he well deserved; his best book, *La Philosophie de Goethe*, is almost wholly a work of literary criticism, and he seems to incline more and more towards giving up philosophy in favour of literature, or of an eloquent advocacy of morals. M. Janet, on the other hand, is a genuine philosopher, a philosopher from taste, I might almost say from duty. He is himself so strongly convinced of the truth of what he believes and teaches that he brings to his teaching that enthusiasm and modesty which are the result of deep convictions. He is not an original thinker, nor does he invent new theories or new systems, but he is an accurate historian, a shrewd critic, and a dialectician of the first order. He has never shrunk from following his adversaries to fight them on their own ground. When he saw the importance the natural sciences were acquiring in the study of philosophy, he set himself zealously to work to study them, and wrote his excellent little discussions, *Le Matérialisme contemporain*, *La Crise philosophique*, *Le Cerveau et la Pensée* (Germer-Baillière). The subject he has chosen this winter for his course at the Sorbonne is "La Psychologie anglaise contemporaine."

M. Janet has earned the respect and esteem even of his adversaries for his impartiality and earnestness of purpose. There are beside him a few young philosophers who take a similar line—M. Joly, the author of a very good book on *L'Instinct* (Thorin); M. Compayre, the author of a thesis on Hume (Thorin)—but, generally speaking, it is not under the banner of classical spiritualism, but in the ranks of the small school grouped round M. Ravaisson, that we find the most distinguished young philosophers ranged. M. Ravaisson does not on first acquaintance look like a philosopher destined to be the founder of a school. He is, above all things, an artist of fine discernment, a good violin player, and skilled in the painting of china; disdainful, too, not only of popularity but even of publicity. Twice only has he given public expression to his views—the first time in an *Introduction à la Métaphysique d'Aristote*, of which only one volume has appeared up to the present moment; and a second time in the concluding pages of a report on the study of philosophy in France, written on the occasion of the Great Exhibition of 1867. Without pretending fully to explain these views, I will here merely state that while the spiritualist school distinguishes clearly between God, whom it regards as pure and free spirit; nature, which it looks upon as subject to laws of necessity imposed on it by God; and man, half matter and half spirit, in whom liberty and necessity find a battle-ground; while it directs its principal attention to the idea of an efficient cause, the mystical school on the contrary

clings above all to the idea of final causes, and looks upon all beings as controlled in their development by the mysterious attraction of their ideal form. God, like the immutable motive force of Aristotle, attracts to himself the whole world of nature, which in all its various degrees aspires to an ideal superior to itself, and so escapes entirely the fatal and necessary laws which are alleged to exist. This school, the tendency of which I have thus roughly delineated, affects somewhat of a contempt for science and facts; it delights in pure metaphysics, discourses unceasingly of love, of attraction, of the ideal, till the question now and then suggests itself whether these are poets or philosophers with whom we have to deal. At the Ecole Normale it reigns supreme just now in the persons of two of its most eminent representatives—M. Lachelier, who till now has published only one book, *De l'Induction*, a work that is remarkable for power and concentration of thought, but he has given courses of lectures at the Ecole Normale on psychology, aesthetics, and the history of ancient philosophy, which I hope are not to remain sealed up in the notebooks of his pupils, but will before long appear in the shape of published volumes. M. Fouillée, who, with a mind, it is true, less precise than M. Lachelier, is nevertheless a very able writer, produced a great sensation with his book on *La Liberté et le Déterminisme* (Germer-Baillière). He has just published a *History of Philosophy* (Delagrave), in which, with most ingenious zeal, he discovers the elements of the doctrine of the new school existing in all former systems. Lastly, M. Boutroux, who is a writer of great ability, in his *Essai sur la Contingence des Lois de la Nature*, upholds similar theories with certain modifications in some points. The qualities common to all the philosophers of this school are great loftiness of ideas and sentiments, boldness of thought, and that contempt for received ideas which characterises all the mystics; their defects are an excess of metaphysical abstraction, and in spite of their pretensions to and efforts after mathematical precision, a vagueness of thought, or, in one word, obscurity. If these teachers are to be considered as its representatives, the spiritualist school seems to be quitting the ground of facts, of science and psychology, ground where it finds it difficult to defend itself, and to be taking refuge in the clouds.

Very widely opposed to this is the school I called the scientific school. Strictly speaking, it cannot be called a school at all: it consists of workers who, either separately or in small knots, are endeavouring to found philosophical speculations on facts of experience, and not to diverge from the methods that are admitted by the positive sciences. Among them, no doubt, the first place ought to belong to the Positivists and their organ, *La Philosophie Positive*, a review published under the direction of MM. Littré and Weyrouboff, were it not for the superstitious attachment they cherish for the teaching of Auguste Comte, which renders their philosophical labours absolutely fruitless. Up to the present moment, with the exception of M. Littré's articles, interesting as they always are, and of the more specially scientific researches of MM. Onimus and Weyrouboff, we have seen nothing very original proceed from their number. There is another influence which will become more fruitful, and which grows more important every day, the influence of the English psychologists, Stuart Mill, Bain, and Herbert Spencer. Their works have all been translated, and are read with avidity. I have no doubt that in a few years we shall see the fortunate results arising from the fact that English philosophy is now fashionable in France. M. Taine belongs in every way to this party, and his philosophical writings are the more interesting because his self-development was carried on not under the direction of those English thinkers, but side by side with them and contemporaneously. By his witty sallies in his *Philosophes français au XIX^e Siècle* he had formerly struck a terrible blow at the

school of M. Cousin. In his fine book, *De l'Intelligence* (Hachette) he endeavours to explain the formation of all our ideas and even of our reason, from the very moment, obscure as it is, of their origin, in our sensorial and cerebral system. This work will be followed and supplemented by a second volume on *La Volonté*. It were to be wished that physiologists would study this book *De l'Intelligence* very carefully with a view of verifying by their own experiences the theories and inductions of M. Taine. Though much younger and less original than M. Taine, M. Ribot devotes himself more exclusively to philosophy, and has contributed more than anyone else to the spread of the ideas of English psychologists in France. By his work *La Psychologie anglaise* (Ladrange and Germer-Baillière), he made them known before their books were translated. M. Ribot has recently been attacked with great severity in your pages by Mr. Galton with reference to his book *De l'Hérédité* (Germer-Baillière). The book is certainly not without defects, and M. Ribot will very shortly publish a new edition, revised and considerably modified. But he has the merit of having been the first in France to treat the question in a comprehensive and impartial manner, and to put forward some new views which are not without value. Mr. Galton accuses him of plagiarism; I trust the public will read the book before they endorse this accusation. So groundless is it, that it is due to M. Ribot's book that Mr. Galton's name is at the present day known in France. I felt it incumbent on me to undertake the defence of M. Ribot in this matter, because he is a conscientious modest worker, who is incapable of trying to put himself forward at the expense of another. He came to Paris to study physiology and medicine, and is engaged in preparing a work on the German psychologists for the press, similar to that which he has written on the English psychologists. Two portions of it have already appeared in the *Revue Scientifique*, one on "La Mesure des Sensations," the other on "Wundt." He has also lately published a treatise on *Schopenhauer* (Germer-Baillière).

In speaking of the school of scientific philosophy, I ought not to omit some mention of those writers who treat questions of physiological and natural science in their relation to philosophy as M. Luis does in his important treatise, *L'Action réflexe* (J. B. Baillière), but in so doing we should be leaving the domain of philosophy to enter on that of science more properly so called.

Beside those philosophers who can be at once classed as belonging to this or that party, there are others who stand aloof from all. As for instance MM. Charpentier and Liard, who specially devote themselves to mathematical questions in philosophy; and lastly M. Renan, whose ideas defy analysis and definition, but whose writings possess all the charm of beautiful verse.

I will add to this letter, which is, perhaps, of a rather technical order, some of the latest literary news. In December, 1874, I called attention to the appearance of the poetical works of André Chénier, published from the original manuscripts by his nephew, M. Gabriel de Chénier. M. Becq de Fouquières, who had published in 1864 and 1872 two editions of A. Chénier, together with most excellent commentaries, has just issued an interesting work called *Documents Nouveaux sur André Chénier et Examen Critique de la nouvelle édition de ses Œuvres* (Charpentier). Aided solely by a fine critical perception and literary knowledge of a very varied kind, he has rectified innumerable blunders in M. G. de Chénier's edition. He even shows that M. de Chénier has misread the lines he has appended in facsimile. He points out and corrects biographical errors made by M. de Chénier, and proves from the documents that if André Chénier was guillotined it was solely on account of his implication in the so-called prison conspiracy. He adds some very valuable notes on the friends of A. Chénier.

The literary correspondence of Proudhon and that of Lamartine continue to appear. Each of the series has reached five volumes. The last volume of Lamartine's letters (Furne) is most interesting. It comprises the period of *Jocelyn* and the *Chûte d'un Ange* and the poet's entrance into political life, and closes with the year 1842. The littlenesses that marked his character in youth gradually disappear and give place to a genuine enthusiasm for political and social progress, to which he then wished to consecrate his life, and to religious sentiments independent henceforward of all dogma, but deep and true in themselves. M. Maxime Du Camp has just completed his great work, *Paris, sa Vie, ses Organes* (8 vols., Hachette). He describes minutely all the varied machinery of that immense and manifold organism which we call a great city, its posts, its hospitals, its sewers, etc. Not only is the book an administrative and statistical treatise; it is a moral, psychological and historical study. Those who wish to understand France, her revolutions, and the part Paris plays in them, should read M. Du Camp's book.

G. MONOD.

SELECTED BOOKS.

General Literature and Art.

- EARLY ENGLISH TEXT SOCIETY. *Cursor Mundi*, Vol. II.; Barbour's *Brave*, Part II.; Bonaventura's *Meditations*, trans. Robert Manning of Brunne; *Henry Brinklow's Complaint of Roderyck Mors; The History of the Holy Grail*, Part II. Trübner.
- MARZONI, A. *Lettere: raccolte e annotate da Giovanni Sforza*. Milano: Brigola. L. 6. 50.
- OVERBECK, J. *Griechische Kunstmythologie*. Besonderer Thl. 1. Band. 2. Thl. 3. Buch. Potsdam. Leipzig: Engelmann. 11 M.

History.

- KEILCH, CH. *Livländische Historia*. Continuation 1690-1706. Hrg. v. J. Lowius. 1. Lfg. Dorpat: Schnakenburg. 3 M.
- L'INQUISIZIONE Religiosa nella Repubblica di Venezia, *Ricerche storiche e raffronti di Albanese*. Venezia: Ongania. L. 3.
- RANKE, L. V. *Ursprung u. Beginn der Revolutionskriege 1791 u. 1792*. Leipzig: Duncker & Humblot.

Physical Science, &c.

- DYBOWSKY, B. N. *Beiträge zur näheren Kenntnis der in dem Balkal-See vorkommenden niederen Krebse aus der Gruppe der Gammariden*. St. Petersburg.
- MAGNUS, F. *Die botanischen Ergebnisse der Nordseefahrt vom 21. Juli bis 9. Septbr. 1872*. Berlin: Friedländer. 8 M. 60 Pf.
- POSSINT, F. *Geologisch-montaniologische Studie der Erzlagerstätten v. Rézbánya in S. O.-Ungarn*. Berlin: Friedländer. 9 M.

Philology.

- CURTIS, G. *Studien zur griechischen u. lateinischen Grammatik*. 7. Bd. 2. Hft. Leipzig: Hirzel. 6 M.
- ELLIS, A. J. *On Early English Pronunciation, with especial reference to Shakespeare and Chaucer*. Part IV. Trübner. 10s.
- FORSCHUNGEN, morgenländische, v. H. Derenbourg, H. Ethé, O. Loth, A. Müller, F. Philippi, B. Stade, H. Thorbecke. Leipzig: Brockhaus. 12 M.
- FREUDENTHAL, J. *Hellenistische Studien*. 1. u. 2. Hft.: Alexander Polyhistor u. die v. ihm erhaltenen Reste jüdischer u. samaritan. Geschichtswerke. Breslau: Skutsch. 6 M.
- GEORGH Cyprii *declamatio e codice Leidensi edita*. Jena: Neuenhahn. 40 Pf.
- LEZORMANT, P. *Choix de Textes cunéiformes inédits ou incomplètement publiés jusqu'à ce jour*. 3^e fasc. Paris: Maisonneuve.
- ROTH, R. *Der Atharvaveda in Kachmir*. Tübingen: Fues. 1 M. 20 Pf.

CORRESPONDENCE.

THE INDIAN AFFINITIES OF THE GIPSIES.

In the ACADEMY of February 27, 1875, I read these words:—

"Professor de Goeje, of Leyden, has printed some interesting *Contributions to the History of the Gipsies*. He accepts the view propounded by Pott, as early as 1853, that the Gipsies are closely related to the Indian Jatt (a name which the Arab historians transform into Zott). . . . Dr. Trumpp has already pointed out the close resemblance between the European Gipsies and the Jatt of the banks of the Indus."

I venture to hope that you will permit me to show the part taken by myself in this question. *Sindh and the Races that Inhabit the Valley of the Indus* (London: Allen, 1851), written between 1845 and 1849, thus treats of the plain-peoples (pp. 246-7):—

"The Jat, or, as others write the word, Jath, Juth, and Jutt, was in the time of the Kalhorá dynasty

one of the ruling classes in Sindh. It was probably for this reason that the *Tohfut el Kirám* (a well-known book of annals) made them of kindred origin with the Belochis, who now repudiate such an idea with disdain. The Jat's account of his own descent, gives to Ukayl, the companion of Mohammed, the honour of being his progenitor; but what class of Moslem people, however vile, does not claim some equally high origin? As Játaki, the dialect peculiar to the race, proves, it must have come from the Panjáb, and the outlying districts, such as Ubho or Baladasht, Jhang-Siyál, Multán, etc., dependent upon the great Country of the Five Rivers. Driven by war or famine from their own lands, these nomads migrated southwards to Sebi and the hills around it. They are supposed to have entered Sindh a little before the accession of the Kalhorá princes, and shortly afterwards to have risen to distinction by their superior courage and personal strength. At present they have lost all that distinguished them, and of their multitude of Jágirdárs, Zemindárs, and Sardárs, now not a single descendant possesses anything like wealth or rank. Their principal settlements are in the provinces of Kakrálo, Játí Chediyo, Maniyár, Phuláji, and Johi. They are generally agriculturists or camel-breeders, and they appear to be a quiet inoffensive race. In the eastern parts of Central Asia, the name 'Jat' is synonymous with thief or scoundrel.

"The Sindhi Jats have many different karams or clans; the principal of which are the following:—Babbur, Bháti, Jiskáni, Jiya, Kalaru, Magási, Mirjat, Parhiyár, Sanjaráni, Siyál and Solángi."

In the notes to these passages (p. 411), I added:—

"Jat", or, written as it is pronounced, 'Dyat', has three significations: 1, the name of a tribe (the Jats); 2, a Sindhi, as opposed to a Beloch—in this sense an insulting expression—so the Belochis and Brahmins of the hills call the Sindhi language 'Júthki'; 3, a word of reproach, a 'barbarian,' as in the expression 'do-dasto Jat' (*lit.* a two-handed Jat), an 'utter savage.'

I continued:—

"It appears probable, from the appearance and other peculiarities of the race that the Jats are connected by consanguinity with the Gipsies. Of 130 words used by the Syrian Gipsies, no less than 104 belong to the Indo-Persian class of language. The rest may either be the remains of one of the barbarous tongues spoken by the original mountaineers who inhabit the tract between the Indus and Eastern Persia, or the invention of a subsequent age when their diffusion amongst hostile tribes rendered a 'thieves' language' necessary. The numerals are almost all pure Persian. There are two words 'kuri' (a house) and 'psik' (a cat), probably corrupted from the Pushtu (Afghan) 'kor' and 'pishu.' Two other words are Sindhi 'manna' for 'máni,' bread, and 'húi' for 'hú,' he. As might be expected from a tribe inhabiting Syria, Arabic and Turkish terms occasionally occur, but they form no part of the groundwork of the language."

It was my fortune to wander far and wide about the valley of the Indus, and to make personal acquaintance with many, if not all, of the wild tribes. I saw much of the Jats, lodged in their huts and tents, and studied the camel under their tuition. They are the best "vets" and breeders known to that part of the East. My kind friend, Colonel Walter Scott, of the Bombay Engineers, had a Jat in his service, and the rough old man's peculiarities afforded us abundant amusement. Thus I was able to publish in January, 1849, with the Bombay branch of the Royal Asiatic Society, a "Grammar of the Játaki (locally called) Belochki Dialect;" the author of the famous "Dabistan" applies the term "Jat tongue" to the language in which Nának Sháh (the apostle of the Sikhs) composed his *Grauth* and other works. In the Panjáb "Jatki bát" (Jat tongue) is synonymous with "Ganwár ki boli" (peasants' jargon) of Hindostan.

I wrote the word *Játaki* with two italics; the first denoting the peculiar Sindhi sound, a mix of "J" and "T," and the second being the familiar cerebral of Sanskrit and Prakrit—still lingering to a certain extent in our modern English. The tribal name is Jat", with the short terminal vowel

which follows the consonant in Sindhi, and the plural, *Játán*, ends with a marked nasal.

In the Grammar, which occupies forty-one pages, I divided this rude race of quasi-Bedawin into four great tribes, namely:—

"1. The Panjábí Jat, who is neither a Moslem nor a Hindú. He first appears in Indian history as a nomad, alternately cultivator, shepherd, and robber. Many became Sikhs, and did great benefit to that faith by contending zealously against Moslem bigotry, and, as this was their sole occupation for many years, they gradually became more and more warlike, and were at one time as fighting a caste as any in India. They have been supposed to be descendants from a very ancient race, the Getae (misprinted in p. 85 'Goths')."

"2. The Jat of the Hazárah country, Jhang-Siyál, Kach (Kutch) Gandáwa and Sindh generally, where they may number 250,000 out of a total of 1,000,000. He is generally a Moslem, and is supposed to have emigrated from the north during, or shortly after, the Kalhorá reign. In those days the Belochis were all but unknown in Sindh, and the aristocracy of the land, the Amirs, Jágirdárs, and opulent Zemindárs, were all either Sindhis or Jats. About Pesháwar the word 'Jat' is synonymous with 'Zemindár,' and as in Sindhi it is occasionally used as a term of reproach.

"3. A class of Belochis who spell their name with the Arabic, not the Sindhi 'J.' In Sindh they inhabit the province of Játí, and other parts to the south-east. The head of the tribe is entitled 'Malik' (master), e.g., Malik Hammál Jat.

"4. A wandering tribe, many of whom are partially settled at Candahár, Herat, Meshhed, and other cities in Western Asia; they are notorious thieves, and are held to be particularly low in the scale of creation. They are found in Mekrán and Eastern Persia, and they occasionally travel as far as Maskat, Sindh, and even Central India. No good account of this section has as yet appeared."

All four tribes are looked upon as aborigines, which only means that their predecessors are unknown. They are not wholly analphabetic: they write in the Nastalík, and sometimes in the Nashki character. In the preface to the Grammar I quote six books known to them, including a translation of *Háfiz*; one of them was shown to me in the Gurumukhi (Sikh) character. Their songs and miscellaneous poetry may be classed under five heads, viz., the "Rikhtah" of Hindostan, the Ghazal of Arabic and Persian, "Dohrá" or couplets usually sung to music, "Tappá" or short compositions of three, four, or five verses, mostly amatory and sung by the *mírásí* (minstrel); and "Bayt," an indefinite number of couplets. The latter frequently begin the lines with the letters of the alphabet in regular succession; this trick of composition is much admired, and probably the more so because the themes are, to speak mildly, vigorously erotic.

The first band of Jats was deported by the Arwám (Rúmi or Byzantine Greeks) in 865. The great conqueror whom Europe has apparently determined to call by his Shi'eh, or Persian nickname Tamerlane (= Taymúr i lang, or limping Taymúr), swept through the land in A.D. 1398-1400, and his horde must have caused a wide scattering of the weaker tribes. About this time, too, the Gipsies are known to have entered Europe, like their Keltic congeners of a far earlier date, viz Persia and Asia Minor. They called themselves, as all know, Egyptians, "Gitanos," "Egyptiens," and our Gypsy, or Gipey, is simply "Kubti," pronounced in Egypt "Gubti," a Copt. They invented a superstitious legend to account for their emigration from the banks of the Nile, possibly suggested by the racial name *Jatáni*, the adjectival form of the plural. The modern Arabic name of the nomads, still preserved in Egypt and Syria, is "Ghajar." Allow me to join issue with Professor de Goeje, who would explain "Zigeuner" (= "Zingaro," the older Italian form of "Zingaro") by "Shikári," a hunter, which he writes "Sjikári," or by "Tsjengán," the Persian plural (?) of *Tsenj*, a musician or dancer (Chang, a harp?). It appears to me a simple corruption of the Persian Zang, in Arabic "Zanj," a negro, a dark man.

These ideas occurred to me and were printed before 1849, at a time when the Orientalists of Europe had agreed to identify the Gipsies with the "Nath," a scattered trans-Indine tribe of mimes and musicians, utterly unaccustomed to horse dealing and cattle breeding—I may add poultry-plundering. And the conviction still holds its ground, only lately my erudite correspondent Dr. J. B. Davis reminded me of it.

Of course the humble linguistic labours of an explorer can hardly be familiar to the professionally learned world, but I cherish a hope that you will aid me, despite the length of this letter, in resurrecting my buried and forgotten work.

RICHARD F. BURTON, F.R.G.S.

SPENSER'S LAST LINES.

8 St. George's Square: March 20, 1875.

A lady at Bedford, No. 16* in the audience at my lectures on Elizabethan Literature in that town, has called my attention to a most interesting point in Spenser's *Faery Queene* that no biographer of his has yet noticed, so far as I have examined. It is this, that the latter stanza of the two which constitute the fragment of Canto viii. of Book vii., may well be, and most probably is, the last lines that Spenser wrote, on, or in view of, his sad deathbed in King Street, Westminster; so well do the lines breathe in words the wish, the prayer that he, after the last change in his life, the burning of his Irish home and one of his children, must have uttered:—

"Then gin I thinke on that which Nature sayd,
Of that same time when no more Change shall be,
But stedfast rest of all things, firmly stayd
Upon the pillows of Eternity,
That is contrayr to Mutabilitie:
For all that moveth, doth in Change delight:
But thenceforth, all shall rest eternally
With Him that is the God of Sabaoth hight:
O! that great Sabaoth God, grant me that Sabaoth's
sight!"

The singular appropriateness of these lines as Spenser's last, will, I believe, be gladly acknowledged by all students and lovers of him; and they will feel grateful, with me, to the Bedford lady who adds this memory of prayer and peacefulness of spirit to the poet's sad end.

The same lady suggests that the last line of Canto vi. Bk. vii.—"which too-too true that lands indwellers since have found"—may also have been written after, and in allusion to, the plunder of Spenser's house, or castle, at Kilcolman, in October, 1548; but robbery and spoil of the kind were too frequent in his time in Ireland to allow the point to be pressed; and Spenser names "Woods and all that goodly Chase" only, as abounding "with Wolves and Thieves." These words would not apply to the plunder and burning of Spenser's castle by men only.

F. J. FURNIVALL.

THE WORD "FYE-MARTEN."

Skipton, Yorkshire.

This word has been lately the object of some research, and much discussion among the critics of the earlier drama. No satisfactory explanation of its meaning has, however, yet been proposed. It occurs in a MS. date 1582, Feb. 22: "We went to the theater to se a scurvie play set owt al by one virgin, which ther proved a fye marten without voice, so that we stayd not the matter." Now, of "martens" proper there are in England two kinds, the *beech-marten* and the *pine-marten* (*Martes fagi* and *Martes abietis*). The *Martes fagi* or *fagina* was in French called *fau* or *faine*. *Faine* in English became *foine*, and *foine-marten* was in Yorkshire corrupted into *foul-mart* or *foumart*. This name was then transferred to the polecat as the *foul-marten*, the marten itself being called the

* Miss Marshall, of Kimbolton Road, as I have since found.

sweet-marten, and these latter terms are in common use at this day. So much for *faine*. What would *fau* be represented by in English? In other words, what would *fagi* become in our language?

We have seen that *fagina* became *foine* or *faine*. We should expect *fagi* then to become *faye* or *foye*. Let us compare a few other words in which the *g*, under French influence, disappears. *Alligare* becomes *allye* or *alie*; *denegare* becomes *denay* or *denie*; *exfrigare* becomes *affray*; *ossi-fraga* becomes *orfray*; *renegare* becomes *renay*. Forms in *aye* and *ye* or *ie* then equally represent the contraction that ensues on adopting a word from Latin through French, and omitting the *g* between two vowels; so that *martesfagi* would be either *fye-marten* or *faye-marten*. That the pronunciation in either case would be that of our word *fe* is proved in Mr. Ellis's great work on Pronunciation. As to the meaning of the word, anyone who has noticed the way in which *ficheu*, *polecat*, &c., are used by Shakspeare, will have no difficulty in seeing the antithesis to "one virgin" in the passage quoted above. *Fie* may take an under-sense corresponding to *foul*, as it still has in Suffolk.

F. G. FLEAY.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 27,	3 p.m.	Crystal Palace Concert.
	3.45 p.m.	Royal Botanic.
	8 p.m.	First night of <i>Rose Michel</i> at the Gaiety Theatre.
MONDAY, March 29,	8 p.m.	Royal Albert Hall: <i>Messiah</i> .
	8 p.m.	Royal Albert Hall: Grand National Concert.
	7 p.m.	Actuaries.
TUESDAY, March 30,	8 p.m.	First night of French plays at the Opera Comique.
	8 p.m.	Royal Albert Hall: Grand National Concert.
	8.30 p.m.	Chemical: Anniversary. Civil Engineers.
WEDNESDAY, Mar. 31,	8 p.m.	Royal Italian Opera, Covent Garden: Opening Night (<i>Guillaume Tell</i>).
	8 p.m.	Society of Arts.
	8 p.m.	London Institution: Dr. E. A. Freeman on "The History and Use of the English Language."
THURSDAY, April 1,	8 p.m.	Linnean. Chemical.
	8 p.m.	Signor Salvini as Othello, at Drury Lane.
	8 p.m.	Archaeological Institute.
FRIDAY, April 2,	4 p.m.	Geologists' Association.
	8 p.m.	

SCIENCE.

The Principles of Comparative Philology. By A. H. Sayce, Fellow and Tutor of Queen's College, Oxford. (London: Trübner & Co., 1874.)

MR. SAYCE stands in no need of being introduced to the readers of the ACADEMY, as they are already perfectly familiar with his name as one borne by a scholar who ranks second to none in the gallant band of investigators who have lately been doing so much to bring to the light of day the ancient records of Assyria, and to unearth the philological treasures of Accad. Hence, perhaps, some might imagine that the present work is, above all things, the utterance of a specialist; but so far is that from being the case, that its entire tone might be said to be distinctly anti-specialistic and corrective of the habits of the students of the Japhetic languages, who must plead guilty to being occasionally too prone to project on language generally the laws and tendencies which those they study have made them familiar with. In fact, the whole book may be regarded as a

* Othello iv. 1. 150; Merry Wives iv. 1. 30.

sustained protest against this kind of gratuitous generalisations, which are fascinating and tempting to our philologists, and for evident reasons, as will be seen from the following words of Mr. Sayce, p. 64:—

"One of the first assumptions of the glottologist, either openly avowed, or unconsciously implied, is, that a scientific investigation of the Aryan family alone will give a full and complete solution of all the problems of the science of language, helped out perhaps by a few illustrations from non-Aryan dialects. The causes of such an assumption lie upon the surface. Not only did Comparative Philology begin with the Aryan family; not only are its students members for the most part of that family, and best and primarily acquainted with some one or more of its dialects; not only does the historical position of Europe give to this group of languages an immediate and practical interest; but still more, it is here that the facts of language are most numerous, and its vicissitudes most accurately known, from the oldest hymns of the Rig-Veda down to the newspaper of to-day. When the great discovery of the affinities of this group dawned upon Schlegel and Bopp, and the commonest inflections of grammar were traced from dialect to dialect, and from century to century, it was impossible not to believe that what held good of the Aryan would hold equally good of all other tongues."

A little further on the reason appears why Semitic scholars have not lately distinguished themselves in a similar fashion; and that is, mainly, the fact that the Semitic family of languages is at once both too small and too compact, and that its branches do not differ more among themselves than do the Romance languages in Europe; so that until its Sanskrit has been found, as it may yet be in the Old Egyptian or the sub-Semitic idioms of Africa, we cannot, we are told, get back beyond a parent speech which is philologically late, and which fails to offer that facility for comparison which is needed by the young glottologist. *Glottologist*, I may remark in passing, the author uses advisedly instead of *student of comparative philology*; for at the end of his first chapter he tells us that, in the remaining ones, he avails himself of the term *glottology* as synonymous with, and far preferable to, *comparative philology*—an awkward and somewhat pedantic circumlocution to which German scholars, with their *Sprachforschung* and *Sprachforscher*, could not nowadays think of being confined. So it is to be hoped that Mr. Sayce will be followed by others in his adoption of the terms *glottology*, *glottologist*, and *glottological*. No better authority need be cited than Ascoli's brilliant but hitherto incomplete *Corsi di Glottologia*.

Unawares I have already plunged in *medias res*, and in order to give a more intelligible account of the work I must now retrace my steps with a view to consult the author's own account of it in the introduction, where we find that the substance of the first eight chapters was originally delivered as lectures at Oxford in the early part of 1873, and that the ninth and last chapter was a subsequent addition which may be regarded as strictly an appendix to the first. The work, as a whole, is rather critical than constructive, and the theories it criticises are summarised as follows:—(1) The belief that the Aryan languages are the standard of all others, and that the generalisations

gathered from their exceptional phenomena are laws of universal application. (2) The substitution of the mechanical and the outward for the intellectual and the inward. (3) The confusion between the convenient classifications of science and actual divisions into natural "families." A glance at the contents of each chapter in order will enable the reader to form an idea as to the plan followed by the author. Passing by the first chapter as devoted to defining the sphere of glottology and its relation to the other sciences, we come to the second, which treats at length of the *idola* of glottology with special reference to the laws of the science as determined from the Japhetic family of languages only: this has already been alluded to. The third chapter deals with the *idolum* of primeval centres of language; for not only does Mr. Sayce utterly disbelieve in any former unity of speech of Japhetic and Semitic nations, but he considers it idle to try to classify the existing languages of mankind, his view being that

"our sole wonder must be, not at the diversity of languages, but at the paucity of the wrecks of ancient speech that still remain spread over the face of the earth. The modern races of mankind are but the selected residuum of the infinitely varied species that have passed away: the same surely will hold good of language; and we ought no longer to be surprised at the multitudinous variety of dialects found in North and South America, in Australia, in the islands of the ocean, or in the continents of the Old World, but be content to believe that they represent but a small part of the extinct essays and types of language which have gone to form the language-world of the present day, like the numberless types that nature has lavished since the first appearance of life upon the globe."

One of the fundamental teachings of Mr. Sayce's book is that the units with which glottology has to do are not words but sentences, as language, he maintains, is based upon the sentence, not upon the isolated word, for the latter can mean nothing except interjectional vagueness, a point of capital importance nowhere so clearly and persistently proved as in the Celtic languages with their initial mutations of consonants, which, syntactically considered, may be said to mean that words *en phrase* have no individuality of their own. Considerable use is made of this position in the fourth chapter, which is devoted to the refutation of the theory of the three stages of development in the history of language. The author maintains that an isolating language could not become inflectional, but his views cannot be better expressed than in his own words (p. 164):—

"Without doubt the three successive stages of language mark successive levels of civilisation; this much is proved by the subversion of the one civilisation by the other; but each was the highest effort and expression of the race which carried it out, and the form which, by the constitution of the mind of the race, each was necessitated to assume. Mankind progresses as a whole, but the several steps of advance are made by the appearance of different races on the scene, each with his mission, each with his predetermined method of accomplishing it."

As I have always differed from Mr. Sayce on the important question of the origin of flexion, I could hardly trust myself to do

justice to his views in this chapter, which, if I am not mistaken, will elicit a good deal of controversy, especially on the part of Professor Whitney, whose opinions are repeatedly challenged in the course of it. Mr. Sayce's well-trained eye never fails to perceive linguistic differences, but I am not sure whether he does not occasionally make somewhat too much of them, as, for example, in the following observations (p. 158):—

"The Aryan languages have always been inflectional so far as Glottology has any cognisance of them. Beyond that, the Aryan must be dealt with by physical science; and whatever the latter may demonstrate, even that he was the eldest born of a gorilla, we feel sure of this much, that his brain could produce only an inflectional language, that is, could view things and their relations only in a particular way as soon as he came to speak consciously and to be a subject for Comparative Philology."

The succeeding chapter is taken up with the discussion of the question of the possibility of mixture in the grammar and vocabulary of languages; the conclusion arrived at is that glottology is right in the denial it gives to the old notion of the mixture of grammatical forms, but that is construed in a way not to exclude the imitation by one language of the idioms of another. The sixth chapter, on the doctrine of roots, is exceedingly suggestive, and abounds with telling criticism on untenable hypotheses which have been too long in vogue. The next, on the metaphysics of language, is to me the most interesting and fascinating in the book, especially that part of it which treats of the dual number, which Mr. Sayce successfully shows to have been prior—contrary to the usually received theory—to the plural, or rather to have been at one time the nearest approach which our very remote ancestors were able to make to a plural; for there seems to have been a time when *two* had exhausted their power of counting; all beyond that being to them vague, indefinite, and unintelligible—there are savages who are still in that state. The view here advocated throws new light on the reduplication, of which savages are so fond: thus, the Malay *raja-raja* "princes," *orang-orang* "people," must have once been duals as suggested by their form.

In the eighth chapter, on comparative mythology and the science of religion or dogmatology, the author defines the relations those two sciences bear to glottology, and follows Professor Max Müller in not considering myths as proved to be of the same origin in the absence of glottological evidence to that effect; for he maintains that,

"to imagine that the coincidence of legends among two races unallied in language means anything more than the common uniformity of intellectual action in the mythopoeic age, is to repeat the mistake of bygone writers, who believed that the story of a flood among different peoples bore witness to the Biblical deluge."

Thus it would appear that glottology stands in much the same relation to comparative mythology as phonology does to glottology itself, and it is phonology, as every student of language well knows, that sets up the barriers which prevent the fields of glottology and the allied sciences from being

overrun by charlatans with their fancy etymologies and fancy metaphysics.

But to close these remarks, which have already grown longer than originally intended, one may venture to say that the present volume, though merely the first fruits of what may be expected from the learned author, will not fail to be welcomed by the admirers of critical courage and independence of thought. No doubt it broaches views which he may sooner or later find it necessary to reconsider. But, on the whole, it has a truly cosmopolitan ring, and breathes throughout an uncompromising hostility to that spirit of authority and crystallisation which would fain see the science of to-day trammelled by the supposed discoveries of yesterday.

J. RHYS.

Comets and the New Comet of 1874. By the Author of "Astronomy simplified for General Reading." (London: W. Tegg & Co., 1874.)

THIS book appears to have been written solely to satisfy that craving for astronomical knowledge which possesses the general public whenever any unusual celestial phenomenon presents itself, and which appears to culminate in the apparition of a conspicuous comet. But with this desire for information there is usually a keen enjoyment of that delightful bewilderment caused by the sense of being a little out of one's depth; and this is enhanced tenfold when both writer and reader are floundering together. It is only on this principle that we can account for the appearance of the present work, for all the information which it contains is to be found in the usual text-books, though, it must be admitted, not presented in the same agreeable jumble. Variety is everything in the author's eyes, and accordingly he skips from the supposed discovery of Vulcan to the passage of the earth through the tail of the comet of 1861, and in the midst of a discussion on the orbits of comets interpolates a paragraph on spectra of comets, nebulae, and the aurora borealis. If this is the principle on which astronomy is simplified for general reading, we can imagine that the author's first effort must have been more amusing than instructive.

Having politely dismissed the late comet in a couple of pages, the author enters on the general subject, about which he has evidently read a good deal in popular works and acquired this much information, that the ablest men are at present unable to explain all the appearances presented by comets. From this he has apparently jumped to the conclusion that as it was all guesswork, he might as well try his hand at it; but it is rather dangerous work guessing where the laws of motion are concerned, and as our author totally disregards Newton's third law that action and reaction are equal and opposite, his conclusions sometimes appear rather strange to those who have a blind belief in the ordinary principles of mechanics. The following quotations will exhibit his standpoint clearly:—

"Possibly the contraction of the orbit may in some measure be due to the contraction of the nucleus when nearest the sun, and the non-con-

centric nature of cometary matter, combined with the continual shifting of balance which must be taking place from the chemical activity they display, as already mentioned in reference to Donati's comet and others. It is plain that the division of Biela's comet into two must have wholly changed the original orbit in that case, and possibly from leaving the parts with less mass to be acted upon by solar attraction and the same projectile force or tangential velocity as before, caused the two parts to extend outwards into space, and acquire much more enlarged orbits.

"Were Encke's comet . . . to divide like Biela's, or even very greatly to elongate in one direction from its nucleus, and thereby alter its centre of gravity with reference to solar attraction, we cannot well say what would be the result of such a change or modification."

On similar principles the author boldly accounts for the existence of parabolic and hyperbolic orbits, by supposing the comets to be really moving in ellipses round the same centre of motion (in the direction of the Pleiades) as the sun, quite overlooking the circumstance that the attraction of such a central body could only affect the relative motion of a comet about the sun as a perturbation which would be quite inappreciable, since the action of such a centre of force, even if no further from us than the nearest fixed star, would be sensibly the same on both sun and comet. But in this work we find a mysterious term "concentric attraction," which we can quite imagine to be capable of explaining these or even greater difficulties.

Our confidence, however, in this author's system of mechanics is somewhat shaken on finding that he is obliged to call in a wonderful and exceptional power to account for the circumstance that Lexell's comet suffered great perturbations from Jupiter; the rhapsodies which this event calls forth sound very grand, but are unfortunately founded on an utter misconception of the facts. Lexell's comet simply passed very near Jupiter, and its motion was much altered by the attraction of the planet; but it was not stopped in its path for four months, and then suddenly started off again with its original projectile velocity, as stated in this work.

No allusion is made in this book to one of the most important discoveries of recent times—the connexion between comets and meteors; and though much is said about Biela's comet, no mention is made of the remarkable star-shower of November 27, 1872, supposed to be an outlying portion of the comet with which we had come into collision; nor to Mr. Pogson's discovery of a comet (presumably Biela's) in the place indicated by Professor Klinkerfues on this supposition. Probably the text-books which the author has read were written before Schiaparelli's researches.

Another important point which is not noticed is the partial polarisation of the light of the tail in a plane passing through the sun; a fact which indicates reflection of sunlight from the particles of which the tail is composed.

To make up for these omissions the author treats us to some very wild speculations, the most startling of which is that the aurora is caused by comets' tails coming into collision with the earth; but why they are always

seen in the direction of the magnetic meridian we are not told. We have dwelt at some length on the fallacies contained in this book, because it seems calculated to do a great deal of mischief, by setting forth as the conclusions of science what are nothing but the dicta of a writer who has much to learn before he can safely undertake to teach.

W. H. M. CHRISTIE.

SCIENCE NOTES.

PHYSICS.

Specific Heat of Carbon.—The law enunciated by Dulong and Petit, that the product of the specific heat into the atomic weight of a solid elementary body is a constant quantity, was shown by Regnault to be of very general applicability, the numerical value of the constant (the atomic heat) being about 6.3. For three solid elements, however—silicon, boron, and carbon—considerably smaller atomic heats were obtained, viz., 4.8 for silicon, 2.7 for crystallised boron, and 1.8 for crystallised carbon. Examining in succession the various allotropic modifications of carbon, Regnault found their specific heats to vary between 0.1429 (for diamond) and 0.2608 (for animal charcoal). Contemporaneously with Regnault, De la Rive and Marcet found much smaller numbers for the specific heat of carbon. Again, Kopp and Wüllner obtained numbers differing from each other as well as from those of Regnault and De la Rive. The differences in the individual results are so great as to preclude the belief that they are due to errors in the methods of experiment or to impurities in the substances themselves. Dr. H. F. Weber (*Phil. Mag.*, March, 1875) attributes these differences to the widely differing ranges of temperature between which the specific heats were estimated. His elaborate researches show that the specific heats of these bodies increase very rapidly with the temperature. In the case of diamond, for instance, he found the specific heat at -50° C. to be 0.0635; at 247° it was 0.3026, and at 986° , 0.4622.

Studies on the Magnetisation of Steel.—The account of Professor E. Bonty's researches on the magnetisation of steel needles, the first portion of which was published in the February number of the *Philosophical Magazine*, and noticed in the ACADEMY, February 27, is concluded in the March number. In this latter portion Professor Bonty gives an account of some very interesting and important results which he has obtained. For instance, he shows that a formula given by Green in 1828 in his now celebrated *Essay on the Application of Mathematical Analysis to the Theories of Electricity and Magnetism*, and deduced from the hypothesis of coercive force, is strictly verified by the results of experiment when the lengths of the needles employed are not inconsiderable in proportion to their diameters. With regard to the breaking of long needles magnetised to saturation, Professor Bonty found that the fact of breaking had no influence on the magnetic moments of the broken halves, provided the original needle was tempered hard, so as to break between the fingers like glass. If, however, the steel was tempered soft, so as to bend several times before breaking, the two halves possessed unequal magnetic moments, the difference being due to the flexions which preceded the fracture. The author criticises the theories of Coulomb, Wiedemann and Holtz, and reviewing the whole of the known facts, argues the insufficiency of present theories of permanent and temporary magnetism to explain the various peculiarities of the temporary magnetism of steel. He suggests that in respect of the magnetic properties of its elements that substance must be considered a heterogeneous mass.

Currents of Electrical Machines.—In the last number of the *Annales de Chim. et de Phys.* (Sér. V.

vol. iv. p. 214), is an account of the investigations of M. Rosetti on the electrical currents produced by the Holtz machine, and published in the *Atti del R. Istituto Veneto*, vol. iii. 1874. The following are some of M. Rosetti's conclusions:—

The strength of a current produced by a Holtz machine is very nearly proportional to the velocity of rotation of the disc, provided the hygrometric state of the atmosphere remains constant.

The ratio of the velocity of rotation to the strength of the current increases with the humidity.

The effective work spent in each second is exactly proportional to the strength of the current; the ratio of the work spent to the strength of the current diminishes as the humidity increases. If the motion of the disc be maintained by a rotation apparatus, and if the weight which is necessary to turn the disc with a certain velocity when the machine is charged be called the *total moving weight*, the weight necessary to turn the disc when inactive the *partial moving weight*, and the difference between the total weight and the partial weight the *effective moving weight*, it is observed that the effective moving weight remains constant, whatever be the magnitude of the total weight, i.e., whatever be the intensity of the current. The effective moving weight is greater as the air is more dry.

The behaviour of Holtz's machine is in some respects analogous to that of voltaic couples. Its electromotive force and internal resistance are both constant if the velocity of rotation and hygrometric state remain constant. The electromotive force remains invariable for any velocity of rotation if the hygrometric state does not alter, but diminishes if the hygrometric state increases. The internal resistance is independent of the hygrometric state for a given velocity of rotation, but diminishes if the velocity increases.

In the Holtz machine the electromotive forces are enormously great in comparison with those of the most energetic voltaic combinations. For instance, when the hygrometric state is 0.35, the electromotive force of the Holtz was found to be more than 50,000 times as great as that of a Daniell's cell. Similarly, the internal resistances are very great; e.g., when the disc makes eight turns per second, the internal resistance was found to be equal to 570 million Siemens' units.

Ohm's law is obeyed by the currents of these machines; consequently, if in the external circuit resistances are introduced which are not negligible in comparison with the enormous resistance of the electro-motor, a diminution of the current will be observed conformably to the law of Ohm.

The Electric Spark.—Professor Antolik has given in the last number of *Poggendorff's Annalen* (vol. cliv., p. 14) an interesting (and somewhat diffuse) account of his experiments on the form and structure of the electric spark, obtained by means of an ordinary Holtz machine, or by connecting the inner and outer coatings of a charged Leyden battery. The electrodes between which the discharge took place consisted of two pieces of tin-foil about 2 centimètres long, and sharply pointed. These were pasted on a glass plate, the points being separated from 5 to 8 centimètres according to the strength of the discharge. It was also found conducive to good effects to paste the tin-foil electrodes over with thin smooth paper. The glass plate was covered with a fine deposit of soot from a sooty flame, and the spark, as it passed, traced its course on the surface of the plate so prepared. It was found to follow a zigzag path, with three, sometimes with five, parallel lines. Sometimes, and especially when the spark was powerful, it divided itself—always at a point nearer the negative electrode—into two or more branches.

When two prepared plates are employed, placed one over the other about two millimètres apart, the appearances presented by the passage of the spark are very beautiful on both plates. They differ, however, considerably from one another,

each having distinctive characters of its own. M. Antolik calls the picture impressed on the plate across which the spark really passes, i.e., whose electrodes are directly connected with the two coatings, the *active* picture; that, on the other plate, which is due to a kind of reaction, the *passive* picture. The active picture is characterised by a bright line forming its core, which is surrounded by a narrow brown border, whose distinctness increases with the strength of spark. Around this, again, is a bright portion, which is indeed the most conspicuous part of the whole spark-picture, and consists of a series of stratifications perpendicular to the central bright line. Outside these there is a bounding layer, generally of a faint and cloudy appearance. The passive picture has a dark elongated nucleus which is bordered by a bright portion, and this again by other portions more or less bright. The two pictures—the active and the passive—are in fact complementary. Many interesting variations in the forms of the spark pictures were obtained by compelling the spark to follow a certain track, which was done by painting a path for it on the sooty glass.

In rarefied air (about 20 millims. pressure) spark-pictures were also obtained, but were not so decided or so characteristic as those formed at the ordinary pressure of the atmosphere.

BOTANY.

MR. HENRY CHICHESTER HART, one of the naturalists appointed to the Arctic Expedition, has published a list of the plants found in the Islands of Aran, Galway Bay. From the geographical position and geological construction of these islands, their flora offers many features of interest. The geological formation of the islands belongs to the upper subdivision of the carboniferous limestone, and many of the rocks are replete with fossils. In several places large rounded blocks of conglomerate and granite are to be met with, evidences of a boulder drift from the adjoining shores of Connemara. Some of these measure seven or eight feet in height; they are called Connemara stones by the natives. The interesting feature of the flora is the presence of south-west European types, which reach this part of Ireland. The total number of species hitherto observed on this group is 372, about thirty of which the author claims to have added to those previously known. The luxuriance of the maiden-hair and other ferns abounding in the deep fissures of the rocks, and the diminutive forms of many flowering plants on the thin crust of soil covering the rocks in some places, are characteristic features of the flora. There are no species peculiar to these islands, but several of the commonest plants are of the Atlantic type of Watson. This enumeration includes only the flowering plants and ferns; the lower cryptogams are said not to be abundant.

DR. ALEXANDER PRYOR has announced his intention to publish a new *Flora of Herefordshire*. In a circular that he has issued, in which he defines the nature of the information sought to make his projected work as complete as possible, he solicits the assistance of all botanists whose residence in the county, or other resources, would enable them to render the desired aid.

THE *Oesterreichische Botanische Zeitschrift* has celebrated its twenty-fifth birthday, and Dr. Sko-fit, its editor and founder, was duly feasted and congratulated on the event. In the February number Dr. Niessl describes some new spheroid fungi—*Gnomonia misella*, *G. riparia* and *Chamaemori*. This paper is to be continued. The first part of an almost complete translation of H. C. Sorby's article on "Comparative Vegetable Chronology," by Alfred Burgerstein; and various short notes on descriptive and geographical botany complete this number.

DR. BUNGE's monograph of the species of the

genus *Oxytropis* has appeared. In the preface the author requests some indulgence for his work, and complains of the difficulties encountered in attempting a classification and discrimination of the species of this genus as compared with the closely-allied *Astragali*. He found it exceedingly difficult to devise satisfactory sectional characters.

No. 77 of the Botanical Section of the *Journal of the Linnean Society* is entirely occupied by twenty papers forming the commencement of a series of contributions to the Botany of the *Challenger* Expedition. It contains a number of interesting observations on the Flowering Plants, chiefly of Bermuda, St. Vincent, St. Paul's, Fernando de Noronha, Tristan d'Acunha, and Kerguelen's Land; a paper on the Freshwater Algae obtained at the boiling springs at Furvas, St. Michael's, Azores; and a number on the cryptogamous vegetation of the countries visited, in which several new species of lichens, fungi, and algae are described. A large portion of No. 78, just issued, is occupied by two papers on systematic botany; Notes on Indian Gentianaceae, by Mr. C. B. Clarke; and Additions to the Lichen Flora of New Zealand, by Dr. J. Stirton, consisting chiefly of technical descriptions of species. A valuable morphological paper is contributed by Dr. Masters on the Bracts of Crucifers, treating chiefly of the cause of the normal absence of the organs in that order; and a very interesting addition to our knowledge of Insular Floras is contained in Dr. Hooker's paper on the discovery of *Phyllia arborea*, a tree of Tristan d'Acunha, in Amsterdam Island, in the South Indian Ocean, with an enumeration of the phanerogams and vascular cryptogams of that island and of St. Paul. Surgeon-Major W. H. Colvill sends a paper on the vegetable productions and the rural economy of the province of Baghdad.

Carnivorous Plants.—Since Dr. Hooker gave his lecture at the Belfast meeting of the British Association on the carnivorous propensities of certain plants, some attention has been paid to the subject by other observers. The most recent contribution to this branch of botanical science is a paper by Mrs. Treat, of New Jersey, on the American species of *Utricularia* or bladder-wort, especially *U. clandestina*. These plants grow in water; the stems float on the surface, and are furnished with a number of bladders of very beautiful structure, composed of irregular cells, with clusters of star-like points, always four in number, arranged very regularly, and evenly distributed over the inner surface. These bladders are so constructed that when the minute insects which abound in the water in which they grow enter them, it is almost impossible for them to escape; they quickly perish and rapidly become absorbed or digested, as is shown by the coloured fluid from the bladders being transmitted to the neighbouring parts of the leaves and stem. Mrs. Treat found in almost every well-developed bladder one or more animal remains in various states of digestion. There was some variation with different bladders as to the time when maceration or digestion began to take place, but usually, in less than two days after a large larva was captured, the fluid contents of the bladders began to assume a cloudy or muddy appearance, and often became so dense that the outline of the animal was lost to view.

THE third and concluding part of volume xxx. of the *Transactions of the Linnean Society* is entirely occupied by Mr. Bentham's revision of the sub-order Mimoseae. In his introductory remarks the veteran systematist points out—what must inevitably be the case in any practically convenient system of classification—the great difference between the values in different cases of the characters on which different classes and genera are founded. Thus he remarks that the genus *Cassia* and the order *Compositae* resemble each other in these respects—that both are perfectly isolated; the pistil and seeds are uniform

in each; the variations in the corolla are scarcely more marked in the one than in the other; and the androecium and fruit present, if anything, more important diversities in *Cassia* than in *Compositae*; in fact, on purely abstract principles, the latter have as good a claim to be included within the bounds of a single genus as the former. And yet, because there are 10,000 species of *Compositae*, and only 350 of *Cassia*, the latter has been almost universally treated as a single genus, while the former is divided into genera varying between 750 and 1,200. The 1,200 *Mimoseae* are as uniform in their pistil as the 350 *Cassia* and 10,000 *Compositae*; the corolla is more uniform than in either; the androecium and fruit are much more varied than in *Compositae*, and they were established by Linnaeus as a single genus. They are here treated as a sub-order, divisible into six tribes, *Parkieae*, *Piptadenieae*, *Adenanthereae*, *Eumimoseae*, *Acacieae*, and *Jugeae*, and into twenty-nine genera. Mr. Bentham considers that the *Mimoseae* probably originated in some ancient warm country, whence they were enabled to spread gradually over the various tropical regions they now occupy, the greater number of the genera now existing having become differentiated before the disappearance or disruption of their original native country; and that the absolute identity of a few tropical species in the Old and New Worlds is in most cases due to human intercourse and commerce.

AN illustration of the laborious nature of German scientific-literary work lies before us in Dr. Just's *Botanischer Jahresbericht: Systematisch geordnetes Repertorium der botanischen Literatur aller Länder. Erster Jahrgang* (1873), *Erster Halbband*. The editor has had the assistance of above twenty-five "Mitwirkende," eminent in various branches of botanical science, and every department appears to be worked at with great assiduity. The value of such a work as this is seen on its face; its defects could only be ascertained by careful study; but so far as we are able to judge, it presents a valuable and complete bibliography of the year. The titles of the works are classified under various heads, so as to admit of easy reference, and of each of the more important ones an abstract is given, in many cases signed by the compiler as a gage of its trustworthiness. The amount of work annually turned out from the German botanical workshops (we have none in England, or only one or two) is truly amazing.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY (Thursday, March 18).

DR. G. J. ALLMAN, F.R.S., President, in the Chair. The following papers were read: 1. "On Thirty-one New Species of Marine Planarians from the Eastern Seas," by Dr. Collingwood. 2. "On the Resemblances of Ichthyosaurian Bones to the Bones of other Animals," by Mr. H. G. Seeley.

NUMISMATIC SOCIETY (Thursday, March 18).

MR. JOHN EVANS, President, in the Chair. A paper was read by Mr. Arthur J. Evans on the coins of Magnentius and Decentius, *à propos* of a hoard of 260 of these recently found at Alresford. The writer pointed out that Magnentius represented the conservative reaction of the West and the troops against the Oriental type of government introduced by Diocletian, and, in the beginning of his reign, the party opposed to Christianity. Corresponding with what might have been expected, we find in the early part of Magnentius' reign no Christian symbols on coins; the Emperor's head also is bare of the diadem. After the defeat of Mursa, Magnentius threw himself into the arms of the orthodox party to oppose the Arian Constantius, and at this period we find both Christian symbols and the imperial insignia. Mr. Evans supported his somewhat

novel theory of the reign of Magnentius by a careful review of his coinage, as well as with the testimony of historians and inscriptions.

ROYAL SOCIETY (Thursday, March 18).

THE following papers were read:—"The Behaviour of the Hearts of Mollusks under the Influence of Electric Currents," by Dr. M. Foster and A. G. Dew Smith; "On the Absorption Spectra of Metals volatilised by the Oxyhydrogen Flame," by J. N. Lockyer and W. C. Roberts; "On the Liquefaction, Fusibility, and Density of certain Alloys of Silver and Copper," by W. C. Roberts.

BRITISH SCANDINAVIAN SOCIETY (Friday, March 19).

HIS Excellency Baron Hochschild in the Chair. The first general meeting was chiefly occupied with the ratification of the proceedings of the committee, and with arrangements for future progress. Sketches of Norwegian scenery by Messrs. Thelwall and Pritchett, and a small collection of Scandinavian antiquities were exhibited.

PHILOLOGICAL SOCIETY (Friday, March 19).

REV. R. MORRIS, LL.D., President, in the Chair. Mr. Joseph Payne discussed the subject of the Old French or Norman element discoverable in the English *patois* of the Midland area. Before examining special words, he laid down the principle that many of the *patois* forms are explained by the difference between the laws of English and Old French accentuation. In naturalising French words the distinguishing or tonic accent, generally resting on the last syllable, was by the English rule transferred to the first or second syllable, the effect of which was to shorten or obscure the vowel or diphthong which had before been prominent and distinct. Thus *enchanteur* became English *enchánter*, *batáile*, *bátel* or *bátte*, *vicáire viker*, *gramáire grámmer*, *figúre figger*, &c.

It was also noted that the English tonic syllable became by this transference of accent almost invariably short, whatever might have been its quantity before. On these principles the writer accounted for the *patois* forms—*náppern* for *napéron*, *lábber* for *labóur*, *fávver* for *favóur*, *sávver* for *savóur*, *múttén* for *mútáine*, *dúbbler* for *doubler*, *árran* for *aráine*, *sóller* for *solér*, *púzzén* for *poissón*, *fízzen* for *foissón*, *mánnér* for *manúre*, *Múrry* for *Marie*, *bóttle* (of hay) for *botéille*, *cántle* (a corner) for *canéle*, *skúlet* for *ecuelette*, *réssón* for *raisón*, *créttur* *crúttur* for *créature*, *pápper* for *papier*, *béver* for *bevére*, *déssent* for *decént*, &c.

It was also shown, as a mark of the Midland *patois*, that there is a constant tendency to fling off the syllable preceding the tonic syllable, especially in words of French extraction—*fend*, *gree*, *noint*, *sry*, *stry*, *tice*, *tend*, *gin*, &c., from *défendre*, *agrée*, *enoint*, *descrier*, *destrúire*, *entúer*, *attendre*, *engin*, &c. This tendency sometimes—as was shown in reference to *mend*, *ray*, &c.—brings about a form which expresses the very contrary meaning to that of the original word. Thus, *amendér* is to free from blots or faults, *desráier* to throw into disorder; hence *mend* ought to mean to blot, and *ray* to put in order.

As to special words, the writer showed that *grudgeons*, *copper-rose* (Norfolk name of the red poppy), *gofers*, *hupil* (to disturb, harass), *lucam*, *carbels*, etc., were referable to the Norman or Old French words *grugeon*, *coprose*, *gauffre*, *houspiller*, *lucarne*, *garbouil*. The curious expression "a mort of people" was also compared with the Norman *patois* phraseology, "il y avait du monde à mort," "charger à mort," where "à mort" means in abundance, in excess.

The South Lancashire idiom, "a two-three miles," was also shown to be paralleled by the Guernsey *patois*, "chès deux-treis choses."

ROYAL INSTITUTION (Friday, March 19).

THE last Friday evening lecture was delivered by Dr. Liebreich, on "The Real and Ideal in Portraiture," but chiefly in portrait sculpture; painted portraits, though equally distinguishable as realistic or idealistic, being yet less suitable for the demonstration either of the effects of light or of anatomical facts; and these were two of the points on which the lecturer had to lay great stress. Greek sculpture, he began by saying, had worked out certain types of ideal beauty, between which and actual portraits was the difference conceived to exist between gods or heroes and ordinary mankind. In modern times the consequence of studying and copying these Greek types has been to produce sculptors who either implicitly followed out the classical models, or who sought to combine in some way Greek forms with a partial accuracy to nature and to modern habits. These are the idealists, compared with whom are the realists, who apply themselves exclusively, or profess to do so, to the observation of nature. If each class would keep within its own limits, there would be nothing to say. But unfortunately, the realistic sculptor in particular is constantly being tempted away, even in portraiture, from the living model before him, whose general expression he is satisfied to reproduce in a way, while the details, which would require the most careful observation, are worked out with a facility acquired by copying from the antique. The forehead of the Olympian Jupiter, the neck of the Apollo Belvidere, or the thorax of the torso of Hercules, is present to his mind, and guides his hand when he is engaged on the portrait of a mortal. The result, too often, is not only the loss of likeness, but the production of an imitation of a being not recognisable by naturalists as belonging to the human species in its present state of development. It was against this proceeding that the lecture was levelled. Greek portraiture, so far as it is known, i.e., from the time of Alexander onwards, was intensely true to nature. The same may be said of the large series of Roman busts or statues still existing, with the exception of instances where an emperor was represented in the character of a god. As an example of modern so-called idealism in portraiture, a cast from Chantrey's bust of Byron was exhibited and compared with an admirably realistic old bust of Dr. Ray. It was shown that if you covered only the familiar lock of hair on Byron's brow, the likeness vanished from the rest of the face, while, if you covered even one of the eyes and part of the brow of Dr. Ray, the likeness was not in the least diminished. On the other hand, when a bad light from below was turned on both busts, it appeared that Byron's suffered the least, and this, considering the frequency with which sculpture is exposed to light of this kind, might be an argument for trying to take advantage of it, by reproducing only the accidental characteristics of a face, and neglecting the essential features! Then followed a description of the essential features in a portrait bust—the skull, with the form of which not the slightest liberty was to be taken; and the skin, a source of great difficulty, requiring accurate anatomical and physiological knowledge in the artist, if he would distinguish between furrows or lines in the face formed by the habitual movement of certain muscles (and, therefore, expressive of an essential tendency of character), or by a temporary movement. But anatomical knowledge gained from the dead body must, before it is applied to copying from life, be corrected by physiological observation, and if this is fully done, the lecturer contended that a truthful reproduction of the external part of the human face might be accompanied with the animation and intellectual expression which constitutes the true idealism in portraiture. He concluded by strongly urging this method of studying on those who have the direction of schools of art, especially in cases where copying from the antique forms a large part of the training, and by its very nature tends to dull the appreciation of fine distinctions in nature. Casts

from several strikingly realistic early Florentine portraits, with some others of Greek and Roman origin, were exhibited in the theatre and referred to as illustrations of the main points of the lecture as they arose. In the library a series of modern sculptures or casts were arranged so as to show the true manner of lighting sculpture.

FINE ART.

Children of the Mobility. Drawn from Nature by John Leech. With a fine Portrait of Leech, and a Prefatory Letter by John Ruskin. Reproduced from the Original Sketches by the Autotype Process. (London: R. Bentley & Son, 1875.)

THIS is a publication of six sketches of the slightest description by the excellent draftsman and humorist, who, year after year, and week after week all round the year, gave us so many witty and brilliant satires and *jeux d'esprit*. If, as Mr. Pater has put it at the end of his *Studies on the Renaissance*, the best philosophy of actual life is that which affords the greatest number of pleasurable sensations—and, indeed, nearly all our daily activities and successes go towards this end—then John Leech was one of the men most deserving the gratitude of society. To how many thousands every Saturday, or Friday evening, did he not send a smile and a flash of light; and we cannot remember any instance in which he outraged good taste. On the contrary, he and the publication in which he worked were always on the right side, and must have done immense service to the *minor morals*, the manners, of the age. In an art point of view they were equally admirable, or nearly so: Leech's type of ladyhood and manhood was no doubt repeated over and over again, but then it always gave pleasure because it was excellent and so beautiful, and his children were ineffably charming, even when enacting the *enfants terribles*, first made so amusing by Gavarni. The mention of the illustrious French humorist, who was even abler as a draftsman than his English contemporary, suggests a comparison, and an instructive one, because so expressive of the national differences that indicate a substratum, we hope, still more distinct. The motive in Gavarni's pictures was very frequently a betrayal by means of the children of the infidelities of papa or mamma, or serious offences against truth, in either case by no means amusing to any party concerned, nor properly to the spectator either; while Leech's were invariably pleasantries, *gaucheries*, or evil manners properly punishable by laughter. The same may now be said of Leech's successors, but I am far from attributing the change to his influence; there can be no doubt at all that all caricatures take their colour and stamp exactly from the lamp-light and the matrix of the social life they illustrate and depend upon. The humblest of our comic or pictorial journals are not indecent; they may be sensational or even brutal, but direct indecency is left to our neighbours, and without it the *Journal pour Rire* and such like would find their occupation gone. The change with us had been going on ever since the day of Rowlandson, whose works were insufferably coarse; Kenny Meadows's cuts in *Bell's Life* were the earliest that

showed clean hands and that only occasionally, but his style of drawing was a little better than had before been seen in trivial comic prints, and he himself was far from being a vulgar or unaccomplished man.

Under the influence of Meadows, I remember John Leech first beginning his tentative designs. When I became acquainted with both of these men, Meadows was engaged on *The Heads of the People*, a series of sketches that still deserves some consideration as an exponent of the society and humble life of the day, while Leech had just dropped out of the ranks of medical, or rather surgical, student life, and his first productions, one or two of which I remember him then showing to the elder artist, were sketches of Parisians done on a visit to France, and published, I think, in *Bell's Life*. He was determined to follow the bent of his genius, but the pay was so little that he thought of painting comicalities instead of drawing them. One or two attempts in oil colours, however, convinced him that painting was an art beset by immense difficulties, technical adaptations, and, as he called them, artificialities, that would ere he attained to any success, warp and destroy his powers as a satirist and truth-teller. The fashionable dress of the moment was as dear to him as its manners and vices; and his despair on showing his first pictures to his friends, inspired by the evident impracticability of the square black hat and roll-collared surtout, as well as the difficulty his visitors had in answering his plaintive interrogative, why he could not be allowed to paint them and everything else simply as they were, we still vividly remember.

This was, as far as we can recollect, about 1839. Time gives a wonderful importance to events tiresome or trivial in passing, and now it is very interesting to recall this passage in Leech's life, and the contemptuous reply of Kenny Meadows that the things of the day were *ephemera* not worth embodying, except to get a guinea for pocket money, and then showing, very modestly, however, his own highly-finished water-colour painting, his last done, for Mr. Heath's *Book of Beauty* or *Shakespeare Gallery*. In these truth-telling was altogether ignored, that highly polished publisher requiring Mrs. Page to be represented just as young as her daughter, for the very absolute reason that nobody would buy the print unless the face was as young and pretty as a valentine.

Perhaps the reader begins to think I am wandering from my brief and its substantive, *The Children of the Mobility*. But it is not so; the surfeit of prettiness at last given the public by these "Books of Beauty," culminated in a volume of pictures called *The Children of the Nobility*, and Leech at the time made these drawings (now published apparently from imperfect tracings), to satirise the superfineness and the snobbery, which, however, collapsed and died out as suddenly as they had risen.

How these slight and evidently never finished drawings come to be published in this splendid manner requires some explanation. We should like to see *The Adventures of Mr. Briggs*, and various other sets of prints reproduced carefully—but perhaps that is not possible now—as they were poured

out in the shape of *Pictures from the Collection of Mr. Punch*, Christmas books, too soon after their first appearance, and too profusely printed, four or six or even eight on a page, to be highly valued. A selection of his best works will, no doubt, some day be done; meantime we can scarcely think the six sketches forming the subject of the present reproduction by photography, thrown off in 1841, important enough. The organist, one of the curses of Leech's later years, when continuous application to the amusement of the town had induced nervous impatience, called here *The young Denticci the Italian Instrumentalist*, and *The Flinn Family*, show something of the artist's appreciation of beauty in female children. *The Family of Mr. and Mrs. Blenkinsopp* has pathos, but the set as a whole is not of sufficient consequence to be produced by themselves. This the publishers have felt, as they have padded the thin quarto volume by introducing a portrait of Leech, a *Coat of Arms of the Mobility*, lithographic sheets of writing, and "A Preface," as it is called in the advertisements, "by John Ruskin." This preface, which is no preface at all, making no allusion to the subjects, or to Leech as an artist or satirist, is printed small, like the Lord's Prayer on a sixpence, surrounded by an absurd piece of Renaissance ornament.

WILLIAM B. SCOTT.

THE LINNELL EXHIBITION.

MR. E. T. WHITE, a picture-dealer who has been a large purchaser of recent works by our octogenarian but none the less highly vigorous landscape-master John Linnell, has collected together, at the Gallery No. 48 Pall Mall, sixteen specimens of the painter's skill, associated with a moderate number of pictures by other artists. The correspondence, actively carried on by Mr. White and others, regarding certain spurious copies of Linnell palmed off fraudulently as originals, will be fresh in many readers' recollection. Of the Linnell works now exhibited, the only one that bears a remote date is a small and fine *View near Bayswater, Sunset*, executed in 1820. The recent ones may be somewhat thinner and sketchier in handling than when the painter was in his prime; but, for knowledge, picturesque perception, abundance, and sureness, they would stand high, if matched against the productions of any other living master. Some of the best examples are *The Barley Harvest*, *The Pons Asinorum*, *The Woodcutters*, *A Storm in Harvest*, *Down Rays*, and *Harvest Home*.

Trade-interests, rather than anything pertinent to the essence of the exhibition, may have been served by the display of the works by other painters. Some of these are trivial or objectionable: for instance, *Prince Charming*, by Mr. Pettie, is of no higher rank than those photographs so numerously presented to the eye in shop-windows, gregariously termed "leg-pieces;" nor should such trumpery as the *Crowned with Flowers*, by Mr. Baxter, have found admission here. It seems at any rate a pity that the Linnells should have been scattered over the walls, instead of forming one compact assemblage. Pictures of creditable standing, already well known, are—Calderon's *British Embassy in Paris on the Day of the Massacre of St. Bartholomew*, Watson's *Pet of the Common*, and Poole's *Banquet Scene from the Tempest*. *Prince Arthur and Hubert*, by Mr. Pott, is recklessly anachronistic in showing us a tapestry proper to some such date as 1550. *A View in Italy* is a good specimen of William Linnell, the protagonist's son. *Visitors from the Outer World*, by Cataneo, is a refined and impressive conventional picture, with a peasant woman and her daughter gazing at the nuns as they pace the jealously-shut

garden precincts. *La Réprimande* by Henrietta Browne, *The Farmer's Daughter* by Pettie, and *Falling Leaves* by Boughton, are worthy of note amid the residue.
W. M. ROSSETTI.

THE STUDIOS.—VI.

WHEN Mr. Burne Jones's painting, *The First Mirror*, was yet in an early stage of progress, the design was described in these pages. It is now far advanced towards completion, and is fulfilling all the incredible promise which it gave from the very commencement. Then, Venus and her group of kneeling disciples gleamed like pale pearls in the still quiet of the solemn landscape; now, they glow before our eyes resplendent with the full passion and mystery of colour. Venus, the all-powerful goddess, has guided from afar a willing band of maidens. She stays their steps with a mute gesture of authority on the edge of a clear pool, which lies a sheet of glass fringed by myriad blooming forget-me-nots filling the wide foreground. All have sunk on their knees, and gaze entranced by the sweet magic which shows them the reflections of their own forms mirrored on the placid surface of the water. The centre figure stoops boldly forward resting on the palms of her hands, and looking intently into the depths below; behind her kneel three of her companions. Either side of this central group comes a little break, then on the left rises the dominant figure of the goddess shrouded in misty draperies, grey tissues, thin and cold as waving wreaths of morning cloud. At her right hand, stooping partly forward, stands a young girl, her eyes eagerly fastened on the face of Venus, seeking, as it seems, to read the full meaning of her leader's mind. This figure is repeated and varied in gracious balance on the opposite side of the central kneeling group, and finally the lines drop on either side like wings softly unfolding, for two other maidens kneel lowly couching close to their stooping companions. Then the circle is completed by the chain of reflected images on the water, which loops across from side to side connecting either point. The robes of the kneeling maidens burn with changeful brilliance of colour. They are ranged round the dead quiet of the cool water, which sleeps buried in its thick-set border of innumerable blue blossoms, even as might show so many lamps of live flame shooting rays of fitful hue. Out of their midst towers the grey-white form of the goddess, shining pale with a faint opalescent light, her eyes wide in strange vision looking on to the coming of many mysteries. Behind the kneeling band, grandly upheaved against the sky, rise slowly the weighty forms of bushless downs. Vast shapes of earth now poured out as in the youth of the world, unfretted and unworn by terrible agencies yet undeveloped, but destined later to tear and rend the land. The tranquil embrace of morning lies upon the hills, and folds them in the peace of promise. The great curves of the mountain background which vary and accent the sinuous chain of figures that girds about the still waters sweep across a sky serene with the hopeful light of early dawn. Before us kneel the mothers of the race which shall be. They kneel with the message of days to come on their lips, and the spirit of the tale which shall be told looks out upon us from their eyes.

Laus Veneris brings us to a later hour. Women have worked alone the long day. They are worn with their toil, and the dreams of unsatisfied longing lie heavy on their weary souls. Some gather about a desk near an open window. They sing. Their lips, their eyes, their very movements repeat the refrain which we trace on the leaves of the book open before them, *Laus Veneris*. One has drawn apart, beneath the tapestried wall of the narrow chamber. She sits apart, too sick for song:—

"My length of days goes swiftly down,
The thronging hours have brought no crown;
The hours, the days, no pleasure prove,
I have not seen the face of Love."

But even now fate has sent to the love-sick damsels those for whom they wait. Through the open window we see knights riding by. They hear the song, and at the hearing they will stay their steeds. This design also is resplendent with all the glory of lovely colour. It is yet unfinished, but portions, such as the orange-red robe of the damsel on the right, woven over with curious pattern of scale-work half hidden, half revealed, and again the deep cool tones of the tapestry close against which this figure sits, show the key in which the whole harmony will ultimately be pitched.

The Feast of Peleus, which has also been previously alluded to in these pages, is but a portion indeed of a large scheme, planned originally to be carried out with attendant accessories of bronze-work and marble; but which it is to be feared will remain a project only realised on canvas. The framework of marble and bronze should have contained six pictures. The centre design shows *The Judgment of Paris*, beneath this is inserted *The Feast of Peleus*. Then, on the right hand, we see a vision of Aphrodite. Her statue looks to Paris, and grants him fair Helen. Beneath this design is placed a peaceful picture of happy lovers, whose bliss is guarded by the presence of the goddess herself, enthroned, and bearing on her knees the fateful apple awarded by Paris. But on the left are other sights—the fiery burning of Troy town, the fall of Aphrodite's statue, the crouching figure of Helen captured by the wrathful Greeks; and below this picture, fulfilling all its awful threat, passes the dread spectacle of the torments which are the miserable portion of unhappy love, the band of helpless sufferers driven by the cruel authority of the merciless god who sits aside, and with eager gestures appoints to each his allotted portion of woe. As a whole this design is scarcely beyond the point of commencement. *The Feast of Peleus* only has been painted by Mr. Burne Jones on a separate canvas, and one or two of the other subjects have but been sketched in. And now, again, in this nearly completed picture of the *Feast*, the colour challenges the eye with the prick of keenest pleasure. It is brilliantly lovely, and it is only when we come patiently to examine it in detail that we begin to understand how it is that this extraordinary effect of radiance is brought about. Every little passage is in itself a study for purity of tone and matchless delicacy of hue. The gleaming gold flashed with faint lilac which shows in the corselet of Minerva is a moment of effect felt with the most exquisite sympathy of quick and intense sense. Everywhere the same vivid passion of sight has gone to the seeing, not only of colour but of form. The accidents of manner which once were sufficient to disturb the enjoyment which many might otherwise have felt in the work of an artist of the rarest type, have long since disappeared. Before work such as that of the *First Mirror*, for instance, we are now left defenceless, charmed by the resistless force of an attraction which sucks up from us all energy. We are absorbed in mere sight and feeling, we drop off at last after long looking in a great fatigue of soul, with senses filled to the edge with pleasure.

But the paintings which we have mentioned are but three among a number of works now lying in Mr. Burne Jones's studio. Seven designs of the *Seven Days of the Week*; four designs of the *Story of the Briar Rose*, destined for wall decoration; designs for tapestry; a painting of Merlin and Vivien; of Luna, and many others, are there, all showing the same qualities of noble design and poetic invention. In all we see the expression of the habitual strain of a mind ever selecting from things visible those facts which may fitly give shape to the conceptions of a fervid imagination, stimulated by a precious sensitiveness to the highest forms of beauty, and sustained by unwearied industry which day by day stores up the rich results of stricter discipline, and passes onward to fresh triumphs. E. F. S. PATTISON.

THE BRITISH ACADEMY OF ARTS AT ROME.

THE British Academy of Arts in Rome is an institution that one would imagine would readily commend itself to the notice of all those concerned in art matters in England. Considering the splendid Academy that the French Government is able to support in Rome, it seems somewhat hard that our poor little English school should languish for want of encouragement and subscriptions. A short time ago it seemed as if it must be given up altogether, the secretary having last year intimated his utter inability to carry on the school with the interest of the fund placed at his disposal. In this state of things a committee was formed to investigate the affairs of the Academy, and the report made by this committee last January now lies before us.

It will be seen into what a state of neglect all business connected with this Academy had fallen, when it is stated that for twenty-one years there had been no committee of management, and that its direction had wholly but illegally devolved on the late Mr. Gibson, R.A., and the late secretary, Mr. C. Coleman. No rules had been printed during this time, and when the present committee began their work of investigation the books and papers of over fifty years had to be examined in detail and classified. After this was done and a careful statement gained from the bankers, Messrs. Plowden and Co., it was too truly found that the income of the Academy scarcely amounted to 2,300 lire (about 90*l.*) per annum, a sum obviously inadequate for the necessities of the school. Under these circumstances it was determined to appeal to the public for assistance, and accordingly circulars were printed and sent with letters to the Royal Academy, the Royal Scottish Academy, and to each individual member of those bodies, and many other influential persons in England. The Scottish Academy immediately responded by voting a sum of 50*l.*, but, strange to say, the Council of our Royal Academy in London, which in the time of Sir Thomas Lawrence accorded the most generous support to the then infant institution at Rome, have intimated through their Secretary that they are unable to afford any help in its present difficulties. The subscription made last year among the artists of Rome was, however, most encouraging, and Mr. Halswelle also collected a sum of 100*l.* in London, so that it is still hoped that the endeavour now being made to organise the Academy on a more efficient and extended basis will be successful. One difficulty that pressed heavily on the committee last year has fortunately been removed. It was thought then that it would be necessary to remove the Academy from the premises it at present occupies, as the landlord Signor Girelli had announced his intention of making various alterations and of raising the rent. This removal of the heavy casts and other property of the Academy would have entailed a great expense, and in the present state of things in Rome it would have been almost impossible to find premises sufficiently commodious that did not exceed in rent the resources at command. In the ACADEMY of February 27 it was stated that application had been made to our minister, Sir Augustus Paget, to obtain the sanction of government for the purchase of a vacant convent on the Pincian Hill as the *locale* of the Academy, but all thought of removal has now been set aside by Signor Girelli agreeing to make certain necessary alterations and repairs on condition of a slight increase of rent. The committee consider this arrangement in every way satisfactory, and nothing is now wanted to ensure the working efficiency of the Academy but some little aid towards defraying its very moderate expenses. It will surely be something of a reproach to the Art authorities in this country if this aid is not forthcoming. Unlike the other foreign Art institutions in Rome that are fostered and encouraged by their respective governments, it must be remembered that the British Academy receives no help from the State, but owes its existence to

private enterprise, and is entirely dependent on private aid. It was founded in 1823 for the purpose of maintaining "a free and permanent school for the benefit of all British artists studying in Rome," and among those who have availed themselves of its benefits may be mentioned such artists as Etty, Gibson, Eastlake, Wyatt, Rennie, Barry, Hook, Armitage, Leighton, Poynter, Yeames, Prinsep, and others of equal note.

Of late years, of course, the efficiency of the Academy under such a long era of mismanagement has greatly declined, but there seems good reason for believing that the exertions now being made will tend to raise it to a higher position than it has hitherto held. MARY M. HEATON.

THE ESQUILINE AND PALATINE HILLS.

Hotel Costanzi, Rome.

The Esquiline Hill continues to be the principal centre of public works and antiquarian discoveries, most noticeable among the latter class being a bust of a woman (probably ideal) of much beauty, destined, with other such treasure-trove, to have its final place in the Capitoline Museum. The splendid pavement of a ruined hall (or temple), which I have already mentioned, has lately been removed, for its preservation, from the area occupied by its rich marbles and alabasters on the same hill; and it is reported that in the course of such transfer it is found to contain alabasters of no fewer than 200 species. Near the same spot have been discovered the remains of another ancient building—a mansion with paintings of some interest on the stuccoed walls. The number of houses more or less like patrician houses found on this hill confirms the statement that in the reign of Constantine a population of 200,000, almost equal to that of all Rome at the present day, inhabited the three zones into which the Esquiline is divided.

The works on the Palatine Hill—commenced by order of its former owner, Napoleon III.—were prosecuted under the new Government, after the purchase of that ground from the ex-Emperor in 1870, during more than a year with some vigour, but with no such valuable results as had previously been obtained. Before the end of the year 1873 they were, to the regret of many, interrupted, all activities being thenceforth diverted to the Forum and Flavian Amphitheatre. I am glad to say that on January 15 the *scavi* on the Palatine were resumed, and on the spots where the hitherto discovered ruins (long buried and unknown) are most interesting because marked with the character of highest and most venerable antiquity. On the western ridge of this hill, which overlooks the now cultivated and almost uninhabited valley of the Circus Maximus, were brought to light, a few years ago, groups of buildings the primeval origin of which is strikingly manifest, and the dim twilight of a perhaps prehistoric past seems more mysterious here than among almost any other extant ruins in Rome or its environs. The theory maintained by Signor Rosa—still, as under the French Emperor, the director of the works on this hill—and indicated in a quotation from the *Aeneid* on a tablet set up among these Palatine remains—

"Tum rex Evander Romanæ conditor arcis,"
(*Aen.* viii. 506.)

—is that he traces here the veritable *arx* of Evander, near which that Arcadian king of the prehistoric Rome received the fugitive from Ilion on the Latian coast. It is questionable whether the principal ruin here before us, consisting of a low elevation of stonework, lithoid tufas in enormous square-hewn blocks, which enclose two narrow quadrangular chambers, one much smaller than the other, be the cella of a temple or the chief tower of a fortress. One may be led to decide for the latter, seeing that the edifice is so placed as to command the access to the hill-summit by a very steep approach between walls of

stonework almost alike massive, and of lithoid tufa also, ascending from the valley westward to this high ridge. The structures which fortify this approach have been enclosed, partly in ancient stonework, partly in brick. It appears that the ascent must have been by a staircase, for several blocks of hewn stone, some placed like steps, others turned over, have been found by the removal of soil from this steep pathway. To the left as we look westward rises a clay bank behind the rugged old walls; to the right extends, on a platform, another group of buildings, most curious and heterogeneous, divided into several roofless chambers, and what seems to have been a quadrangular hypaethral court. A frontage between that area and the chambers on the eastern side is formed by three arches of considerable span, built of enormous square-hewn stone blocks, but in great part restored in inferior (though ancient) brickwork; the supporting pilasters and the springings of the arches being almost all of the original and firmer structure that remains. Here, as in other of these last-discovered Palatine ruins, it is evident that violence must have been used, and immense portions of masonry torn off for other buildings—probably for the barbaric castles of mediæval Rome. Most of the constructions on the platform summit, which extends near what I suppose to be the primeval fortress (or is it truly the arx of Evander?), are similar in their stone masonry to the latter edifice; but two of the chambers (roofless like the rest) are of brick with much mortar, similar to that used for the repair of the arches, and probably (to judge from its inferior character) dating from the fourth century. In the interiors we perceive the arrangements for the bath, the calorifers for hot air set into the thickness of partition walls, and a hypocaust, into the cavity of which we may look down, though it is too narrow for us to enter or explore. It is here, amid these bath-chambers, and on the ascent by what seems to have been a lofty staircase, that we see the results of the latest resumed labours on the Palatine. A fine marble basement, apparently for statues, and mutilated epigraphs are the only other antiques recently found on the same site. Great indeed is the contrast between the actual scene on the "Imperial Mount" and what was here presented to view before the purchase of the ground by Napoleon III.—a then wild and solitary region, with the remnants of antiquity half buried under garden soil, half hidden from sight by paltry modern buildings, or more gracefully concealed by the draperies of Nature's weaving—just such, perhaps, as it had been when Goethe wandered about and picked up wrought marble fragments on this Palatine Hill in 1787. On the south-western terraces we now visit the extensive halls and courts of the Flavian palaces, completed by Domitian, long totally concealed, save in a few piles of ruins loftier than the rest; further southward we descend by zig-zag paths into a valley, where the removal of the grass-grown soil has disclosed remains recognisable as the stadium (ascribed to Domitian), with the large basin of a decorative fountain at one end; rich pavements, basements and shafts of granite columns being among the antiques lately exhumed. Above this area, on the south, rises a great hemicycle of brick buildings, divided into two storeys, the upper forming a *loggia* from which the Emperors and their court may have contemplated the games in the stadium or hippodrome. The lower story of this building, probably of the Flavian period, with additions—perhaps the whole upper part—made by Septimius Severus, is divided into three halls with paintings on the higher spaces, and in the lower, remains of panel incrustation in yellow marble (Numidian)—the paintings inferior, the marble decorations most rich. In front, on the level of the stadium, we see the vestiges of a stately colonnade, granite shafts with fine marble capitals. All that is most remarkable in these remains has come to light

within recent years, after being long hidden under garden soil, or thickets and weeds. Here many other objects, formerly concealed, have been brought to light; but the most vast and imposing among the Palatine ruins, with a broad front of vaulted halls, in two storeys, extending along the western acclivity, the latest additions to the imperial residence ascribed to Septimius Severus, stand in sternly picturesque decay, unaltered through any of the excavations which have transformed so much in the regions around. North-eastward we reach the now fully uncovered ruins of buildings evidently more ancient, and in two spacious storeys of halls and smaller chambers, many still roofed over, still adorned with paintings and stucco relief-work. Here are recognised on the ground-floor storey the buildings of Caius Caesar; on the upper those of Nero; though many vaulted halls and gloomy cells of these conspicuous ruins appear, as the ancient brickwork seems to attest, not earlier than the time of Hadrian.

Man's labour has done much on the Palatine Hill within late years; but still it is a spot where silence and solitude usually prevail. Yet the beauty of Nature, spread before us in a magnificent landscape, disputes with the relics of antiquity the claim to our admiration. C. I. HEMANS.

ART SALES.

THIS last week has been remarkably prolific in art sales, among which perhaps the greatest interest has been excited by the dispersion of the accumulated treasures of fifty years of the veteran collector Mr. Henry Bohn. The sale at Christie's lasted four days, consisting only of the English portion of his collection. It realised above 6,500*l*. A Bristol tureen sold for 65*l*., and a sweetmeat stand of three shells with dolphin handle, 40 *gs*. A beautiful miniature of a lady by Skiercliff, a Bristol painter, 34*l*. Battersea enamels sold well, a pair of small vases attributed to Paul Ferg, 24 *gs*.; two pink canisters, from Stowe, 30*l*. An étui, 16*l*. 10*s*.; and a set of card trays, 27½ *gs*. A Plymouth mug sold for 24*l*. 10*s*., and a jug for 19*l*. 10*s*. A pair of Bow figures, Kitty Clive and Woodward, 43*l*., and three rococo vases, 110*l*. Of the Chelsea, a two-handled cup, maroon and gold, 28*l*.; a deep fruit dish with maroon border and peacock centre, 96*l*.; a plate, also maroon and gold, 35*l*., and two deep blue, 71*l*.; a fluted vase, deep blue and gold with medallions, 157*l*. 10*s*.; a pair of vases, crimson and turquoise bands with frieze of dancing figures, 110*l*.; another pair, alternate bands of deep blue and white, 181*l*.; ewer with Watteau subjects, 100*l*. Of the Chelsea figures, the statue of Lord Camden sold for 107*l*.; John Wilkes, 15*l*. 4*s*. 6*d*.; Quin as Falstaff, 24*l*.; shepherdess with hurdy-gurdy, 35*l*.; lion and lioness, 24*l*.; two figures of the Seasons, 32*l*.; two in fancy costumes, 35 *gs*.; two of sportsmen with gun, and female with basket, 60*l*.; a figure of a youth richly dressed, holding a rose, 60*l*.; a pair, Pilgrims of Love, 32*l*.; a Chelsea Derby covered cup and saucer, deep blue, 55*l*.; a pair of Derby peacocks, 24 *gs*.; Lowestoft cup and saucer, 15*l*. 10*s*.; two Worcester tulip-shaped vases with Watteau medallions, 129*l*.; a cup of the Nelson service, 8*l*. 10*s*.; a coffee-cup, 7*l*., and three egg-cups, 7*l*. 15*s*.; two royal plates made for William IV., the one at Rockingham sold for 25½ *gs*., and one at Worcester, 32*l*. 13*s*.

On the 16th inst. Messrs. Christie, Manson and Woods sold, at Manley Hall, Mr. Mendel's collection of engravings after Turner and Sir Joshua Reynolds. The following are some of the prices:—*Cape Column*, 49 *gs*.; and *Mercury and Argus*, 23 *gs*., both engraved by Willmore. *The Shipwreck*, 61*l*.; *The Rivers of England*, a series of sixteen, including the cancelled plates, 76 *gs*.; Illustrations to Campbell's *Poems*, 30 *gs*.; of Sir Walter Scott (62), 60 *gs*.; Turner's *England and Wales*, early proofs, 87 *gs*.; *Richmondshire*, 80 *gs*.;

Liber Studiorum, complete set of the seventy-one engravings, 160 *gs*.; *Basle*, 40 *gs*.; *Windmill and Loch*, 41*l*.; *Inverary Pier*, 61 *gs*.; *Inverary Castle*, 43 *gs*.; *London from Greenwich*, 38 *gs*.; *The Premium Landscape*, etching, 26 *gs*.; *Sheep-washing*, 40*l*.; *Stonehenge*, 40 *gs*.; *The Felucca*, 43*l*.; *The Rainbow*, 40*l*. Of the engravings after Sir Joshua Reynolds, *The Strawberry Girl*, by Watson, sold for 70*l*.; *Lady Catherine Pelham Clinton*, 74 *gs*.; *C. J. Fox, Lady S. Strangways, and Lady Sarah Lennox*, in the garden of Holland House, also by Watson, 66 *gs*.; *Duchess of Ancaster*, by Dixon, 30½ *gs*.; *The Three Graces*, 100 *gs*.; *Duchess of Buccleugh and Lady M. Scott*, 100 *gs*.; *Lady Bamfylde*, 135 *gs*. (these three last all by Watson); *Winter, Lady Caroline Montague*, by Grozer, 110*l*.; *St. Cecilia (Miss Sheridan)*, 60 *gs*.; and *Lady Charles Spencer*, 45*l*., both by Dickinson; *Lady Talbot*, by Valentine Green, 60*l*. The day's sale realised 4,000*l*. Some fine Italian engravings were sold on the following day:—*Lo Spasmo di Sicilia*, after Raffaello, by Toschi, 50 *gs*.; and *The Descent from the Cross*, after D. da Volterra, by the same engraver, 41 *gs*.; *The Marriage of the Virgin*, after Raffaello, 125 *gs*.; *Guido's Aurora*, 80 *gs*.; and L. da Vinci's *Last Supper*, 330 *gs*., both by R. Morghen; *The Belle Jardinière*, 44 *gs*.

On the same day was sold the collection of Wedgwood:—One of the original copies of the Barberini or Portland Vase sold for 189*l*. (181*l*. was the price obtained at Mr. Cother's); a pair of black basalt ewers, *Wine and Water*, 71 *gs*.; a pair of oval plaques, blue jasper with white cameo, a Boar Hunt and Children of Niobe, 121 *gs*.; pair of blue and white jasper ewers, 165 *gs*.; a cabinet containing above 600 plaques, which Mr. Mendel wished to be sold in one lot, fetched 500 *gs*.; an ivory tankard, 110*l*.; four figures of children, the Sciences, 100*l*.; four statuettes of children, emblematic of the Seasons, 180*l*.; *Helen carried off by Paris*, group by Simon Troger, 230 *gs*. On Thursday was sold the sculpture, which produced above 6,000*l*.:—*A Girl with a Kid*, a statue by Wyatt, 350 *gs*.; Gibson, *Venus*, a bust, 85 *gs*.; and his *Wounded Amazon*, exhibited at the International Exhibition of 1862, 610 *gs*.; Spence, *Rebecca at the Well*, 160 *gs*.; R. Ormerod Smith, *Hebe*, 130 *gs*.; the *Gleaner*, 100 *gs*.; I. Lawlor, *Poetry*, 205 *gs*.; Bell, *Babe in the Wood*, 185 *gs*.; Macdonnell, *Eve*, 520 *gs*.; Marshall, *The First Whisper of Love*, 100 *gs*.; Amigoni, *The Dying Spartan*, 215 *gs*.; a pair of Capo di Monte vases enriched with figures in high relief, sold for 271 *gs*.; and a pair of equestrian figures of *Fame*, and *Perseus mounted on Pegasus*, 800 *gs*.

THE well-known collection of Prince Paul Galitzin was sold on the 10th inst. at the Hôtel Drouot. The pictures sold at the following prices: Crome, *On the Yare*, 4,150 fr.; Fyt, *Dog and Cat*, 2,700 fr.; Huysmans of Meehlin, *The Ravine*, 2,000 fr.; Baudouin, *The Indiscreet Wife*, 3,080 fr.; Lépicé, *La Bouillie*, 3,650 fr.; Van Beyeren, *The Scales*, 3,500 fr.; Both, *Summer Evening*, 2,000 fr.; Dusart, *The Old Musician*, 6,000 fr.; Dirk Hals, *Burgomaster of Haarlem and Family*, 1,000 fr.; De Heem, *Still Life*, 4,000 fr.; De Hooch, *Happy Mother*, 4,000 fr.; Van Ravesteyn, *Portrait of a Man*, 2,750 fr., and a *Woman*, 2,750 fr.; Ruysdael, *Winter*, 3,500 fr.; Terburg, *Glass of Lemonade*, 6,700 fr.; Caravaggio, *Portrait of Ariosto*, 1,010 fr.; Tiepolo, *Madonna "au Lys"*, 5,000 fr.; Diaz, *Assumption of the Virgin*, 3,700 fr., and *Dogs in a Wood*, 4,000 fr.; Jules Dupré, *Return of the Flock*, 5,100 fr.; Jongkind, *Dordrecht*, 1,865 fr.; Ziem, *A Bridge at Amsterdam*, 1,820 fr.; Fromentin, *Women of Sakara returning from Drawing Water*, 2,000 fr. Among the decorative objects were:—A drageoir or comit box of tortoiseshell, piqué with gold, 1,400 fr.; wall clock (cartel) period of Louis XV., 3,225 fr.; Renaissance mantelpiece of carved oak, 4,900 fr.; sofa, Louis XIV., 1,500 fr.; small arm chair, Louis XV., 3,705 fr.; four Gobelins tapestries, after compositions of Bérain, 13,805 fr.; and a

portière, Louis XIV., 8,060 fr.; two portières of Gros de Tours, 3,000 fr.; Beauvais panel, signed by Audry, 4,900 fr.; Brussels tapestry, with arms of England, 3,000 fr. The Galitzin collection produced 237,917 fr. (9,516l. 14s.).

NOTES AND NEWS.

A SMALL but interesting collection of miniature portraits, painted, it is affirmed, by the earliest native portrait painters of whom we have any knowledge, Nicholas Hilliard and Isaac and Peter Oliver, has lately been lent to the South Kensington Museum by the Rev. E. T. Edwards, Vicar of Trentham. These portraits formerly formed part of the cabinet of Louis XVI., and were given by him, we are told, to a gentleman of his court who had rendered him a service. After this they came somehow into the possession of the Foreign Office, and were presented by it to the father of the present owner. It is supposed that the miniatures originally belonged to James II., and were acquired at his death by Louis XIV. The first miniature of the series, by Hilliard, represents Mary Queen of Scots, in a rich bodice, over which is thrown a long red chain studded with points, supposed to be in imitation, or meant to serve as a reminder, of the crown of thorns. The second is a portrait of Queen Elizabeth, also attributed to Hilliard. It is executed with much care for detail, but the expression is somewhat wooden. The Queen wears a gold love-knot, supposed, it is stated on the label, to contain a portrait of Essex. Next comes a portrait of James I., and two charming little pictures of the young princes Henry and Charles, the first a handsome youth in armour, and Prince Charles, afterwards Charles I., a pretty boy in a white embroidered tunic and ruff. Another likeness of Prince Henry in Damascene armour is assigned to Isaac Oliver, and by his son Peter Oliver we have portraits of the much tried Princess Elizabeth, wife of the Elector Palatine and Queen of Bohemia, of the unhappy Lady Arabella Stuart, of Henrietta, daughter of Charles I., known in France as *la belle Henriette*, and of Ludwig Philippe, Duke of Simingen, brother of the Elector Palatine. In the same case, but not belonging to the cabinet of Louis XVI., are also two good miniatures of Charles II. and James II. These are ascribed to Petitot, but whether to the elder or the younger painter of that name is not stated.

ONE of our lady-painters, Mrs. Stillman, is a leading exhibitor at the Water-Colour Society in New York. The American journal, *The Nation*, speaks of her works in these terms:—

"The large and remarkable pictures by Mrs. Stillman are almost the only examples present this year of that intellectual subtlety in figure-treatment and that Northern or Gothic ballad-pathos which mark the British school. In one composition, Launcelot is discovered by Elaine, as he dreams by a fountain in his fool's dress, his bauble lying beside him, and the 'pleached bower' of a rose-garden woven above his head; in another, Isoud stands white and ghost-like before Tristram, a lily planted beside her figure, like the symbol of a saint. The pictures are marked by a very perfect observance of unity, the mediæval slenderness of the forms going well with the fashion of the plesance and the orchard in the respective scenes, the quaint formality in which reminds one of missal-work. Deep, pure, and transparent colours are embroidered over the intricate compositions, and fit the drawing like primitive music accompanying antique words. Whatever has been seen of this artist's work is marked by thought and intellectual beauty; her treatment of portraiture, as in the large female head on exhibition, is fascinating in its intensity of comprehension and reserved power."

Other exhibitors mentioned by the same review, not always with commendation, are Messrs. Burling, Fredericks (*Romeo and Juliet*), Matt Morgan, William Magrath (*Wilds of Connemara*), Winslow Homer, Knight, and Eakins, and Mrs. Murray.

THE Munich correspondent of the *Allgemeine*

Zeitung mentions that a notice occurs in a document, now in the Royal Bavarian Archives, which proves that the name of Holbein was to be found as early as the fourteenth century at Augsburg. In the deed in question, which belonged to the Benedictine monastery of SS. Ulrich and Afra, at Augsburg, and bears date November 16, 1312, mention is made of the ground rent due for a piece of meadow-land by a Dame Holbine to "Chunradus de Walshoven quondam tabellio curie." From that time till 1448 no mention of the name is to be met with in any of the tax-books or other known public and official deeds of Augsburg, but after the latter date the name of Holbinne, or Halbin again appears, and it has been conjectured that the family had migrated from Augsburg to Schönefeld between 1312 and 1346, and did not return to the former city till near the middle of the following century.

It has been announced that an Exhibition of works of art will be opened at Dresden in the early part of the summer, which will illustrate the progress of art from the Middle Ages to the middle of the eighteenth century. This exhibition, which is under the immediate patronage of the King and Queen of Saxony and of the Saxon Ministry, will include enamels, cut gems, paintings on glass, ivory, metal casts, terra-cotta, glass, and porcelain, stamped leather, book-bindings, textile fabrics, lace, embroidery, &c. The principal object aimed at in this undertaking is the improvement of industrial art in Saxony, and it thus forms a part of the scheme at present under contemplation by the Government, of providing better technical instruction for the artisan classes, and establishing museums in which perfect specimens of every branch of artistic workmanship will be brought together for inspection by the public. The forthcoming exhibition is under the immediate direction of Professor Hettner and the historical painter, Herr Andrea, besides several architects and manufacturers of standing.

THE *Kölnische Zeitung* states that the German art connoisseurs at Rome speak with commendation of two busts which Professor Joseph Kopf is now exhibiting in his Roman studio, of the German Emperor, who sat to the sculptor last year at Baden Baden, in order that a good likeness might be secured for the marble statue which he had commissioned him to execute. In one the Emperor is represented in all the insignia of imperial power, while in the other he appears in ordinary civic attire. These busts, which are destined for the Royal Academy at Berlin, are executed in marble, and are stated to be remarkable for the success with which the sculptor has combined accurate resemblance to the original with a considerable degree of ideality in the conception and much delicate finish in the technical handling.

THE King of Holland, says the *Chronique*, has bought for 35,000 francs the statue called *Ceinture Dorée* exhibited by M. d'Essinay at the last salon, and, has commissioned that sculptor to execute a pendant to it for the same sum.

AN interesting exhibition and sale, the proceeds of which are to be devoted to French charities in London, is being organised by M^{me}. la Comtesse de Jarnac, and will take place, it is said, early this summer in London. Among the French artists who have promised contributions are M^{ms}. Boulanger, Delaunay, Claude, Gröme, De Nittis, Jobbé-Duval, Manet, Chaplin, Foulonge, Palizzi, Henri Pille, Detaillé, Rapin, Cottin, Dupray, Burgers, Veyrassat, Feyen-Perrin, and the distinguished lady artists M^{mes}. Jacquemart and Henriette Browne. An appeal has also been made to the great French publishing houses, and the firms of Goupil, Hachette, and Plon will be represented by some of the finest engravings and most magnificent volumes that have ever issued from the French press. The splendid collection of the *Histoire Générale de Paris* has also been offered by the Prefect of the Seine.

EIGHT thousand paintings, it is said, have been sent in for admission to the Salon during the past week. Among these are more than the usual number of works of huge dimensions, so that the hanging committee have by no means an easy task before them. The increase in number of large canvases is due, it is supposed, to the fact that the Prix de Salon was gained last year by M. Lehoux's enormous *Martyre de Saint Laurent*.

MR. J. D. CHITTENDEN, who a short time ago executed a most successful bust of Mr. Gladstone, is now engaged upon one of Mr. Disraeli.

AN exhibition of the works of Corot will be opened very soon at the Ecole des Beaux Arts.

THE *Gazette des Beaux-Arts* contains as many as three biographical and critical notices of recently deceased artists this month: three, that is to say, if we reckon Emile Galichon as an artist, and this may justly be done, although he has attained greater distinction as a critic and connoisseur of art. Charles Blanc's estimate of him is that of a warm friend; indeed, the names of Blanc and Galichon are intimately connected in the memories of the readers of the *Gazette des Beaux-Arts* in its earlier and palmier days. The former, it is pleasant to find, now that he is relieved from the cares of state, is returning to his old avocations, but the *Gazette* sustains a loss by the death of its former proprietor and editor that will not easily be filled up. A portrait of Galichon, etched by Léopold Flameng, accompanies the article. The second artist under notice in the number is Charles Gleyre, a painter highly esteemed by the critical few, but very little known to the general public; and the third is the brilliant young Spanish artist Mariano Fortuny, who died so suddenly at Rome last year when at the height of his fame and success. The article upon him, which is to be continued, is by Walther Fol. It is illustrated by several very clever sketches, and an etching by Boilvin of a strange weird picture called *Le Charnour de Serpents*. The other articles of the number are, a learned essay by Charles Blanc on the "Form of Vases," to be continued; a further dissertation on the history of costume, reviewing the Salle de la Renaissance at the late costume exhibition; a descriptive account of the Imperial Treasury (*Schatzkammer*) of Vienna, and a review of Champfleury's *History of Caricature*.

WE are glad to find that the results of Canon Wilmonsky's explorations of Trèves have at length been made public. The expenses connected with the publication of the work have been the cause of the delay in its appearance, as we learn from a recent communication in the *Allgemeine Zeitung*; but, happily, this has now been removed through the combined liberality of the state and the municipality of Trèves. The learned canon's investigations, which were carried on almost unremittingly between 1843 and 1858, have brought to light the interesting fact that three periods of Roman occupation may be traced in three distinct strata of archaeological remains. Each stratum presents its own specific character of masonry and decoration, and in several instances these respective series of Roman workmanship are found superimposed one upon the other. Under the cathedral itself evidences of Roman life have been discovered at a depth of fifteen feet below the level of the surrounding ground, and here have been found walls and floors, painted in the Pompeian style, with wreaths of laurels, aloes, swimming fish, and arabesques of various kinds. No stone mosaics have been discovered in the oldest deposit, and the floors have here been laid down in wooden blocks upon a cement bottom, which has amalgamated together into one general thin brownish layer; while the walls, door-lintels, and other supports have been preserved to a height of three or four feet. At the time of the Roman occupation the bed of the Moselle must have been from eight to ten feet lower than its pre-

sent level, and the oldest settlements of the colonists were situated immediately on the banks of the river. These remains obviously belong to the Flavian age, while the second period of Roman occupation must be referred to the time of Constantine, as is shown by the coins discovered below the beams and rafters of the buildings in this middle stratum. The third and most recent of these architectural series is only about from three to five feet above the second, and shows by the richness of its remains, among which large quantities of mosaics, mural tablets, marbles, polished serpentine and porphyry are found, that the period with which it coincides must have been one of great wealth. This period M. Wilmowsky believes we may with certainty identify with the time of the Emperors Valentinian and Gratian, under whom Trèves had become the local seat of imperial administrative power, and the focus of Roman learning, art, and commerce in Germany. This assumption has now received additional confirmation by the discovery, under the ruins of a building apparently designed for a hall of justice, of a bronze tablet, cast at Lyons, and bearing the bust of Gratian with the inscription DN. GRATIANUS. P. F. AVG. On the obverse the Emperor is represented leaning with his right hand on the shoulder of a youth, and carrying in his left a sceptre with the figure of Victory. Besides the words "Reparatio Reipub." this side of the tablet is marked with the letters L V C, and the imperial cipher.

Canon Wilmowsky's work, which is illustrated with numerous maps and plans, and twenty-six admirably-executed plates, is one of the most interesting contributions to ancient classical and mediæval art that has appeared of late in Germany.

THE STAGE.

Macready's Reminiscences, and Selections from his Diaries and Letters. Edited by Sir Frederick Pollock, Bart. In Two Volumes. (London: Macmillan & Co., 1875.)

THOSE who have any knowledge of what Macready was will hardly need to be told that the two volumes which have just appeared are wholly free from the errors common to many similar works, in which bare and slight and unsuggestive and often ignorant comment takes the place of criticism which should pierce to the truth of things, and in which for all record of character and life we have only petty gossip and rough sketches taken at a distance. Macready's long career must indeed have furnished themes for much valuable remark that is not made here: certain periods are passed over with a slight touch because Macready's own record of them has been bare, and there has been no attempt to fill up from the memories or the letters of others what Macready himself left wanting. In some sense, of course, we are the losers by this; but the principle has been firmly laid down, and strictly kept to. Only Macready speaks. And he speaks first in his reminiscences; next in the long series of his diaries; and lastly in a few letters addressed chiefly to the intimate friend who has edited the book.

So that our loss is a negative loss, and it is of Macready's own infliction. Many of the years of his career in London were filled too busily to allow him to record at any length the social life in which he took part, or that which is more important to the purpose, the story of the stage of that day. Thus it is that he lapses into mere memo-

randa, which at this distance of time have the air of commonplace. And then we read: "May 9th. Madame and Mademoiselle Rachel, Colonel and Mrs. Gurwood, Mrs. Norton, Eastlake, Young, T. Campbell, Kenney, Dr. Elliston and Quin came to dinner;" and "Nov. 23rd. Settled with Marshall and Tomkins the scenery of *The Two Gentlemen of Verona*." But there is not much of this—though the "Diaries" made in middle life are throughout naturally much poorer and less pregnant than the fuller "Reminiscences" of youth, made seemingly in age—and on the whole the book is an excellent chronicle of all that was most interesting in the stage life and stage work of many years. It is a chronicle tinged constantly with strong feeling; full of the appreciation of a mind vigorous and cultivated, and sympathetic too, for whatever was best in dramatic literature and dramatic performance. And we cannot have this chronicle, so pregnant, so full, so revealing as to its author's mind, without having, at the same time, a character. And it is in giving us a great actor's character, as well as the story of a career—and giving that character firmly, definitely, fully—that the main interest of the book will be found to consist, by those at least who in the record of life, want not the petty and chance facts for their own sake, but "incidents in the development of a soul." "Little else"—says the poet of *Sordello*—"little else is worth study."

"Unhappily, a soul does not only "develop"—it sometimes dwindles too. And though no doubt Mr. Macready thought—humbly withal—and many thought with him, that his life of retirement, first at Sherborne and then at Cheltenham, was more desirable than the restless life led in sight of the public of London, one cannot help feeling that he did, in a certain measure, narrow himself down there, however lovably, with his interests in the work that is called "practical"—the village school, the domestic management of the household. He had to care anxiously for his own health. He had had losses—loss of children and wife. And all this told upon him: on his habit of thought, as well as on his outward existence. He kept up some of his old interest in high poetical literature, but not without change. The old artistic life had passed away from him: something of his best self, as an artist, was surely gone.

For the character, then, of Macready, while he was before the public, it is to the record of his youth and middle age that we must look. That was the period of development. His faults were faults of impulsiveness. Into pettiness of feeling and action he was very rarely surprised. But he was always regretting his quickly roused anger, and the sensitiveness and the excitability which were his strength as well as his weakness. Want of appreciation he had not often to complain of; but when he noticed it, it irritated him. "Acted *Money* very well," he writes on one occasion, "to a very dull audience. Was very angry." And now and again there are entries regretting his irritability: his want of self-control in the small things of life.

Born in Mary Street, Tottenham Court

Road, in March, 1793—and the son of an actor and manager—he went from preparatory schools to Rugby, which he had to leave early, owing to his father's difficulties. His first appearance on the stage was in the character of Romeo, and this took place at Birmingham, when he was but seventeen. He rapidly acquired country reputation, and hesitated as to acting in London, where Kean and the Kembles and Young held the great places of the stage; but having finally decided to make the experiment, he appeared at Covent Garden in September, 1816, as Orestes—with good success—and three years later his performance of Richard the Third set him at the head of his profession. Between these two events he had had grave thoughts of abandoning the stage for the profession of the Church. The scale was only turned by his wishing to borrow money to lend to his brother—that his brother might be replaced in his old regiment—and this money, which Macready succeeded in borrowing, could only be repaid by his own earnings at the theatre.

Long before his marriage he was a famous man; and his engagement to Miss Catherine Atkins, who was a very young provincial actress of no note, was not very welcome to his friends. There is an amusing account of how he introduced his sweetheart to his sister, and how evident was the sister's surprise and disappointment. Catherine was chagrined, and the sister laid up for the rest of the day—it reads like a page out of domestic comedy. But Macready's own feeling for Catherine was always tender and poetical, from the morning when he saw her walking on the stage at Dundee, waiting for a rehearsal not yet begun. She played Virginia, to his Virginius, in the tragedy of Sheridan Knowles. But let us hear him on the subject:—

"She was distinguishable for a peculiar expression of intelligence and sprightly gentleness. She rehearsed with great propriety the part of the Prince of Wales, and was introduced to me by the manager as my Virginia for the next night's play. On the following morning she came an hour before the regular summons to go through the scenes of Virginia and receive my instructions. She was dressed in a closely-fitting tartan frock, which showed off to advantage the perfect symmetry of her sylph-like figure. . . . She might have been Virginia."

He says this quite simply. He hardly knows that he is praising her. The sentence slips out accidentally, with many others. But, "she might have been Virginia." It was that that settled it, whether he knew it or no. And long afterwards he is found declaring that his Virginia had never disappointed him. And from the triumph of the stage, in later days—as Richard, Hamlet, Iago, Henry the Fourth, Evelyn, Richelieu, Strafford—he was glad to turn to the quiet of his country house and its family party: "Catherine and the children" were loves to which he was always true. Some artists find their truest rest in the pursuit of their art; but in this Macready seemed to find no rest at all, but at most, only a fierce satisfaction which lessened as time went on. That point in his character and temperament is certainly to be noted. He was happier at home, in a quietness,

which he did not feel to be the quietness of stagnation.

Yet no one can read his reminiscences without perceiving how genuine was his appreciation of the art of the theatre; how intelligent his judgment on his great contemporaries. He was decided in preferring Talma to Kemble; Talma, he said, was on occasion quite as nobly statuesque as Philip John, and at the same time more natural. Kemble declaimed his part—Talma lived in it. Miss O'Neill was the most perfect Juliet of his experience. She entirely realised his conception of the character. He was for awhile a somewhat jealous rival of Young's, but he always respected him. Rachel he was disappointed with. She lacked, not indeed intensity in passion, but exaltation in passion; and for this he went back to his memory of Miss O'Neill, as he might have gone forward to his sight of Ristori.

During his professional career Macready was ever studiously occupied with the thought of his characters. The first time he had to represent madness, he went to a lunatic asylum, and made his painful observations, not at all in the spirit of a medical student engaged in vivisection, but with reluctance, and even with fear. Two rooms were all that he could manage. Then he turned back. And in the night he woke with nervous horror, remembering everything that he had seen, and praying that he might never himself be bereft of his reason. Long afterwards, he went again. That was when he was studying Lear. But even then, Bedlam was too dreadful a sight for a man of his sensitive nature and quick imagination. He was too nervous to go on, as he confesses in his diary. He played Lear very unequally. At Swansea, in 1833, he reports himself ill satisfied after five hours of rehearsal. Then came the performance itself—"a crude, fictitious voice, no point—in short, a failure. To succeed, I must strain every nerve of thought." A day or two later, walking, at night, about the streets of Gloucester, "I perceived clearly my want of directness, reality, and truth, in Lear." At Cardiff, in the coach, "thought a little on Lear." At Leeds, "applied myself to the consideration of Lear." Afterwards, "walked from Knaresborough to Harrogate, thinking of Lear." And so it was that unremitting work made him an artist—among the last of our great ones.

But we stop here. That *Macready's Reminiscences* abound in valuable criticism and interesting record—besides, but not above, this picture of personal life and character—has already been indicated. By reason chiefly of its earlier and least fragmentary portions, this is a book that will live.

FREDERICK WEDMORE.

STAGE NOTES.

Nicholas Nickleby, or as much of it as can conveniently be put into a single drama, was produced at the Adelphi Theatre on Saturday night, with all the signs of success. Dickens's earlier heroes were not very interesting, and his earlier plots were not very well constructed, though they were often more than sufficiently complicated. In both points, he improved as he went on, until at last in *The Mystery of Edwin Drood* he gave us, in addi-

tion to the thousand other charms of an inexhaustible genius, a good plot and an interesting young man. The story of *Nicholas Nickleby* goes, so to say, on many lines, and it is round the episode of Smike that Mr. Halliday has clustered the persons and scenes of his play. He has introduced a good deal of dialogue not to be found in Dickens, and the sequence of scenes he has necessarily altered; and the relationship of Smike to Mr. Ralph Nickleby may be guessed at early in his work. The Crumles family have no place in the play; we do not make the acquaintance of Mr. Mantalini; and even Mrs. Nickleby herself—who perhaps never quite succeeded, in the book, in being all she was meant to be—is little better than a shadow. On the other hand, much prominence is given to Newman Noggs, and some to Brooker—whom Mr. Shore does not make less melodramatic than the novelist has made him—and to Squeers and Mrs. Squeers, Miss Squeers, Tilda Price and John Browdie much room is naturally assigned. Mr. Halliday has not, we think, had as good material to work upon as when he undertook to dramatise *David Copperfield* and *Dombey*. It is true that he made of *Dombey* almost two distinct plays in one evening's entertainment, but both had interest, and one gave occasion for the most artistic display of humble and peculiar life that the stage had witnessed for a very long time. In presenting in his version of *Nickleby* one connected story, his work has both gained and lost. But as regards this particular novel the gain is greater than the loss. That *Nickleby* would on the whole be well acted appeared pretty certain from the list of strong names in the programme. But the owners of one or two of the strong names do not fit their parts quite as well as they are accustomed to. Mrs. Alfred Mellon has been seen to far greater advantage than in the character of Mrs. Squeers, though she appears to realize what most of the audience desire to have presented them. Mr. John Clarke as Squeers brings humour and experience to his task, acting, as usual, with alertness and energy; but his luscious voice and genial utterance are perhaps out of keeping with the presentation of Squeers, who was probably a more morose rogue. Mr. Emery looks John Browdie to the life, and acts throughout the tea party with the nervousness of a big shy man who is afraid of nothing in the world except women. But John Browdie's part is noticeable for little beside geniality of nature, and though Mr. Emery has presented us with few more accurate portraits, he has given us more interesting and more touching work. Mr. Fernandez makes up well as Ralph Nickleby, and Mr. C. J. Smith—a veteran at the Adelphi—gives us a good picture, a bit of the true Dickens, in his lachrymose Snawley. Nicholas Nickleby himself is represented with some grace and youthfulness of feeling by Mr. Terriss. Newman Noggs is forcibly played by Mr. Belmore. The gait of the besotted servant—once a gentleman—is excellent. Notice the half-paralysed hands: a detail true, though repulsive. But of the softer elements in Newman Noggs' character Mr. Belmore is not so complete an exponent. Poor Smike is acted by a lady—Miss Lydia Foote. She does not seize the imbecility of the boy, but gives a sufficiently touching picture of the wrongs he suffers, and has a death-scene not without effect. As Mrs. Nickleby Mrs. Addie is poor. Miss Edith Stuart appears as Kate. Miss Harriet Coveney is good in the beginning of her representation of Miss Squeers, and Miss Hudspeth is set down for Tilda Price.

MANY readers will have heard with surprise and regret of the death of Mr. H. L. Bateman, who for the last three or four years has been the lessee and manager of the Lyceum Theatre. Mr. Bateman died suddenly on Monday evening, at his house in Rutland Gardens. For very many years he had been engaged in theatrical and operatic enterprises, always prosecuted by him with energy, tact, and shrewdness; but no enterprise had been

more creditable to him than his last, by which he had sought to restore the poetical drama to some lasting home on the English stage, and in so doing to give room for the fit display of the abilities of a wholly remarkable actor—Mr. Irving. The Lyceum Theatre has been closed during the week; but it will reopen on Monday, when the performances of *Hamlet* will be resumed.

THURSDAY next, it will be observed, is fixed for the first appearance of the Italian tragedian, Signor Salvini, at Drury Lane Theatre.

A NEW *bouffonnerie* is to be played immediately at the Strand, in place of Mr. Farnie's *Zoo*, and we hear that they are also rehearsing a new comic drama by Mr. Byron, which in due time will take the place of *Old Sailors*.

THE Opéra Comique, in the Strand, reopens on Monday for a season of French plays. Sardou's *Famille Benoiton* will be performed, with Mdlle. Andrée Kelly in the cast.

A REVIVAL of the *Ticket of Leave Man*, it is now announced, will follow *Two Orphans* at the Olympic.

DURING the week *Money* has been acted at the Gaiety Theatre, where *Rose Michel*, with the new cast which we announced last week, will take its place to-night.

MISS LITTON and her company return from the East End to the West End, on Monday evening, appearing for the first time at the Saint James's Theatre, where the Pit, which was lately banished, has wisely been restored.

THE *Nation* is outspoken in its criticism of Mrs. Rousby, who has just been playing at New York. "Her acting," it says, "is absolutely flat and weak—uninspired, untrained, unfinished. It was singular to see so extremely pretty a person take so little the critical chill off the atmosphere. Mrs. Rousby is distinctly incompetent." But the *Nation* is not the first paper that has told Mrs. Rousby that she has her art to learn.

MANY will be surprised to learn that the *Société des Auteurs et Compositeurs dramatiques*, founded by Scribe in 1829, has now 749 members. Of these only seventeen are ladies.

Les Ingrats, by M. Jules Claretie, is the last new production at the Théâtre de Cluny.

THE death is announced of Mdlle. Ancelot, who wrote many pieces for the Paris stage. The *Mariage Raisonnable* was her first piece, at the Théâtre Français; and she afterwards wrote for the Variétés and other theatres. Her daughter married Maître Lachaud, the famous advocate.

MUSIC.

MONDAY POPULAR CONCERTS.

THE seventeenth season of these concerts was brought to a close last Monday, the director's benefit taking place on that evening. As usual on this occasion, Mr. Chappell brought together a large number of the artists who through the past season have taken a prominent part in the concerts; and the programme, though consisting for the most part of well-established favourites, was, perhaps partly for that very reason, sufficient to crowd St. James's Hall to the doors. As a representative programme, that of Monday night is worth giving in its entirety. It commenced with Beethoven's quintett in C, Op. 29, played by Messrs. Joachim, L. Ries, Straus, Zerbini, and Piatti. Mdlle. Sophie Löwe then sang two songs by Schumann ("Waldegespräch" and "Frühlingsnacht"), after which Mendelssohn's well-known variations in D for piano and violoncello were given by Mdlle. Krebs and Signor Piatti. Two movements from Spohr's Duet in D for two violins (Op. 67, No. 2) succeeded, the performers being Mdlle. Norman-Néruda and Herr Joachim. After Miss Antoinette Sterling had brought forward Schubert's two songs "Der Lindenbaum"

and "Der Tod und das Mädchen," the first part concluded with Beethoven's Sonata in G, for piano and violin (Op. 30, No. 3), played by Dr. Bülow and Herr Joachim.

The second part of the concert comprised the Andante with variations for piano and violin forming the second movement of Mozart's Sonata in F for those instruments, which on the present occasion fell to the share of Mr. Charles Hallé and Mme. Norman-Néruda; Chopin's song "Polen's Grabgesang;" (Miss Antoinette Sterling); three of Brahms's "Hungarian Dances" arranged for violin and piano by Herr Joachim, and performed by that gentleman and Dr. Bülow, one being encored; and, lastly, Bach's Triple Concerto in D minor for three pianos with double quartett accompaniments, the three pianists being Mdle. Krebs, Dr. Bülow and Mr. Charles Hallé, and the accompaniments being sustained by Messrs. Joachim, L. Ries, Pollitzer, Wiener, Straus, Zerbini, Piatti, Daubert, and Reynolds. With such artists as those enumerated any detailed criticism of the performance becomes altogether superfluous. It will be more to the purpose, as well as more interesting, to attempt a slight review of the season which on Monday was brought to such a successful close.

There can be little doubt that Mr. Chappell has had, so to speak, to make his own public. When the Monday Popular Concerts were commenced in 1869, our concert-goers could be attracted only by well-known names, and not always by them. A "Beethoven night" or a "Mendelssohn night" might be counted on as a probable success; but at that time the announcement of a new work by Brahms or Raff would certainly not have been expected to bring together a large audience. Mr. Chappell, however, by sheer perseverance, has educated his hearers till they are capable not merely of enjoying but of appreciating good music whencesoever it may come. There is probably no more discriminating audience, whether as regards the merit of the music or of the performance, than that which assembles on a Monday in St. James's Hall. Were it otherwise, the director would hardly have ventured to produce so many new and unknown works as he has done during the past season. Among the novelties, or almost novelties, brought forward, have been Beethoven's Variations, Op. 121, for piano, violin and violoncello; Spohr's Third Trio (in A minor, Op. 124) and his piano Quintett in D minor, Op. 130; Schumann's Toccata in C, "Faschingsschwank aus Wien," Fantasiestücke, Op. 88, and Sonata in D minor for piano and violin; Schubert's Fantasia in C, Op. 159, for the same instruments; Chopin's Sonata in G minor, Op. 65, for piano and violoncello; Brahms's Sextett in B flat (Op. 18), his piano Quartett in A, and his piano Quintett in F minor; Raff's Suite for piano in E minor, and Sonata in D for piano and violin; Rubinstein's Trio in B flat, Grieg's Sonata in F for piano and violin, Gernsheim's Trio in F, and Rheinberger's piano Quartett in E flat. Besides these works, Bennett's Chamber Trio in A, and his Sonata "The Maid of Orleans" were given at a memorial concert; and on every evening the programme has included some of those old-established favourites which can scarcely be heard too often. Mr. Chappell may well be proud of such a retrospect as that of the season now ended, which is not only most honourable in itself, but which affords well-grounded reason to hope that the course which he has adopted of bringing out of his treasury things new as well as old will be adhered to in future seasons.

EBENEZER PROUT.

A GENUINE treat was afforded to musicians at the Crystal Palace last Saturday by a particularly fine performance of Schumann's symphony in D minor. This remarkable work has been repeatedly produced at these concerts—the one in question being its eleventh performance there—but has, strange to say, seldom if ever been heard elsewhere in this country. That it is one of Schu-

mann's finest and most finished works can, perhaps, hardly be affirmed; that it is one of his most individual may safely be maintained. With the exception of the second subject of the finale, which was (no doubt unconsciously) suggested by a theme from Beethoven's symphony in D, the ideas are throughout most original; and the treatment is no less so. The work is the first example of a symphony "in one movement," as the author himself describes it on his title-page; the four, or rather five, divisions of the piece having not merely that external connexion which arises from their following one another continuously and without break in performance, but that deeper internal unity resulting from the employment of the same subjects in different parts of the work—the theme of the introduction recurring in the "Romance," while the principal subject of the finale is founded on an important episode of the first allegro. May not this symphony have suggested to Liszt the form which he has adopted, and so largely extended, in his "Symphonische Dichtungen," of using the same leading subjects ("Leitmotive") in variously metamorphosed forms throughout the different parts of his compositions? With respect to the performance of the symphony, we can but repeat the phrases which it is useful to employ nearly every week—it was simply the perfection of symphony-playing. The remaining orchestral pieces of this concert were Hiller's "Dramatic Fantasia" (Op. 157), an interesting and scholarly work which was written for the opening of the new theatre at Cologne in 1872, and first performed at the Crystal Palace in the following March, and Weber's overture to *Euryanthe*. The solo instrumentalist was Mme. Norman-Néruda, who brought forward Viotti's concerto for violin in A minor (No. 22), which she played with her well-known purity of tone and delicacy of style. The work itself is of chiefly historical interest, being of course, like nearly all the older Italian music, not destitute of melody, but somewhat old-fashioned, and, as a whole, dull. The vocalists were Mme. Lemmens-Sherrington, who sang Auber's brilliant "Ah quelle nuit!" from *Le Domino Noir*, and Beethoven's "Kennst du das Land," and Miss Antoinette Sterling, who, whether from a misunderstanding with her accompanist, or from some other unexplained cause, had to "try back" twice with her first song (one by Blumenthal) with an effect more novel than agreeable. This afternoon Bach's great cantata "Ich hatte viel Bekümmernis" (one of his noblest works), is to be performed at these concerts for the first time in England.

As we are obliged this week to go to press on an earlier day than usual, we are prevented from giving, as we had intended, an account of the Passion week performances of Bach's *Passion according to Matthew*, under Mr. Barnby, at the Royal Albert Hall. It is a gratifying sign of the progress towards popularity which Bach's masterpiece is rapidly making in this country that the directors of these concerts should have been encouraged to repeat the experiment of last year, and to perform this great work three times in one week.

MR. MAPLESON has issued his prospectus for the coming season of Her Majesty's Opera, Drury Lane, the opening night of which is fixed for the 10th proximo. His list of artistes includes, besides most of the members of the company last season, the new names of Mdles. Varesi and Pernini, and of Signori Bignardi and Panzetta. Far more interesting, however, than the mere recital of names is the list of promises, which for the sake of art it is much to be hoped may not result in a mere paving of the nether regions. The intended production of *Lohengrin* has been already announced in the ACADEMY, and the complete cast which Mr. Mapleson now gives is as follows: Elsa, Mme. Christine Nilsson; Ortrud, Mdle. Titiens; Lohengrin, Signor Campanini;

Telramund, Signor Galassi; King Henry, Herr Behrens; and Herald, Signor Costa. That Sir Michael Costa will do his utmost to secure a fine performance no one will for a moment doubt; it is only earnestly to be hoped that the spirit may not move him to retouch Wagner's masterly orchestration. Hardly less welcome than the promise of *Lohengrin* is the announced revival of Cherubini's *Medea*, with Mdle. Titiens as the heroine, a part she has made completely her own. Balfé's *Takismano*, as might be expected, again occupies a prominent place in the programme, and a new opera, *Gli Amanti di Verona*, composed by the Marquis d'Ivry, in which Mme. Nilsson will sustain the principal character, is also in the list of novelties. Best of all however, for true lovers of music is Mr. Mapleson's intimation that in order to meet the increasing taste for works of the highest artistic value, one evening in each week will, as an experiment, be devoted to classical opera. Among works of this class named in the prospectus we find, besides the *Medea* already mentioned, *Fidelio*, *Der Freischütz*, *Il Flauto Magico*, *Don Giovanni*, and *Figaro*. We sincerely hope that the result of the "experiment" may be sufficiently favourable to warrant its continuance; but remembering the sad fate of *Les Deux Journées* in 1872, and the present state of operatic fashion, it is impossible to feel very sanguine. The frequenters of the opera mostly go there not to hear good music, but to listen to their favourite singers. It will be indeed a happy result if Mr. Mapleson's venture should succeed in raising their taste to the required standard.

THE prize for the composition of the best string quartett, offered last year by the Société des Beaux Arts of Caen, has been awarded to M. Alex. Luigini, of Lyons, who last year obtained a similar distinction for a string quartett at Paris.

THE German Government intend, according to the *Allgemeine Zeitung*, to build a new quarter in Berlin, in which all the streets and squares will be named in honour of great composers and musicians, as has already been done in the case of artists.

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SATURDAY, APRIL 3, 1875.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Ecclesiastical Architecture of Ireland to the close of the Twelfth Century, &c. With 54 Plates. By Richard Rolt Brash, Architect, M.R.I.A., F.S.A.Scot., Fellow of the Royal Historical and Archaeological Association of Ireland. 4to. (Dublin: Kelly. London: Simpkin, Marshall & Co., 1875.)

SINCE Petrie gave to the public his (alas!) unfinished work on the Ecclesiastical Architecture of Ireland previous to the Anglo-Norman Invasion, the work which heads this article is the most important and valuable contribution to an interesting and almost unexplored branch of knowledge. When, however, we bracket these works together, and indicate the value of Mr. Brash's volume, we are far from wishing to dethrone Petrie from his well-earned pre-eminence. However meritoriously Mr. Brash may follow in the track of his predecessor, yet, *hæud passibus æquis* must bethe verdict; and that it should be so is not a disparagement to Petrie's follower. Petrie, as was almost inevitable to the explorer of paths totally untrodden, has made mistakes, and of these the greatest was the assignment of too early a date to the specimens of Irish church architecture which he illustrated so well. That Petrie was convinced of this himself is certain; and it is a sad truth that the necessity of retracting his error was a task he shrank from, and although he had prepared the illustrations and was familiar with the matter necessary for the completion of his second volume, yet it never saw the light; while by a strange nemesis his glorious woodcuts, drawn lovingly on the block in his unequalled style, and no less lovingly and beautifully engraved under his own eye, were sold by his publishers, after his death, to pay the expenses incurred, and now go to form the illustrations in the book which ventilates Mr. Marcus Keane's "Cuthite" theory, and converts the saints of Ireland into demons and idols!

Mr. Brash may object to Petrie that the work of the latter was written with a foregone conclusion; but at least Petrie is not open to the charge of writing an essay on the Architecture of Ireland which avowedly leaves out of its field the Round Towers of that country. And it cannot but be held a blot in Mr. Brash's work, that let these remarkable structures be what they may (and Mr. Brash openly and honestly avows his belief that they are not of Christian origin*),

* Mr Brash says, when speaking of the lesser round tower at Clonmacnois, "much ado has been made about

they should, as a class, be left out of a treatise on ecclesiastical architecture which very properly arrays examples of the masonry of avowedly pre-Christian *cashels* and *crypts* among the facts by which it is conclusively proved that Irish builders constructed stone edifices, and were available for their erection, when Christianity was introduced early in the fifth century. It certainly looks like an instinctive shrinking from the truth of the Pagan theory of the towers, when a writer of Mr. Brash's known proclivities on the question, although he describes a few of them incidentally, has omitted to cite them as triumphant proofs that cemented and tool-dressed masonry was known to the Pagan Gaels.

But to return to the work before us. The author's plan first leads him to treat of confessedly pre-historic structures, into the constructive features of which masonry enters; the proofs of this must be looked for, curiously enough, at both the commencement and conclusion of the work; while last of all he gives an interesting account of the great traditional builder of the Irish—the Goban Saer. All the examples of this class are devoid of cement of any kind; in most instances, as in the walls of the crypts, or souterrains, of earthen *raths*, they consist of rough unjointed masonry; but he gives some examples of the fine jointing or joggling of the stones one into another, which are very remarkable. He then passes on to the earliest Oratories, and proves their connexion with the buildings of the pre-Christian period in this last-mentioned feature, the sole improvement being the use of mortar. These early oratories he divides into two classes: the first devoid of ornament, of small size and quasi-cyclopean masonry, the doors square-headed, with inclined jambs; the vaults with which they were covered not being true arches, but formed on the same principle as the bee-hive vaulted crypts, and *cloghans* or stone-roofed huts: some of these buildings, he thinks, may date from the early part of the sixth century. The second class he defines as exhibiting an advance in the use of the arch, and the introduction of simple mouldings. Then came a time of progress, however slow, commencing with the eighth century, which Mr. Brash divides into a First and Second Transition Period.

"We have thus," he says, "arrived at a period when we can observe a decided change in Irish church building; the old forms derived from a Pagan age came to be disused, and forms prevalent in the Christian architecture of other countries began to be adopted, though national peculiarities are apparent."

The commencement of this change Mr. Brash proposes to correlate with the com-

the finding of an iron hinge pivot or pivots in the window jambs, as limiting the age of the tower." An observation of this kind will not obviate the fact that iron hinge pivots, in excellent preservation, still exist in the window jambs, and from the mode of their insertion could not possibly have been introduced after the tower was built. Mr. Brash, indeed, allows that the date of this tower may have been within the Christian era; but what does he say to the existence of hinges in the doorways of some of the most ancient towers we have, as, for example, those of St. Canice and Fertagh, in the county of Kilkenny? This is not a question of the date of the use of iron in Ireland, but it bears strongly against the pre-historic theory of the towers, as it is quite impossible for iron exposed to the air to last for an indefinite number of centuries in the damp climate of Ireland.

mencement of the eleventh century. At this point our author breaks off, and devotes his sixth chapter to an enquiry as to the origin of early Irish art, which he professes to trace from the rude stone carvings—the spirals and chevrons—of the burial mounds of the Lough Crew Hills and the sepulchral chamber of New Grange on the Boyne:—

"In these rock sculptures, then, we see most undoubtedly the germs of that art for which the Irish in subsequent ages became so famous. These forms can be traced downwards in the illumination of manuscripts, upon grave slabs, and on the monumental crosses."

That Byzantine art, however, influenced this development Mr. Brash acknowledges, and he attributes this influence to the close connexion that existed between the Irish Church and Eastern Christianity. When, therefore, he heads his seventh chapter with the title "The Romanesque Period," it is to be presumed that he means Eastern Romanesque.

The architecture of the twelfth century in Ireland receives a large share of Mr. Brash's attention. Our space forbids us to enter fully on his descriptions of the many beautiful examples of Irish church architecture which this period affords: he describes, among others, the porch of Clonfert Cathedral, the doorway of Kells church, the chancel arches of Monaincha, and of the Nun's church, Clonmacnois, and the ancient Cathedral of Cashel, now called Cormac's chapel; and is the first to call attention in the croft or upper chamber of the last-mentioned building to the existence of a *pointed arch* in the vaulting, dating from the earlier half of the twelfth century.

The last phase of Irish church architecture to which Mr. Brash refers, is that which came into fashion with the introduction of the Cistercian order about the middle of the twelfth century. He considers Cormac's chapel to have been probably the last church of any importance erected in Ireland whose arrangement, construction, and details were in accordance with the traditions of native architecture. To St. Malachi O'Morgair's intimacy with St. Bernard he thinks we owe the introduction of a new style. On his way home from Rome as Apostolic Legate for all Ireland, he visited St. Bernard at Clairvaux, by whom he was persuaded to introduce the Cistercian order of monks into Ireland; and the postulants whom he sent for instruction to St. Bernard having returned, accompanied by some Gaulish monks, they were established in the place now called Mellifont, in the county of Louth, A.D. 1142. There is a decidedly Gallic tendency in the details of the small portion of the original buildings of Mellifont which has come down to us, and which perhaps is due to the presence of the foreign monks who accompanied the Irish postulants on their return from France; but although the lightness and beauty apparent in the style of the so-called baptistry* of Mellifont may be

* Although Mr. Brash has come to the conclusion that this octagonal building pierced with richly moulded openings on each of its eight faces is a baptistry, it does not seem certain that it was so. baptistries were not usually adjuncts to monastic houses. The polygonal chapter houses attached to Wells and Salisbury would seem to tell strongly in

traced elsewhere, it does not appear to have influenced all the early Cistercian church builders. Jerpoint and Baltinglas show no trace of it, and may be pronounced Anglo-Norman; and in a few years later we find the Cistercian builders using the pure First Pointed, or Early English style.

To the elucidation of this style and its developments Mr. Brash promises to return, and we wish him all success in his labours.

That this work is a valuable contribution to the study of a little-known subject we gladly acknowledge; its defects of arrangement are indeed considerable, but they are such as necessarily resulted from the serial form of its original appearance in the pages of the *Irish Builder*. Should it reach a second edition, which we trust may be the case, its author will no doubt reduce some of the chapters to their proper places, and it is to be hoped that many of the illustrations will be improved. The details of the glorious doorway of Kells Church, for example, give no real knowledge of the sculptures they profess to represent, and the examples of early Christian masonry which illustrate the eleventh chapter afford but a poor idea of the originals. Many of the plates are, however, admirably executed, and the volume does great credit to the enterprising Dublin publishers by whom it is brought out.

JAMES GRAVES.

The Chinese Reader's Manual: a Handbook of Biographical, Historical, Mythological, and General Literary Reference. By William Frederick Mayers, Chinese Secretary to the British Legation at Peking. (Shanghai: Presbyterian Mission Press. London: Trübner & Co., 1874.)

EUROPEAN students of Chinese will find their labour much lightened by the use of this book, which opens up to view Chinese biography, history, and mythology in a manner clear, brief, and trustworthy.

Its publication is another step towards rendering accessible to Englishmen the treasures of Chinese literature. It gives a brief account of all the celebrated characters in the past of that people.

Yao and Shun at the dawn of history, B.C. 2357, and 2258, are the two models of imperial wisdom to whom the scholars and people of China have ever since looked up with reverence. They were followed by the three founders of the Hsia, Shang, and Chow dynasties, Yü, T'ang and Si peh, all of whom were celebrated as wise kings.

These, with Chow Kung and Confucius, who died B.C. 1105 and B.C. 479 respectively, constitute the sages to whom the men of later times have ascribed the origin of the national polity, and the moral and social system, and the brightest intuition of the good and true ever given to mankind.

With them in the old days were connected a cloud of other personages, some historical, and some legendary. Among them Fuhhi, who dates 500 years earlier than Yao, taught his countrymen hunting, fishing and pasturage, together with writing and music.

An account is given in alphabetical order

favour of this building having been erected for a similar purpose.

in Mr. Mayers' first part of all such personages. But among the 974 articles, biographical, archaeological, and mythological, the most are modern. During 4,000 years of history, and a long antecedent period of fable, the number of distinguished names is inevitably great. Only a part are included in the 292 pages devoted to this subject. But it will be found that so many of the most noteworthy names are included that the book cannot fail to become a *vade mecum* with Chinese students.

History has been in China, as in Greece and Rome, in great part biographical. In all the Chinese histories from the time of Sze ma t'sien biography has been the form in which most of the history has been taught. That this eminent man should be called by his countrymen, by way of distinction, "the great historian," and that his work should consist mainly of biography, is a suggestive fact. He has been called the Herodotus of China, but he is in this respect more like its Plutarch. The Chinese mind is more concentrative than reflective. Their idea of history is complete when they have an annual chronicle, a biography of distinguished persons, and an account of the administration of government. Hence in this little book a continuous history of China can be picked out with ease, because in the native biographies from which they are translated the history is already in that form.

The Chinese, through the action of their conservative spirit, like to keep with care every ancient story, however wildly monstrous, if written or transmitted by a noted man. They know that legends are valuable as relics of old times. To us they are still more valuable as illustrative of the ancient religion and modes of thinking of the people. Here we find many of them. A great interest attaches to tales of loyalty and filial piety, as exemplifying the action of the moral nature in men. They abound in Chinese literature, and Mr. Mayers has made a selection of them. Then there are literary women from Pan chao, who completed her brother Pan ku's celebrated history after his death in the first century of the Christian era, downwards. There are the poets, such as Li-tai-pe, said to be the planet Venus in human shape, and Tufu whom some think a better poet than Li-tai-pe, though he did not pass through so many romantic adventures. These men lived in the eighth century. Their influence on the later literature of China has been most remarkable. By the law of the land every aspirant to civil office must be a poet before he can pass the examinations. If he cannot make verses in the metres of the eighth century he will not be allowed to become a magistrate. There are the alchemists who flourished in the two centuries before and the three centuries after the Christian era, an interesting class of men who worked on the edge of scientific discovery and failed to grasp truth because they were misled by bad theories.* There are the Taoists, of whom the alchemists form a section. Some of them rise to the dignity of philosophers. Others were slavish

* Mr. Mayers gives it as his opinion (p. 202) that it is probable that the Arabs derived alchemy from a Chinese source, as first suggested by the writer of this review nineteen years ago.

copyists of the translated Hindú literature and mythology. Others were men whom legend loves to surround with fantastic fables, and who are thought much more of by posterity than by their contemporaries. The critics of the classical books are a numerous school, if not rather three schools, viz., the Han B.C. 200 to A.D. 200, the Sung A.D. 1000 to 1200, and that of the present dynasty A.D. 1644 to the present time. The military writers, the warriors, the statesmen, the rebel chiefs of all dynasties, find in this book a brief record, and deserve to have made known in Europe at least a few dates and facts to introduce them.

The philosophers also have a few facts given respecting them, but there is not in this work any full critical estimate of the development of Chinese philosophy. Yet the history of Chinese philosophy is most instructive. The Chinese began with the numerical philosophy, which arranged all the objects of thought and the elements of the ancient civilisation in numerical categories, many of which are given by our author in his second part. In the age of Confucius and Mencius there was a conflict of systems. The orthodox was moral and intuitive. The heterodox, as in the instance of Lao tsze, sought purity in rest, or, as in Chwang tsze, proceeded to identify man with the universe. In Yang chu heterodoxy was bold enough to maintain that self-gratification should be the ground of human action. In Siün K'wang the moral sense in man was traced to education. In Meh ti undistinguishing love to all was upheld as the true morality.

About the beginning of the Christian era the orthodox system and that of Laou tsze were the two most in favour. The students of the Classics ranged themselves under the banner of Confucius. The alchemists revered Laou-tsze as their founder. Some tried to combine two opposite systems, as Yang Hiung, who taught that human nature is originally both good and evil. There seems to be a little inaccuracy in our author's account of this philosopher, when, after stating this fact, he adds that he contended that human character in the individual depends wholly on education, and is not in any sense innate.

The spread of Buddhism after the Han dynasty had the effect of silencing the voice of philosophy till the days of Han-yü in the eighth and ninth centuries. In regard to the moral nature of man, he maintained that human nature is divided into three classes, the innately good, the innately bad, and that which is both good and bad. He was a determined foe of Buddhism. In the Sung period the Confucian philosophy took heart again, and for two centuries a brilliant series of great names adorned the literary annals of the time. These men, among whom the greatest was Chu-hi, attempted to restore orthodoxy, but they lacked the critical spirit, and were too much tied by system. They gained great influence, and the nation chose to adopt their views. For the narrowness of the Chinese mind since that time these philosophers are to a large extent responsible. The superficial character of their system of nature, the dulness of their thinking, and the fact that they were

satisfied with the principle that all things originated in the Great Extreme and with the map which usually accompanies it, are not very creditable to them. After becoming acquainted with Hindú idealism, they might have elaborated something more aspiring.

If our author could have devoted more space to this subject, it would have been perhaps desirable.

In Buddhism he has omitted any notice of Hiuen-tsang, the celebrated pilgrim to India, and of the Hindús who translated into Chinese the Buddhist books from their Sanskrit originals. He has limited his information on the subject of this religious system on account of the recent appearance of Dr. Eitel's *Handbook of Buddhism*.

There seems to be a deficiency in notices of mathematical and philological writers, and of the gods in the modern Taoist pantheon.

On account of the great variety and extent of Chinese anecdote and legend, the names of fabulous animals, places remarkable in legend, and expressions in which the student is likely to be puzzled by an allusion to ancient anecdotes, require in many cases to be explained. A considerable number of names and phrases which call for historical elucidation have been examined and explained in this work. All these illustrations of places and of phraseology will be found extremely useful. Much new information, not given in the dictionaries at the disposal of the student, will be here met with.

The Second Part, "Numerical Categories," consists of 317 articles, arranged in the way adopted in some Chinese Buddhist works. The Chinese writer and speaker are accustomed to take for granted that the reader and listener have had a Chinese education. Without introduction, they speak of the two primordial essences, the three kingdoms, the three religions, the three worlds, the four seas, the five elements, the eight diagrams, the nine degrees of relationship, &c. To have a dictionary of these expressions, arranged numerically, is most convenient.

At the same time, it may perhaps be said that the explanations are in many cases too brief. Too little is said on the twenty-four solar terms. In regard to the twenty-eight constellations, while they are minutely described, no allusion is made to the interesting discussion as to whether they are the same or not with the twenty-seven Hindú *nakshatras*, with which they generally agree, and as to whether the arrangement was borrowed by the one nation from the other.

Students would find it advantageous to have this list expanded into a volume. But, in the meantime, Mr. Mayers has done very much to deserve their gratitude.

The Third Part places before the student chronological tables, such as are found in Morrison's *Philological View of China*, and in the arrangement by Dr. S. W. Williams. These new tables are, however, more complete.

JOSEPH EDKINS.

La Vie d'un Patricien de Venise au Seizième Siècle. Par Charles Yriarte. (Paris: Plon, 1874.)

It is always interesting to trace the process of a book's growth, and luckily M. Yriarte

provides us in the present case with all necessary information. He was travelling, he tells us, in Italy, and paid a visit from Venice to a charming villa at Masera, near Trevigi. This villa, unknown to most art-travellers, contained some very fine decorative frescoes by Paul Veronese; it had been built by Palladio, and was adorned with sculptures by Alessandro Vittoria. The Venetian noble whose name was graven on the inscription above the doorway was Marco Antonio Barbaro. M. Yriarte was greatly struck with the villa, and began to wonder what sort of man Marco Antonio Barbaro might have been. He accordingly wrote an account of the villa to the *Revue des Deux Mondes*, and set to work to find out all he could about Barbaro.

The more he pursued his subject the more it delighted him. For two years he worked at it, and round the questions raised by the notices he was enabled to find of Barbaro's life many points of Venetian history gradually grouped themselves. M. Yriarte felt the pleasures of "research" with all the enthusiasm of a novice. He had begun his work as a *littérateur*; he found himself gradually rising to the dignity of an historian. His joy reached its climax when he discovered a portrait of Barbaro, by Paul Veronese, in the Belvedere Gallery at Vienna. His eye was caught by the face of a portrait: "un pressentiment, que comprendront ceux qui ont vécu dans la contemplation d'une idée fixe, nous porta à solliciter du directeur l'autorisation de descendre la toile." On examination an inscription was found, which proved to M. Yriarte the justice of his presentiment. A more commonplace man would have looked at his catalogue, where he would have found the name of the portrait given at length (No. 29, Ed. of 1865) and also a copy of the inscription, which differs from that of M. Yriarte, and which we sadly suspect to be more accurate.

In this enthusiastic way he laboured on, "cherchant notre personnage aux quatre coins de l'Europe," endeavouring to reproduce his times and all that concerned him. But he was not, at the same time, without a lofty moral purpose in his work. The disasters of France showed too clearly the evils of individualism, and the need of those virtues which Venice embodied, "la renonciation de l'individu au profit de l'Etat, la subordination de l'intérêt privé à l'intérêt public." This was the example which he wished to set before his countrymen.

This sketch of the book's origin and progress shows at once its merits and its faults. It has the merits of freshness and enthusiasm; it is eminently readable on a subject where it is very easy for a writer to become dull; its pedantry, wherever it occurs, is so simple and innocent that it becomes amusing. The book is the result of honest work, and brings together in a pleasant form much interesting information on a most interesting subject.

But, on the other hand, the form of the book is an impossible one. We wish, as we read it, that M. Yriarte had been content to be a *littérateur*, and had not aspired to become an historian. If the book had been a

series of essays on Venice in the sixteenth century, it would have given M. Yriarte greater play. As it is, its hero is a mere phantom. His name can be traced, it is true, through the Venetian archives as holding successively most of the great offices of state; but this serves only to give him a fictitious reality. About himself, his character or his private life, we know nothing. The book is, therefore, a series of digressions. Barbaro was born a patrician of Venice—we must therefore know how the patriciate grew up: he married a wife—so we must hear about Venetian ladies generally: he entered the Great Council and the Senate—then follows an account of the Venetian Government: he went as ambassador to France and Constantinople—and this leads to the general question of Venetian diplomacy: he was appointed overseer of the University of Padua—and this calls for an account of that institution. But in all this we look in vain for any features of Barbaro himself: nothing is known about him save names and dates, and despatches, which even M. Yriarte confesses do not stand in the highest rank among the productions of Venetian envoys. Historical biographies are generally used as a means of enlivening the tedium of unmitigated history by the introduction of personal traits and incidents which give reality to the whole. In the present case the general history is pleasant enough, but the hero of the biography appears as a sort of tedious interruption to the easy flow of the essays for which he forms a text.

Barbaro's career is in itself an instructive instance of the laborious life which a Venetian patrician was called upon to lead. Born in 1518, he began at the age of twenty to sit in the Grand Council, and for the next fifty-seven years was never free from the discharge of onerous public duties. For two years he was ambassador in France; for six years he was ambassador at Constantinople, where he was thrown into prison by the Sultan on the outbreak of the war which led to the battle of Lepanto. The Government of Venice, which was the wonder of all the political theorists of the sixteenth century, was certainly not carried on at a small cost. The amount of labour entailed on all its officers was prodigious. Its ambassadors all over Europe sent despatches every week: these despatches were read by the Doge's Council, and a *résumé* of their contents placed, if necessary, at the disposal of every member of the Senate. No steps of any importance could be taken without many discussions in different small committees before the matter came finally before the Grand Council. Besides the elaborate care taken in obtaining information, and the accurate attention to details which the Venetian Government required from its nobles, we must take into account its great complexity owing to the immense number of checks and counter-checks which were imposed to prevent the growth of any individual to too great power. The process even of electing an official was so lengthy and complicated, with ballots again and again repeated to determine the ultimate selectors, that we are tempted to think that each election must have taken at least six hours.

This jealous and suspicious aristocracy sacrificed the freedom of all that it might maintain the privileges of a few. So strong were the chains of the system which had slowly grown up, that few dared attempt to escape from it, and all learned to move with solemn majesty and hide their fetters under magnificent robes. The position of their Doge was but an example of the position of all the rest. An old man who had grown greyheaded in the service of the State, whose name was connected with some great victory or some successful embassy, was chosen to be the symbol of the Republic. He was not allowed to refuse the office, under pain of forfeiture of all his goods: he was attired in splendid robes, he sat on a throne in the Council, when he entered the room all rose and bowed, he was treated as an equal by foreign princes, he was addressed in public as "Serenissimo principe,"—yet in private men were bidden by law to speak of him as "Messer il Duca," and he might not open even a private letter except in the presence of three counsellors.

The same dark spirit of suspicion went through the whole of Venetian life. The women were constrained by custom to wear in the streets pattens two feet high, and when a foreign ambassador once said how much more convenient low slippers were found in other cities, an austere senator grimly remarked "Pur troppo commodi! pur troppo." The splendid Venetian women whom Paul Veronese painted, knew little of society, and were rarely seen beyond their own household circle. They had no share in the literary culture of Italy, but spent their time in blanching their masses of hair by wetting it and exposing it to heat—sitting in summer for hours on their balconies in the heat of the sun, with their faces shaded by a broad straw brim without a crown. It was regulated by law what jewels they might wear; only on the rare occasions of such festivals as Paul Veronese delighted to paint might they appear in public in all their wealth of apparel.

M. Yriarte's work will certainly give full materials for judgment to anyone who wishes to find out the price paid for the gravity, the magnificence, the calm and the decorum for which Venice was famous. Its painters rejoiced in outward splendour, for little else that was lovely was suggested to them by the life around. But it went ill with them if they gave too free scope to their fancy even for splendour. Paul Veronese was brought before the tribunal of the Inquisition for having painted too many accessory figures in his picture of the Last Supper at the Church of San Giovanni-e-Paolo. It was useless that he urged his principle of art, "When I have a little space left in a picture I adorn it with imaginary figures." The tribunal administered a reprimand, and ordered him to amend his picture within three months.

The account of the painter's cross-examination by the inquisitors is extremely interesting. It was extracted from the Venetian Archives by M. Armand Baschet, and communicated by him to the *Gazette des Beaux-Arts* in 1867. It is characteristic of M. Yriarte's notions of research that, while feeling himself above the necessity of pub-

lishing "pièces justificatives" on other points, he thinks it desirable to rescue this document from its obscurity in the pages of a magazine, and hand it down in his book for the use of future biographers of the painter. He accordingly publishes in an appendix, not the original document, but a French translation. M. CREIGHTON.

The Modern Householder: A Manual of Domestic Economy. Compiled by Ross Murray. New Edition. (London: Frederick Warne & Co., 1874.)

THE English language is seriously deficient in providing no word analogous to *Hausfrau* or *Hausmutter*, to signify the woman who at once rules the house as mistress, and technically "keeps" it. The term "house-keeper" is always understood to signify the domestic servant to whom the lady of the house delegates her office, unless by some involution of phrase the speaker manages to convey the fact that (in the language of the servants' hall) "the lady is her own house-keeper." Nevertheless, though we have not the word, we English have the thing, and in much greater perfection than our German cousins who possess the word, but with whom (except in the very highest station of society) the housekeeping mostly swallows up the whole woman, and leaves little for either the "frau" or the "mutter." If English girls were educated practically, as they are theoretically, to become good wives and mothers, and not merely to attract lovers, this housekeeping business would be an invariable element in their education, instead of being left to be learned, on the principle of *solvitur ambulando*, after a thousand costly mistakes, when they are married. Two or three years ago an excellent little tract on this subject, by Mrs. Shaen, explained how readily an experienced mother, governess, or schoolmistress might direct her pupils' attention to the numberless household matters which every mistress of a house ought to understand, but which not one in twenty is ever taught—to the nature and principle, for example, of stoves and cooking apparatus; of gas pipes, drainage, cisterns, and water supply; how to choose good and solid furniture; the qualities of linen, the freshness of meat, fish, and vegetables, and twenty similar matters. The present handsome volume, with its 5,700 references and receipts, might serve very well either for an encyclopædia to instruct the teachers of such exceptionally "useful knowledge," or to supplement the lack of such oral instruction—so far as a printed volume can be a substitute for actual lessons given by a clear-headed person with the things to be learned before the pupil's eyes. We should not, perhaps, for our own part, have opened the brief introduction to a book on Housekeeping by one of those references to "modern science" which seem to have become the preliminary *de rigueur* just now to the discussion of every subject under the sun, from theology to cookery; nor should we have thought it needful to terminate our address by a quotation from the Psalms. These details, however, are matters of taste, like the somewhat artificial bouquets (too suggestive of the florist's shop) which the

elaborate illustrations set forth for admiration, and for which we advise our lady readers to substitute nosegays arranged by their own fair hands, according to their own sweet will. The flowers on a lady's table and in her drawing-room ought to be a part of herself, like the *coiffure* of her hair; and if she should even go so far as to arrange also the fruit for her dessert, and make a living vegetable picture of grapes and melons, and peaches and nectarines, or of pomegranates and prickly pears, and bananas and rosy apples, and quinces, medlars and odoriferous little Tangerine oranges, she will not have derogated very far from her house-mistressly dignity.

There are a series of useful things in *The Modern Householder* beside these details. There is, to begin with, some sound advice and information about choosing and hiring houses (which the author thinks should not exceed in cost one-eighth of the owner's income), and a good many hints about furnishing; the glass and china needed for houses of different pretensions; and the best mode of lighting with lamps, gas, and candles. Then follow many learned pages respecting the elements contained in different kinds of food, which may possibly be very instructive from the point of view of "modern science," but which will hardly, we imagine, be directly serviceable to the lady housekeeper, whose choice of a pound of rump-steak for a family luncheon will scarcely be determined by the knowledge that it will contain 8 ounces of water, 1 ounce 62 grains of gelatine, 1 ounce 122 grains of fibrin and albumen, 4 ounces 340 grains of fat, and 350 grains of mineral matter. She may, however, be mercifully deterred, to the great benefit of her family and friends, from ordering Dutch butter for kitchen purposes by the alarming story (p. 138), that "the suet or fat of dead dogs melted down with oils and chemically prepared," and also the slimy sewage of the Thames, are sent to Holland, and from thence imported back to the London markets as Dutch butter.

After this "scientific" information, follows a large collection of cooking recipes, a few of which having been submitted by us to competent domestic authority, have been pronounced worthy of acceptance. They are in some cases illustrated by pretty little pictures, whose brilliant reds and greens will, we fear, drive the culinary soul to despair, or provoke it to have recourse to certain necromantic tricks for producing those hues scarcely less nefarious than the Black Art of the Middle Ages. Another department of this all-containing book relates to Feeding the Family, and concerns the ordering of meals. The author ought not to have quoted without caution Dr. Kitchener's advice, which presumes an exploded order of things. In none of our large towns at the present day is it expedient, even if it be possible, for a servant belonging to a family of the upper class to go to market, as is still the custom on the Continent; and as to the old gentleman's proposal to eat the same things the same day of the week all the year round, we denounce it with indignation as an abominable invasion of the natural liberty of man. It is true that a certain connexion between the Sabbath and roast

beef and plum pudding for the servants' dinner does prevail in most families belonging to the Church of England, and that a similar occult relationship between the same sacred day and roast veal and apple pie is noticeable in houses where Dissent has seemingly severed the venerable orthodox tradition. These mysterious and filmy webs of thought and taste are no doubt allied in some manner—could we but trace the connexion, to that still more remarkable difference between High Churchmen and Evangelicals, signalised by the butler who enquired respectfully from his master the opinions of his intended guests—"Because, Sir, if they're 'igh, Sir, they drinks; and if they're Low, why then, Sir, they heats."

Though the author of the chapter on dinner parties overawes us by telling of the "house of a nobleman with whom we occasionally dine," we venture to differ from him as regards the inordinate quantity of sweets in proportion to the dinner which he is prepared to order. Where a French cook would have two, and an Italian a simple "dolce" (a paragon of art, by the way), he recommends three, four, or five costly and troublesome dishes, for which none but aldermen's wives and misses in their teens (who have no business at a dinner party at all) could possibly find appetite. This exorbitant proportion of sweets is a sure token that the mistress of the house has obtained her ideas of splendour from the lower stratum of English society, and not from more refined tables at home or abroad.

We have exhausted our space and have only skimmed half through *The Modern Householder*. Suffice it to say that the accomplished lady who will take the book to her heart and make it a "part of her inner consciousness for ever," will thenceforth know innumerable things either "not generally known" or very imperfectly understood by the majority of mankind. She will have learned how to make presents—(fancy receiving a gift labelled "as a very small token of regard," from a lady on whose table one had just seen *The Modern Householder*!)—how to be abased so far as to "visit the poor," and how to be exalted so far as to be "presented at Court;" she will know the art of preserving the skins of hapless birds to decorate herself withal, and how to improve her complexion by flower of sulphur. She will be able to choose her own hunter, to treat him for occasional ailments, and select her own carriage. The cows for her dairy, the fowls for her barn-yard, the birds in her aviary, she will select and manage with unerring skill. And finally, for all the diseases wherewith herself or her children may be afflicted she will possess full information, both as regards the diagnosis of the symptoms and the most successful mode of therapeutic treatment. With such a book, indeed, in her hands, it is hard to see under what contingency of mortal life a lady would not find herself equipped for the full performance of her duties; and, joking apart, we believe there are very few ladies who would not gather very serviceable information from its voluminous and instructive pages.

FRANCES POWER COBBE.

The History of India, from the earliest Times to the present Day. By L. J. Trotter. Published under the direction of the Committee of General Literature and Education appointed by the Society for Promoting Christian Knowledge. (London: Society's Depositories. New York: Pott, Young & Co., 1874.)

THE writer who has engaged to produce a full history of India has great difficulties to contend with at the outset of his work. Old Sanskrit authors are not practical chroniclers; their genius is mythological and imaginative, and their heroes are of the same stamp. By the aid of contemporary records, Greece and Rome have been handed down to us in their periods of rise, zenith, and decline, respectively; and amid the great events of Western classical history, however remote, we find individual portraits and individual types of monarch, sage, and citizen. But while it is certain that something of Homer and the Greek tragic writers, with whom we become familiar in school life, is common to the poets of ancient India, the lessons of primeval literature in the far East have been rather of morals than of men: nothing is taught of actual history; and we are left to deplore the want of a Hindú Herodotus. On the other hand, when the writer or compiler has disposed of his two or three thousand years of mythology and fable; of Vedas, and thought before the Vedas; of early Brahmanism, Buddhism, and revived Brahmanism; of Aryan invasion and infusion, together with separation or absorption of aboriginal elements; when he reaches, in fact, the Muhammadan period, he is in far better case. And later on, when Muhammadanism has had time to spread and progress, he has his native Froissarts and Monstrelets in suprising number.

But the English historian's difficulties have not wholly ceased on the change of circumstances. If his materials have augmented he is not without embarrassment in the midst of riches. It is true that selection is a natural part of his duty, whereas invention is to be studiously avoided. Selection, however, from Muhammadan chronicles is no safe or easy matter; and even with the light European investigators and commentators so abundantly shed around him, the conscientious recorder of would-be truths cannot be otherwise than perplexed in setting the seal to each completed section of his book, though the period treated be subsequent to the conquests of Islam. He cannot indeed feel sure of his ground until he has fairly landed his fellow-countrymen on the shores of India, whether in Calcutta, the Carnatic, or Bombay; at which stage of narration he feels independent of purely local authorities. At the same time, the native chronicler should never be despised, for he is invaluable for collation and substantiation.

At the request of the Society for Promoting Christian Knowledge, Mr. Trotter has just produced a history of India "from the earliest times" to the period of the respective missions of Sir Bartle Frere and Sir Douglas Forsyth. He modestly calls it an "outline;" and in such form we give it a hearty welcome as a fit companion for the best of its predecessors. There is much of

power with little pretension, much of intelligent condensation, and a sufficient regard to the salient passages in Oriental chronicles exhibited in this useful volume, to make it popular as an educational medium. The author divides his matter into seven books, of which the first three treat of the days prior to the rule of the Company *par excellence*. The opening book, with separate chapters on the Aryan Hindus, Brahmanism re-ascendant, the early history of India and civilisation of Aryan India, is especially well told, notwithstanding the extra dash of colour at the close brought about by a glowing extract from the *Ramáyana*. From the middle of the fourth book to the end of the volume, each chapter bears the name of the English governor-general or viceroy whose administration it describes. There are a few pleasant and appropriate illustrations scattered among the pages.

The necessity of constant compression in a restricted work of the kind must be clear to all critics; and if we complain of occasionally too palpable demonstration of this drawback in the present instance, the author must not be held wholly responsible. But when freely exercised, the summarising process is full of mischief to the cause of historical truth. Events are either too crowded together to stand out with sufficient distinctness for apprehension; or there is forced acceptance of one out of two or three versions of the same general fact, without room for comment or expression of doubt. So in this as in other "outlines" of history, some few passages naturally suggest themselves to an attentive reader, where reconsideration and modification might be beneficial. We confine ourselves to two examples only. It is stated in pages 74, 75:—

"Dehli was saved by Belol Lodi, the Afghan governor of Multan, from falling into the hands of the independent King of Malwa. Ere long, however, Belol himself was laying siege to Dehli, but in vain. Withdrawing to his own provinces, he had not long to wait before Muhammad's death and the helpless condition of his son Ala-ud-din, whose sway extended only a few miles round the capital, again brought him with fairer prospects to the front. Ala-ud-din retired on a pension to Budaon, and in 1450 the grandson of the ennobled Afghan merchant founded a dynasty, which reigned at Dehli for about seventy-six years."

We surely miss an explanation of some kind regarding "the grandson of the ennobled Afghan merchant." For this is the first mention of Belol or his grandfather in the book; and the definite article presupposes an acquaintance on the reader's part with these two particular members of the family, which the ordinary student is not likely to possess. A very few words would clear up the mystery, and the solution is readily available in the translation of *Fa-rishta* by Briggs, vol. i. p. 544, &c. Belol, or Bahlul Lodi, or, as Ferrier calls him, Billal Lúd, is an important figure in Indian history; and some brief notice of his antecedents might have been given, though the whole dynasty of Saiyids is dismissed with ten lines.

Again, at page 130:—

"In 1637 Kandahar, the old appanage of the house of Babar, was surrendered to the Moghuls by its governor, Ali Murdan Khan. Ten years later, however, it fell again into Persian hands,

and the bravest efforts of Shah Jahan's officers and men failed, after three sieges, in winning it back."

It seems more probable that Kandahar was surrendered to the *Uzbeks* by Ali Mardan Khan, the governor for Persia, soon after the death of Abbas the Great (1628); and that Jahangir dispossessed the *Uzbeks* in 1634. We have the authority of the *Zubdatu't-tawárikh*, quoted by Malcolm, that the Persians retook the place in about 1647, when Abbas II. was a boy of fifteen, or, according to Chardin, not nineteen years of age.

We had rather Mr. Trotter had restricted the use of the *e* and *o* more than he has done in the transliteration of Indian names, and confess to preferring Muzaffar, Muhammad, Maisur, and Salim, to Mozaffar, Mohammad, Maisor, and Selim. "Alivardi," on the other hand (p. 190), we should write "Aliverdi," because the affixed verb is Turkish, for which language the *e* is indispensable. In conclusion, it may be added that the *u* in Burmah hardly illustrates the rule laid down in the Preface for the pronunciation of that letter; and that the authority of works lately transcribed by the *Saiyids* of Thatah, the most learned scribes of the country they inhabit, omits the final *h* in "Sindh."

F. J. GOLDSMID.

The Complete Angler; or, the Contemplative Man's Recreation. Being a Discourse of Rivers, Fish-ponds, Fish, and Fishing, written by Izaak Walton, and Instructions how to Angle for a Trout or Grayling in a Clear Stream, by Charles Cotton. With Original Memoirs and Notes by Sir Harris Nicolas, K.C.M.G., and Sixty Illustrations from Designs by Stothard and Inskipp. (London: Chatto & Windus, 1875.)

IN the hold which the name of Izaak Walton has upon English literature, we have a resemblance—faint, certainly, but still a resemblance—to that which is retained by the more illustrious names of John Bunyan and William Shakspeare. That this hold in the case of Izaak Walton has not become relaxed, is proved by the appearance of a new edition of *The Complete Angler*. The number of editions of this popular pastoral afloat cannot be exactly determined. In the chronicle of *The Compleat Angler*, by Thomas Westwood, published in 1864, mention is made of no fewer than fifty-three, imprints and facsimiles included. Five editions, we are informed by Sir Harris Nicolas, had the benefit of the author's personal revision. The original one was published in 1653, but appears to have undergone preparation for the press at least three years previous to that date. It came forth in the form of a small square duodecimo, bound in brown calf, and was embellished with plates representing trout, pike, carp, tench, perch, and barbel. These, with some show of probability, have been ascribed to a celebrated French engraver, Pierre Lombard, at that time resident in England. The price of this edition, which extended to 246 pages, was 1s. 6d. Throughout the next edition, that of 1655, a number of important alterations occur. The third issue appeared in 1661; the fourth in 1663, being a mere corrected

reprint of the preceding one; and the fifth in 1676, six years before "honest Izaak's" decease. The additions to this last-mentioned edition consisted of interpolations of a somewhat serious cast. The popularity of the dialogue during the ebb-time of the venerable Piscator's life (he died in 1683, at the ripe age of ninety-one) was evinced by the steady run maintained upon it. For three-quarters of a century no editions of *The Compleat Angler* possessing any interest followed the series we have referred to, that of Francks perhaps excepted—a highly-stilted production, in which farcical attempts are made both to outshine and depreciate old Izaak. In 1750, and afterwards in 1755 and 1772, one Moses Browne, a priest in orders and author of *Piscatory Eclogues*, lent a hand in the getting up of three editions of Walton, in each and all of which liberties with the original text were freely taken, and the pruning-knife applied mercilessly but without judgment. Hawkins's first edition of *The Compleat Angler* appeared in 1760, a second in 1766, a third in 1775, and three others in 1784, 1792, and 1797. Through these editions, which were carefully prepared and prefaced with a biography, *The Compleat Angler* was re-established in favour as a pastoral possessing great beauties, the editor culling his share of the laurels. Following the Hawkins, father and son, the names of a whole host of contributors to old Izaak's repute crowd the roll, among which stand prominent Bagster, Gosden, Major, Rennie, Jesse, Pickering, Bethune, &c. &c. There has perhaps been as much rivalry in the getting up of a really good edition of Walton, as there has been in the getting up of one of Shakspeare or the *Pilgrim's Progress*. Pickering's celebrated one of 1836, in two volumes imperial octavo, may justly be declared to outshine the others. Its preparation was the work, we were told at head-quarters in 1838, of seven years' constant labour. Of this edition our friend, Mr. John Bailey Langhorne, of Oatwood Hall, Wakefield (who, next to Mr. Alfred Denison, possesses perhaps the largest and finest collection of angling books in Great Britain), became some years ago the purchaser of a unique copy. It is bound in four volumes, large paper, and contains duplicate proof impressions of all Stothard's and Inskipp's engravings; also a complete set of the proofs and engravings of Major's editions, and an immense number of proof and other impressions of engravings of fish, portraits of contemporaries, &c., from various publications on the subject. This copy was purchased by Mr. Langhorne for thirty guineas, and is esteemed a bargain. Beside numerous copies of fine editions of *The Compleat Angler*—Bagster's of 1808, Major's fourth edition, and Jesse and Bohn's of 1856, among others—Mr. Langhorne has also in his possession three or four of Inskipp's finest works. His perch, the original design for the Walton, but not the one adopted, is considered unrivalled. Mr. Alfred Denison's collection of works on fishing, gathered from all quarters, and embracing, no doubt, lots of Waltons, extends to nearly 2,000 volumes.

The present edition of *The Compleat Angler*, with its concomitant treatise on Fly-

fishing by Charles Cotton, the *fidus Achates* of Walton, is indebted for its getting up mainly to Sir Harris Nicolas and Mr. Pickering. Acknowledgments are profusely made in the preface to gentlemen well known in their connexion with the press and general literature, for the assistance given by them in what we are inclined to call the production of an *omnium gatherum* in which morsels of biography are interlarded with scraps of silly rhyme and wishy-washy sentiment. In fact, the new edition, so called, partakes, like many of its predecessors, more of the nature of a compilation, made up of far-fetched, as well as of immediate and intimate accessories, than of the inscription bestowed upon it. All the support and adornment it has received in its getting up from the contributions tendered by Sir Henry Ellis, Dr. Bliss, and others, appear to us in the light of incumbrances. The pure, simple, original text of the patriarchal angler, by such means of sublime and scholarly intervention, has been debarred from speaking for itself; and a mantle has been thrown both over the author and his subject, which, while it does not absolutely deform, caricatures and disguises them. The prominent feature in this new edition which will give value to it in the eye of the collector, is the engraving in front, taken by Mr. Humphreys, after the original picture by Housman, in the possession of the Rev. Dr. Hawes, Prebendary of Salisbury. To this picture the engraved portraits of Walton in common circulation no doubt owe their origin, but they want, all of them, the fidelity and cast of character which are said to belong to the one now put forth. As a book, the volume before us is not too gaudily caparisoned, but on the whole neatly trimmed and winsome to the eye. There is room for it in the world among its predecessors; and in the getting up the publishers have done it every justice. The illustrations, from designs by Stothard and Inskipp, will always form attractions sufficient in themselves to ensure an immediate sale.

THOMAS TOD STODDART.

A Memoir of the Lady Ana de Osorio, Countess of Chinchon and Vice-Queen of Peru (A.D. 1629-39), with a Plea for the Correct Spelling of the Chinchona Genus. By Clements R. Markham, C.B., F.R.S., Commendador da Real Ordem de Christo, Socius Academiae Caesareae Naturae Curiosorum, Cognomen Chinchon. (London: Trübner & Co., 1874.)

THE introduction into India, and the successful cultivation upon a large scale in that country, of the most valuable medicinal tree produced on the Continent of South America, is one of those triumphs of enterprise of which the second half of the present century may well feel proud. To place within reach of millions of the inhabitants of that vast country a remedy of unfailing value, and thus to sow broadcast the seeds of life over districts invaded by fever, is a project the realisation of which will form one of the pleasantest episodes in the history of British rule in India. Considerations such as these confer on the tree whose bark is the raw material of quinine an interest

of far deeper significance than attaches to any other medicinal plant; and contributions to its history, whether from a literary or scientific point of view, must be cordially welcome.

Of all those entitled to write on such a subject, no one has a better claim to attention than Mr. Clements R. Markham, for it is to his sound judgment and untiring energy for fifteen years that the widespread and prosperous culture of the tree in India is mainly due.

The personage on whose behalf Mr. Markham now takes the pen is a lady of the seventeenth century, Doña Ana, Countess of Chinchon, a member of a noble Spanish family, tracing back a princely lineage of well nigh a thousand years. Doña Ana was the younger daughter of Pedro Alvarez Osorio, eighth Marquis of Astorga, and was born at Astorga in 1599. In 1615 she became the wife of Don Luis de Velasco, Marquis of Salinas, and went to reside at Seville. But the happiness of her marriage was of short duration, for her husband died in the prime of life in 1619. The young widow, who is said to have been remarkably beautiful, removed to Madrid, where she resided until 1621, in which year she bestowed her hand on Don Luis Geronimo Fernandez de Cabrera y Bobadilla, fourth Count of Chinchon. Mr. Markham leads one to infer (p. 23), that the widowed countess during her abode in Madrid was attached to the Court of Margaret, Queen of Philip III.; but this must be an error, as the Queen died in 1611.

The Counts of Chinchon, who were descended from an ancient family of Catalonia, derived their title from a small town in the province of Madrid, about twenty-four miles south-east of the capital. Mr. Markham, who visited Chinchon in October, 1866, discourses pleasantly of his trip thither by omnibus from Madrid across a high table land, intersected by deep valleys of fertile cultivated ground. These valleys, known in Spanish by the name of *vega*, possess a rich alluvial soil, but are by no means healthy, being infected by the germs of ague and intermittent fever. Chinchon itself occupies a hollow in the plateau lying between the *vegas* of Tajuña and Jarama, and is estimated to have a population of 6,000 souls. On the southern side of the town is the old castle of the Counts of Chinchon, once a noble residence, but now a complete ruin, having been dismantled, together with the church, by the French during the Peninsular war.

But to return to the history of Lady Ana. In 1628, that is to say, seven years after her second marriage, her husband, the Count of Chinchon, was nominated Viceroy of Peru; and in consequence of this appointment he proceeded in company with his consort to South America, arriving at Lima on January 14th of the following year. The chief events of the Count's viceroyalty were the rebellion in the Collao, the navigation of the Amazon, and the discovery of Peruvian bark. The last named is described by Mr. Markham in the following terms:—

"But the most notable historical event in this Viceroy's time was the cure of his Countess, in the year 1638, of a tertian fever, by the use of Peruvian bark. The news of her illness at Lima

reached Don Francisco Lopez de Cañizares,* who was then Corregidor of Loxa, and who had become acquainted with the febrifuge virtues of the bark. . . . A Jesuit is said to have been cured of fever at Malacotas, near Loxa, by taking the bark given to him by the Indians, as long ago as 1600; and in about 1636, an Indian of Malacotas revealed the secret virtues of the *quina* bark to the Corregidor Cañizares. In 1638, therefore, he sent a parcel of it to the Vice-Queen, and the new remedy, administered by her physician, Dr. Don Juan de Vega, effected a rapid and complete cure."

The Countess with her husband returned to Spain in 1640—"bringing with her" (to quote Mr. Markham),

"a supply of that precious *quina* bark which had worked so wonderful a cure upon herself, and the healing virtues of which she intended to distribute among the sick on her lord's estates, and to make known generally in Europe."

These projects, it may be assumed, she carried out, for it is certain that the powdered bark became known in Europe as *Pulvis Comitissae* (the Countess's powder); while the local traditions of Chinchon and the adjacent town of Colmenar still preserve, even to the present day, as Mr. Markham assures us, the memory of the good deeds of the Countess in ministering to the sufferers from tertian ague in the fruitful but unhealthy *vegas* of the Tagus, Jarama, and Tajuña.

There can be no doubt that the cure of a dangerous fever in the person of a patient of such high distinction as the Vice-Queen of Peru had the effect of drawing great attention to the new remedy, and that the employment of the drug in Europe dates from this event. But Mr. Markham might well have added that the use of the bark was largely diffused by the Jesuits, at the instigation in the first instance of the Countess herself—such being the statement of La Condamine,† who, after describing the distribution of the medicine by the lady, adds, "*Quelques mois après elle se débarrassa de ce soin, en remettant ce qui lui en restoit aux RR. PP. Jésuites qui continuèrent à le débiter gratis.*" Among the ecclesiastical patrons of the new febrifuge, the most zealous was the Spanish Cardinal de Lugo, whose pleasure it was to distribute the febrifuge gratuitously among the poor of Rome.

The first four sections of Mr. Markham's work having been devoted to the family history of the Count and Countess of Chinchon, and the fifth to a description of the town of Chinchon and its surroundings, the author in the concluding section sets forth his "Plea for the Correct Spelling of the CHINCHONA Genus."

"It was not," writes Mr. Markham, "until the French expedition of Condamine and Jussieu to America in 1786, that the forests of Loxa were visited by scientific men, and a few years afterwards Condamine sent specimens of the *quina* plant to the great Swedish botanist Linnaeus, who was the first to describe it. The name of a new and most important genus was then to be given by Linnaeus, and he chose for it the most appropriate that could possibly have been selected, namely, that of the noble lady who had first made

its healing virtues known. . . . But most unfortunately, Linnaeus was misinformed as to the name of her whom he desired to honour;"

—and instead of calling his new genus CHINCHONA, he termed it "CINCHONA," which name has been generally accepted by botanists, from whose diction it has passed into the domain of medicine and chemistry.

It is now several years since Mr. Markham lifted up his voice against this corruption, or, as he terms it in the present work, this "ill-omened mutilation of the Countess's name;" but hitherto, it must be confessed, with but small effect. The new spelling has indeed been adopted in the official documents of the Indian Government, but it scarcely finds acceptance in a single scientific work on botany or chemistry.

DANIEL HANBURY.

Te Rou; or, the Maori at Home. A Tale exhibiting the Social Life, Manners, Habits, and Customs of the Maori Race in New Zealand prior to the Introduction of Civilization amongst them. By John White, Native Interpreter, &c., Auckland. (London: Low, Marston, Low & Searle, 1874.)

ALL novels must, or ought to be, we suppose, more or less instructive, and the attempt to make them didactic is nothing new. We have abundance of historical romances, the history contained in which must be received with befitting caution; but the novel ethnological is something fresh. No doubt, every novel describes with more or less accuracy the manners of the people whom it deals with. But a story avowedly written for the purpose of more easily conveying heavy ethnological details about a people so comparatively little known as the New Zealanders has the field to itself. Where is it all going to end? We shall soon have "*Dy = F(x + Dx) - F(x)* &c., &c., a Tale of the Infinitesimal Calculus;" "Prince Apophysis and the Ossa Innominata of the Pelvic Cave, a Christmas Fairy Tale, intended to convey some Idea of the Anatomy and Relations of the Sub-abdominal Viscera." "The Horror-stricken Hyperbola and the Panting Parallelogram; a Geometrical Burlesque," and so on. We dread the prospect. Luckily, it is as yet afar off, if Mr. White's success is to be taken as any criterion of the practicability of this proceeding. Since the day when the *Loaves of the Triangles* snuffed out Erasmus Darwin's stately botanical poem, we have had nothing like the book which heads this notice. To say that it is the worst novel that ever was written would be a rash assertion, when the novelistic crop is so rank and vile. But this we will say (from a limited experience, it is true) that it is the worst we have any recollection of perusing. To relate the plot would be manifestly a waste of space. Indeed, there is scarcely any. The story and the characters are each so many lay figures—pegs on which to hang details formidable in their very information. Mr. White is apparently an admirer of Mr. Fenimore Cooper, and in his "story" we have the same romantic beings making grand speeches, striking up stage attitudes, and spouting verse like so many moonstruck poetasters.

* In Mr. Markham's *Travels in Peru and India* (1862), p. 5, this person is called Don Juan Lopez de Cañizares.

† *Mém. de l'Académie Royale des Sciences pour l'année* 1788, p. 234.

But Mr. White differs from Mr. Cooper in the fact that the latter knew nothing about the Indians, but was an admirable novelist, and it is not Chingachgook and Muck-amuck who speak in his pages, but Mr. Fenimore Cooper. On the contrary, novel writing (as we have already hinted) is not the forte of Mr. John White, of Auckland, New Zealand, while he has a minute and extensive knowledge of the people whose manners he attempts to describe through the mistaken medium of a romance. Not a paragraph but bears witness to his lack of novelistic skill, while it affords abundant evidence of how thoroughly he is acquainted with the customs, traditions, and language of his heroes and heroines. Every page is crammed with facts, technicalities, native names, and records of customs, while they overflow in a series of erudite foot-notes. After wading through the mass of knowledge in the body of the book, it is too much to expect us to stand over the shoes in the slops of his learning at the bottom of the pages. The preparation for battle, the summoning of allies, the defence of the pah, &c., are all described through the medium which the author has selected, often with considerable ability and vividness, but more frequently with tedious detail, which both show the unsuitableness of such a story to convey the desired information, and the inability of the author to manage the fiend he has raised. Such chapters as "Rou's Indignation at the Burial of his Slain Enemies"; "His Dissertation on how Public Opinion is led, and his Vow of Vengeance"; "A Debate on the Power of Disembodied Spirits," &c., do not promise very lively reading. The author assures us that all his facts are facts; but we are often at a loss to know what are facts, and what simply garnishing or setting to them. Numerous interesting details, new or confirmatory of dubious statements, are found in every chapter. Some of the details he gives of the abominable cannibalism existing at one time among the Maoris are horrible in the extreme:—

"A young chief took a rib, and, while picking it, stood over the old woman directing the division of the flesh. A young damsel also took some flesh from a leg, and returned to her group of young companions, who asked for a taste. The flesh having been divided, the baskets were set before those who were to feast, and soon all were eating, laughing as they picked the bones. Those who had a thigh or an arm-bone would bruise one end of it, warm it again at the fire, and suck the marrow out of the bruised end; and to make sure of getting it all out, they would heat a fern stalk, which they passed through the bone, then draw it across their lips, sucking the marrow off with their curled, protruded tongues."

Indeed, if the "tale" had been written to illustrate the practice of cannibalism, there could not have been more about man-eating in it. There is one, and only one, redeeming feature in Mr. White's book as a novel—it is in only one volume. If it had been in the orthodox three, there would have been nothing for it—especially as we are threatened with a series of such tales—but an application to the Auckland Supreme Court to restrain Mr. John White in perpetuo from inditing any more Maori tales. The sharp medicine of a limited circulation

may, however, teach him quite as effectually that he has made a mistake. Mr. Mudie's subscribers will have none of him, while the St. Martin's Place people will fight shy of an ethnologist who cannot be "quoted" with safety. Mr. White is possessed of too much valuable knowledge to allow of its being thus virtually lost to the world. Therefore let us respectfully suggest to him that, in the next Maori book he writes, he should give us our ethnology undiluted; and if he is irretrievably afflicted with the *cacoëthes* of the *improvisatore*, to put his story in an appendix—or still better, say—in a pamphlet printed for private circulation. Even had we any means of distinguishing his facts from his fiction, it is too much to expect anyone to go to the labour of picking them out of the mass of rub—well, we wish to be civil—incongruous material, in which they are enveloped. ROBERT BROWN.

THE COMITIA CENTURIATA.

Die Centuriatcomitien: Programm der Kön. Studiens-Anstalt Landshut. Von J. Ullrich, k. Studienlehrer. (1873.)

HISTORIANS of Rome have been almost unanimous in supposing that during the Republican period the great popular assembly, the *Comitia Centuriata*, passed through a radical reform by which the system of classes based on property attributed to Servius Tullius was harmonised with the division of the State into local tribes. The main question in dispute has been at what time or times so great a revolution was brought about. In the above-named pamphlet, however, we have a learned German maintaining that no such revolution ever took place; that the mode of voting in the *Comitia Centuriata* did not vary during the whole Republican period; that the Servian system of classes perished under the monarchy, and was never revived under the Republic. He writes, too, with so much force and clearness that the pamphlet cannot be passed over by future enquirers.

Every thoughtful reader of early Roman history asks himself the question—is it credible that a vast stride towards democracy should have been taken without a struggle, and find merely a dim record in one or two chapters of Livy and Dionysius? Can the lower classes have submitted for centuries without a murmur to almost total exclusion from the franchise in the supreme assembly, and can the upper classes in one moment have let in the full democratic tide? The difficulties are so great that it would be a relief to accept so simple a doctrine as that of Herr Ullrich, which we can only sketch in outline here, not discuss.

The local tribe then, our author maintains, was the sole basis of the Republican government. Tribe and curia were politically identical, and only religiously distinct. Even the patrician could only be *civis* by virtue of being *tribulis*; on the other hand, the plebeian was also member of the curia. Among a good deal of evidence adduced in support of these statements, the fact most relied on is the original election of popular tribunes in the *Comitia Curiata*, which is emphatically affirmed by Dionysius and Livy, and must be credited if we mean to accept any

fact at all on their authority. It follows that the plebeians were members of the curiae. Of what use then was the *Comitia Tributa*? It originated in a determination on the part of the plebeians to exclude the patricians from elections to the tribunate. The repeated attempts of the nobles to vote in this assembly in very early times are evidence that they looked upon themselves as members of the tribes. The *Comitia Tributa* then was distinctively plebeian at first, and henceforward the *Comitia Curiata* was distinctively patrician. The two orders met on common ground only in the *Comitia Centuriata*, which was thus constituted. Each tribe was divided into two classes according to the age of the voters merely, and without reference to their property. Each half-tribe was a *centuria*, the same name being used for the eighteen equestrian divisions, twelve of which voted with the junior sections of the tribes (the first class), and six, the *sex suffragia*, with the senior sections (the second class). There was but one *centuria praerogativa*, chosen by lot from the centuries of the first class, excluding the equites. The first-class centuries were named *primo vocatae*, the second class *iure vocatae*, the word *iure* suiting well the senators and elder citizens whom the second class contained.

In order to find support for this theory, Herr Ullrich examines critically every recorded instance of vote-taking in the *Comitia*. He argues with great power that there is no real evidence in any ancient writer of the supposed revolutionary change. Livy and Dionysius certainly assume that some change did take place, but the assumption stands in direct antagonism to their positive records of the actual voting. Modern enquirers have either done violence to clear passages of these two historians, or, in the attempt to avoid this necessity, have, like one of the most recent authorities, Plüss, heaped revolution on revolution. Our author maintains with great plausibility that Livy, fairly treated, gives no support to the generally accepted scheme of Pantagathus. For instance, the voting was continuous, not successive, class after class, as that scheme requires; nor did the equites vote in a body immediately after the *centuria praerogativa*.

The most important difficulties in the way of the new doctrine are boldly faced. The undoubted predominance of the patricians in the *Comitia* for many centuries is accounted for by pointing to the great numbers of their clients and dependents among the plebs itself. With the votes of these the nobles needed no electoral engine (*Wahlmaschine*) so cunningly devised as to make victory a mechanical certainty. It may be noted that, probably from want of space, no attempt is made to account for the persistent recollection at Rome of the Servian class-system, nor is the evidence from inscriptions which Mommsen adduces in *Die Römischen Tribus* explained away.

We must here take leave of the learned author, merely remarking that even the veteran student of early Roman history cannot fail to learn from this little tract.

JAMES S. REID.

CURRENT LITERATURE.

Revue de Droit International et de la Législation Comparée. Organe de l'Institut de Droit International. 1874. 4me Livraison. (Londres, Bruxelles, Paris, &c.) The present number of this review is of unusual interest, as it contains an account of the proceedings of the Institute of International Law during its annual session held at Geneva in the autumn of 1874, as well as of its principal transactions. Among the latter may be mentioned an examination of the Three Rules of the Treaty of Washington from the pen of M. Charles Calvo, corresponding member of the Institute of France, with a report from Professor Bluntschli, of Heidelberg, on the same subject; a report prepared by Professor Mancini, of the University of Rome, in conjunction with Professor Asser, of Amsterdam, on the existing law of domicile, and on the assimilation of law as regards marriage, succession, and foreign judgments; and the substance of the deliberations of the Institute on the most convenient system of procedure to be adopted in the conduct of international arbitrations. The proceedings of the Institute will be resumed at the Hague on August 25 of the present year. In addition, Mr. John Westlake, Q.C., has contributed a second article, which completes his very useful digest of the judgments of the English Courts on questions of private international law during the eight years intervening between November 2, 1865, and the Long Vacation of 1873. Dr. Geyer, of the University of Munich, has also furnished a second article, completing his examination of the new Code of Criminal Procedure adopted in Austria, which he regards as a work of real progress, and in many respects a step in advance of the criminal procedure of the most enlightened States. The Review concludes with an article, by Dr. Kasperek, of the University of Cracow, on the civilising effects in Galicia of the new laws reviving the use of the Polish and the Ruthenian tongues in the schools and in the universities, as well as in the Courts of Law and in various branches of the administration. The question how best to deal with the great diversity of tongues which prevails within the Austrian Empire, has been long a problem of very difficult solution for the Central Government of Vienna. It has, in later times, wisely solved the difficulty by regulating the diversity instead of struggling ineffectually to suppress it. The Bibliography which is appended to the Review, includes a series of interesting notices of works recently published on juridical subjects, among which we may mention the following works of English writers: Sir Henry S. Maine's *Ancient Law*, Professor Sheldon Amos's *Lectures on International Law*, Mr. Henry Richard's *Historical Retrospect of the Triumph of Law*, and Mr. W. E. Hall's *Rights and Duties of Neutrals*. We select these works from a list of forty-four publications, as showing that English juridical writings are daily attracting increased attention on the continent of Europe.

On Heredity and Hybridism. By Serjeant Cox. (Longmans.) There is an interesting resemblance between the views of Mr. Serjeant Cox and those of Aristophanes, as reported in Plato's *Symposium*. That humourist, in an after-dinner speech upon the cause of love, asserted that human animals had originally two pair of legs and arms, and two faces, but that Jupiter having occasion to punish them and to reduce their strength, cleft them in twain. He then made men and women of the segments, and dispersed them. Each section thenceforward sought its fellow, and when two of these happened to meet they mutually embraced, longing to be reunited. Mr. Serjeant Cox, writing as soberly as any judge, on a kindred subject, propounds a theory of no less scientific value and of even greater simplicity. The fact is impressed upon him that man is a duplex structure, formed of two distinct halves, joined together, and he observes

"on closer inspection, that all other animals are so

made. . . . Then I bethought me, is there any other universal fact which might have some bearing upon this universal fact? Reflecting, the thought occurred to me that there is such a fact—namely, this, that two parents are required for the production of every organised being. . . . The conclusion instantly flashed upon me. . . . Two parents are required, because the body is constructed of two parts."

In short, he ascribes one half of the body to one parent, and the other to the other; and he takes much pleasure in showing how the fact of the hemispheres of the brain being in direct nervous connexion with the opposite sides of the body, must tend to fit and match its otherwise heterogeneous halves. It does not appear which side comes from the father, or which from the mother; neither is it perfectly clear whether the halving is, in heraldic language, *party per pale*, or whether, taking into consideration the aforesaid cross action of the brain, the blazon should not run:—*Quarterly*; first and fourth derived (say) from the mother; second and third from the father. It would be curious to inquire how many parents Mr. Serjeant Cox supposes to co-operate in generating a star-fish.

It may be well to mention, that persons who desire to read a concise and really scientific exposition of what has recently been made out by Balbiani and other microscopists concerning generation, will find what they want in the first part of the recent lectures of M. Claude Bernard. The part in question is published in Nos. 13, 14 and 15 of the *Revue Scientifique*, 1874, (Paris: Baillière), which may easily be had by book post; the price of each number is half a franc.

The Gentleman Cadet; his Career and Adventures at the Royal Military Academy, Woolwich: a Tale of the Past. By Lieut.-Col. A. W. Drayson, R.A., F.R.A.S. (Griffith & Farran.) The class of books to which this narrative belongs merits a wide circulation among English families where there are boys growing up for the professional world. Few means are more simple, and perhaps few more efficacious, for setting the current of young ambition in a right direction, than the perusal of well-expressed, healthy stories illustrating an experience likely to be the reader's own, and pointing to worthy results placed within his reach if endowed with a fair amount of natural ability. Nor is Colonel Drayson's volume interesting to boys alone. There is matter in it for the sober consideration of full-grown, thoughtful men, especially of army legislators and educational reformers. It is, moreover, readable throughout, for those who read simply to be amused.

The miseries of a cramming establishment, as it existed thirty years ago, are graphically described; and though these have not yet been removed by the introduction of that honest and intelligent supervision which is indispensable to meet the requirements of the time, it is to some extent the fault of parents themselves if boys are now left to the miseries of a "Hostler," or if they do not avail themselves of the services of a "Rouse."

Colonel Drayson describes Woolwich as it was; and it is with no unfriendly hand that he shows good cause for the reform which has happily been working in this and contemporary institutions of similar stamp, whether military or otherwise. Addiscombe, now among the things of the past, had many of the characteristics of the more generally known school for engineers and artillerymen. True that its "neux" was, in local parlance, a "green;" but the position and barrenness of privilege of both were alike; and its "old cadet" was, nominally, as well as in relative superiority and exclusiveness, the "old cadet" of Woolwich.

Let us hope, however, that we are not running, or have not yet run, into an opposite extreme, destructive of certain sturdier attributes which should distinguish even the best read and most intellectual soldier. Willingly do we accept the fiat that—

"taking it all in all, at the present time the Royal

Military Academy at Woolwich, is perfect of its kind, and the training given there will compare favourably with that of any military college on the Continent."

But we must not lose sight of the sentence immediately preceding, which we quote *in extenso*:—

"If there is a defect at the present time at Woolwich, it is that the cadet's comfort is too much cared for, and when he has, as he surely must have, even in peace time, to rough it, he will not, as we did, say, 'Well, it's better than being a cadet,' but he will probably compare the damp walls of a room in some fort with his snug room at the Academy, and the absence of many luxuries will be felt the more, because as a mere cadet they were considered essential for him."

SIR B. BURKE'S *Peerage and Baronetage* seems to grow more bulky every year, and bids fair to rival the London Directory in dimensions. This increase in size is not so much due to additions recently made to the ranks of the Peerage and Baronetage as to the fuller particulars which the compiler has given with reference to the descent of each title. In fact, the conspicuous merit of Sir Bernard Burke's work is, that it is not a mere chronicle of the births, deaths and marriages of the aristocracy, but is rather a carefully written history of the noble families of Great Britain. It explains by what services or under what circumstances each honour has been acquired, and it thus enables the reader to see that the vitality of our Peerage is due to the fact that its ranks have ever been constantly recruited from the people. It is an institution not a caste, and hence its usefulness and authority. Of course, Sir Bernard's work is not exempt from errors, and he will thank us for drawing attention to one of some importance into which he, in common with other peerage writers, has fallen. It is asserted by these authorities that the present Viscount Falkland deduces his descent in an unbroken line from "Falkland, the brave, the generous, the just," who fell at Newbury in 1643. Such, however, is not the case. The issue of the great Lord Falkland terminated in Anthony Cary, fifth lord, who died in 1694 (see *Evelyn's Diary*), and the title then passed to Lucius Henry Cary, grandson of the Hon. Patrick Cary, who was the patriot's youngest brother. This Patrick Cary ought not to be omitted, for he was a man of no common kind, and his poems (edited by Sir Walter Scott in 1819) contain some passages of great beauty.

MR. THOMAS TYLER'S *Philosophy of Hamlet* (Williams and Norgate), is that "with regard to the state of things in the world, and especially with respect to the moral condition of mankind," the philosophy of the play is pessimistic. Still, notwithstanding the general depravity, and the harsh and ungenial conditions of human life, all actions and all events are under the control of a superintending Providence. Man must execute the purpose of a Higher Power. This, however true (for one side of the play), is surely not new. Mr. Tyler misses the original optimism of Hamlet, and the cause that turned it to pessimism—his mother's unfaithfulness to his father's memory—and made him doubt Ophelia too. On this point Timon is the character to compare with Hamlet.

EDITOR.

NOTES AND NEWS.

WE regret to learn that Mr. J. Langton Sanford has been obliged through ill health to abandon his intention of writing *The Stuarts and the Puritan Revolution* in the "Epochs of History Series." The preparation of the volume has been handed over to Mr. S. R. Gardiner, and it will probably appear early in next year.

A SPIRITED proposal is about to be made by Jesus College, Oxford, which, if accepted by the University, will help to remove a standing reproach to it. Considering how important the Keltic element is in the population of this country, the absence of a Chair of the Keltic languages

and literature at Oxford is only too palpable evidence of the way in which the interests of learning have been allowed to drop out of sight there. Mr. Matthew Arnold pleaded eloquently in behalf of such a professorship some years ago, and the Society of Jesus College is now prepared to found one, should the University be willing to increase the emoluments which the College can set apart for the purpose. The composition of the Board of Electors will of course be a matter of anxiety to the promoters of the scheme, who naturally desire that a scholar, and the best scholar available, should be secured for the new Chair. Past experience has unfortunately shown, however, that official and educational interest, rather than scholarship, has sometimes been considered to constitute the best claim to the post of an Oxford Professor.

THE first edition of Mr. Sayce's *Principles of Comparative Philology* is out of print, and a new and revised edition will shortly appear.

WE understand that the larger part of the third edition of Mr. Moncreux D. Conway's *Sacred Anthology* has been purchased by a gentleman of this country and presented to the Brahmo-Somaj of India. In consequence of this Mr. Conway will at once bring out a fourth edition, which will contain a new and extended preface. This work has run through two editions in America, and is already largely used as a text-book in theistic pulpits both in America and England.

THE English Dialect Society has just issued to its members the remainder of its publications for 1873 and 1874, comprising ten reprinted glossaries and the first part of the list of works in and on our dialects. Almost the whole burden of the preparation for press—and a heavy one it must have been—has fallen on the Society's energetic director, Mr. Skeat, who shows his usual remarkable care in presenting the information with entire accuracy and in the most easily accessible shape. The principal glossaries now republished are the valuable ones by Ray, two centuries ago; among the minor word-lists are glossaries of Derbyshire lead-mining terms, giving some account of the curious mineral customs still in force in that county. The bibliographical list will prove of great service, many dialectal works being hardly known out of their own period and district; we are glad that Mr. Skeat has secured the help of local investigators, so as to render it tolerably complete. Altogether, the Society is well fulfilling its objects, and we hope that those interested in them who have not yet joined it will do so at once; the work to be done already threatens to overtake its resources, and it must be remembered that we shall not have our dialects with us always—or, indeed, much longer.

AT its last meeting the Royal Historical Society elected as honorary members the Rev. Dr. Moffat, the eminent missionary; J. J. A. Worsaae, the celebrated Danish archaeologist; Tom Sigurdson, President of the Icelandic Parliament; and Professor Meldahl, Director of the Royal Academy of Art, Copenhagen.

MR. DANIEL HANBURY's death, in the prime of life and in the midst of his learned labours, is a sad and irreparable loss to pharmacological science in England. He has been well known for the last twenty years as the author of a series of monographs, equally remarkable for their scholarship and scientific value, on the principal drugs of the Pharmacopoeia. The Royal Society's Catalogue of Scientific Papers contains a list of his chief papers down to 1863, and our readers will find most of those published by Mr. Hanbury since that date enumerated in the *ACADEMY* of November 14 last year. Mr. Hanbury was one of the editors of the *Pharmacopoeia of India*, and last year published, jointly with Professor Flückiger, of the University of Strassburg, his *Pharmacographia*, or history of the principal drugs of vegetable origin found in Great

Britain, which was reviewed in the *ACADEMY*. Hanbury's zeal in the science is well shown by two special trips into France, which he gives to the Manna. He had a will not be missed of pharmacology, and ult., very unex- am Common, and Frie- schhonderd duizend schatten. nederlandsche national labour-un- men het getal der aanhar- details about y authorities given to give a vivid picture of the lived, perhaps over-estimating a once upon Arnold himself.

THE *Nuova Antologia* for March, 1875, contains an interesting article, by Signor A. C. C. Boccaccio at Naples. Signor Casetti attempts to give us an accurate account of the somewhat obscure Signor Boccaccio's connexion with Fiametta. He agrees with most former authorities in supposing her to have been Maria, the natural daughter of King Robert of Naples, and not, as some have supposed, Maria, sister of Queen Joanna. Signor Clemente Lupi contributes a long article on the arrangement and organisation of archives; he has studied the question in England and especially in France, and is most favourably impressed with the methods employed in Paris.

SIGNORI GIUSEPPE RIGUTINI and Pietro Fanfani have brought out their *Vocabolario Italiano della Lingua parlata* (Firenze, 1875), a book which has apparently been expected with much interest. Its leading idea is to maintain the identity of the spoken with the written language, and to oppose those who speak of "repudiating the language of the writers." They wish to keep out from the language French words which are not legitimately derived from Latin for the expression of new ideas, and above all new and foreign constructions as well as those fluctuating expressions which come and go with fashion.

COLONEL J. L. CHESTER writes to point out that our reviewer was in error in attributing the discovery of the name of Milton's mother to Professor Masson. The credit of the discovery is due to Colonel Chester himself, as expressly stated by Professor Masson in a note on page x. of the "Memoir of Milton" prefixed to the "Golden Treasury" edition of Milton's Poetical Works.

OUR German friends have just started at Liegnitz a periodical of a wholly novel character. It is called *The Anticritic* (*Der Antikritiker*), and its object is to give authors an opportunity of answering adverse reviews and of criticising their critics. Hostile criticism and inappreciative criticism are, it would seem, the two enemies which are checking the free expansion of literary activity in Germany; and since authors are generally somewhat exacting personages, the critics are likely to have a bad time of it. Herr Nehring, the editor, will publish all communications which are paid for, those only excepted which might involve him in a suit for libel; and he looks forward to a healthy result to literature from this new experiment, "since the vital air of all intellectual activity is Freedom, and nothing but Freedom!"

AN essay on the distribution of landed property in England, reviewing the writings of several English economists, has been published by Dr. Wilhelm Roscher, the celebrated author and Professor of Political Economy at Leipzig, under the title *Der neuere Umschwung in den englischen Ansichten vom Werthe des Bauernstandes*. He

arrives at the conclusion that the pathology of the English writers whose works he reviews is excellent, but so much cannot be said for their therapeutics. They fully establish that the disappearance of a landowning peasantry is a serious evil, but fail in the discovery of any efficacious remedy. Germany, he says, has still such a peasantry, and the future of the German nation depends on its preservation. Dr. Roscher might add that in a recent debate in the Prussian Parliament, the Finance Minister, Camphausen, stated that he had brought up in a province the extraordinarily subdivided among and he had all his life upheld the subdivision (*Parzellirung*) of property as one of the first interests of agriculture. So long, he continued, amid loud applause, as the administration of the State domains was entrusted to him, he would do all that lay in his power for that end.

ACCORDING to a decree of the old Council of the German Confederation, which has been recently confirmed, and which settles the organisation of the general board of direction for the editing and publication of the *Monumenta Germaniae*, the Academies of Science at Vienna, Berlin and Munich are each entitled to nominate two members. In conformity with this enactment, the Austrian Academy has selected two of its own body, Professor Sichel of Vienna, and Professor Stumpf Brentano of Innsbruck, to sit at the board.

THE last number of the *Preussische Jahrbücher* gives the concluding part of a series of articles entitled "Nordalbingische Studien," in which the writer, Dr. Nitsch, of Berlin, narrates at length and with much care the mediaeval history of those lands north of the Elbe which under the Valdemars of Denmark were included in a ducal principality under the name of Nordalbingia. The enormous influence exerted on the destinies of the whole of Scandinavia, including the Danish provinces of Jutland and Slesvig and the Holstein territories, by the civic republic of Lübeck in the fourteenth century, is vividly set forth in Dr. Nitsch's narrative of the course of events under Valdemar III. of Denmark, when his necessities, and the disturbed condition of Sweden and Norway under the feeble rule of Magnus Smek, made the Syndicate of Lübeck the real sovereigns of those lands, a large part of which was then and in the beginning of the fifteenth century held in pawn by the republic. The materials employed by Dr. Nitsch have been drawn chiefly from the Lübeck Chronicle and the archives of the city, which are now in process of publication, and of which he has made good use in elucidating the intricate and important question of the conflict carried on by Slesvig and Holstein against Denmark, over which the policy of the Hansers of Lübeck exerted so powerful an influence.

THE first number of a *General German Biography* in twenty volumes, to be completed in ten years at a cost of 240 Mark, for the entire work, has just been issued. This colossal undertaking is under the immediate supervision of Professors Ranke and Döllinger, who have undertaken to co-operate with the active editors, Herr von Liliencron, of Munich, and Dr. Wegele of Würzburg. The first number, which contains articles under Aa—Ahlefeldt, has been begun upon a scale which threatens to carry the work to twice its projected size, if anything like a just proportion is to be maintained.

THE first annual series of the works published by the "General Society for German Literature" at Berlin has appeared. It includes a notice by F. Bodenstedt of "The Remains of Mirza Schaffy," and we observe that the same writer will contribute to the next year's issue a treatise on "Shakespeare's Women," while R. Gosche is to write a critique on the "Life and Works of Jonathan Swift" for the same series.

WHEN half a century ago Friedrich Pertz planned the great cycle of European histories which was to appear under the direct supervision and editorship of Professors Heeren, Ukert and Giesebrecht, a period of eight or at most ten years was fixed for the completion of the undertaking, which it was announced would consist of certainly not more than forty volumes. The present year is the forty-sixth that has recurred since, in 1829, the series was opened by the publication of the first volume of Pfister's *History of Germany*, and the first and second volumes of Leo's *History of the Italian States*; while the volumes issued under the date of 1875, which consist of the fourth volume of the *History of Poland*, by Dr. Caro, and the fifth volume of the *History of Sweden* by F. Carlson, bring the number of the separate volumes up to seventy-three. It was for this series that the eminent historian, the late Dr. Lappenberg, Keeper of the Archives of the City of Hamburg, wrote his *History of England under the Anglo-Saxon and the Anglo-Norman Kings* (translated by the late B. Thorpe), which has since been continued by Professor Reinhold Pauli to the death of Henry VII., and it is to be hoped that Dr. Pauli (who knows more than any foreigner, and all but a few Englishmen, of the history of the internal and external policy of this country) may be induced to carry on his masterly exposition to the later times of the Tudors and Stuarts; but as yet we do not hear that any provision has been made for the further prosecution of the *History of England*, which, like that of Denmark, Italy, and Spain, may, it is feared, remain incomplete.

WE take the following bits of old London gossip from a series of news-letters addressed to Viscount Perceval, now preserved in the British Museum:—

"1 January 1729-30.

"It appears by the Weekly Bill of Mortality that 628 persons were buried last week, among which were three aged between 90 & 100, & one of 102, & one of 104.

"When the Duke of Newcastle was last at his seat in Sussex he sent Coaches for some School Boys from Lewis to act Cato for his Entertainment; and so well approved of y^e performances that he gave the Master a Purse of Guineas & another to the Boys & ordered the Lad who performed the part of Cato to be sent to the University and maintained there at his Grace's expence.

"17 January 1729-30.

"Tis discoursed that a Duty of five shillings will be laid on every Pack of Cards and a Guinea on every pair of Dice, which if true may be of service to great numbers of his Majesty's subjects of the Low Rank, whose Families have too often been miserably reduced by Excessive Gaming.

"5 Feby. 1729-30.

"Yesterday the 4 Highwaymen who robbed the Tunbridge waggon and shott the carrier who dyed of his wounds at Lewisham were taken and committed to the Marshalsea in order to be tried next Assizes at Maidstone. To day the Prince & divers of the Nobility went a shooting in Richmond Park.

"26 Feby.

"Yesterday came on at Guildhall before the Lord Ch. Justice Raymond the Tryall between Miss Holt of Hackney Plaintiff & Knox Ward Chareceux King at Arms Defend^t relating to a promise of the Defend^t to marry her . . . 14 letters from y^e Defend^t were read all of them beginning with Dear Sally & ending with your affectionate serv^t Knox Ward . . . Mr Ward was a fine gentleman of 2000*l.* per annum & of a very fair character . . . The action was laid for 4000*l.* . . . The jury went out for about half an hour and bro^d in a verdict of 2000*l.* damage for y^e Plaintiff.

"16 April 1730.

"Yesterday arrived an Express from Blandford with an acc^t of the Death of the Hon^{ble} Sir Thomas

Pengelly Lord Cheife Baron of y^e Court of Excheq^r, which is universally regretted for his profound learning in y^e Law, and his Impartiality and Justice. He was a Batchellour and Natural Son to Richard Cromwell, son of the Protector of that name.

"31 October 1730.

"The Rev^d Mr Ensden Poet Laureate dying a few days ago at his Living in Lincolnshire 'tis reported as if he will be succeeded by Mr Stephen Duck the Wiltshire thresher whose Poems tho' but lately printed have sold so extraord^y that the 7th edition thereof is now publ^d with some acc^t of his life, particularly that he had little or no learning bestowed on him, however the labour of his mind generally accompanied that of his body, that Milton was his companion both in the field & in the barn, that the Spectators were of singular use to him, & Bailey's Dictionary instructed him in the Signification of words, &c. . . . 'Tis demonstrable he walks in no other stilts than those of his own Genius, w^{ch} renders him the admiration of y^e present age.

"5 Nov^r 1730.

"The R^t Hon^{ble} S^r Rob^t Walpole is expected in Town next week from Norfolk whence we are informed that he keeps open house for all comers & goes at his seat at Houghton, & that the people resort thither from all parts in such numbers y^t 'tis computed his expences amount to near £1500 a week—the whole of which must rise to a handsome sum, but however to no more than what he can well afford."

NOTES OF TRAVEL.

SIGNOR GUIDO CORA, a gentleman of scientific attainments, editor of the Italian geographical periodical *Cosmos*, has been recently exploring some of the less known and brigand-haunted districts of Epirus and Albania. After visiting Yanina he took passage in a Turkish man-of-war for Tripoli, where he collected interesting information on the subject of the caravan routes into the interior across the Sahara to the Sudan. Signor Cora proposes to contribute a detailed notice of his travels to the *Geographical Magazine*.

AMONG notes of travel, the recent exploit of a Russian officer, Captain M. N. Medvedofski, deserves record. This gentleman intends, during the ensuing summer, to follow the example of M. Zubowitz (the hero of the ride from Vienna to Paris), and ride from St. Petersburg to Vienna in twenty-one days at the rate of eighty-three versts *per diem*. In order, apparently, to get his hand in, he has, in company with a subaltern named Vyrodof, undertaken a preliminary ride from St. Petersburg to Moscow (808 versts), a feat which was successfully accomplished in nine days. The horse ridden by Captain Medvedofski was a grey seven-year-old stallion, while his companion rode a bay horse from the Don country. Both the steeds acquitted themselves well, and were not distressed on arrival at Moscow, though the weather had been very severe, fifty degrees of frost having been experienced.

FROM the distinguished reputation of its leader, the approaching expedition of Professor Nordenskiöld to Novaya Zemlya and Siberia promises a valuable harvest of scientific results. After making varied observations in the first-named locality, the Professor will visit the mouths of the Ob and Yenisei, and journeying up one of these rivers, thence return home. Should he find it practicable to join on his work to that of Middendorf at the mouth of the Taimyr river, it would be a matter of congratulation. Part of the Yenisei estuary was surveyed in 1866 by Professor Schmidt; but an examination of the coast line from the Sea of Kara eastward will still be of great service.

AN interesting experiment is about to be made in Sicily. A great similarity has been observed to exist between the soil and climate of Sicily and

Japan, and this has encouraged the Italian Government to make trial of growing the tea plant in the former island. Seeds and full directions for culture have been obtained through the Japanese consul, and the result of the experiment is awaited with some anxiety, Spain and Greece being similarly situated as regards latitude and climatic conditions, and so equally interested in the success of the scheme.

THE writer of an article in Dr. Petermann's *Mittheilungen* on Livingstone's journeys in Africa draws attention to the number of expeditions at present engaged in exploring different parts of that continent. Roudaire, Duveyrier and others are investigating the question of creating an inland sea in Algiers; Largeau, undeterred by the death of Dournaux-Dupère, has started with the hope of gaining the prize offered by the Paris Society in 1855 for a scientific journey from Algeria by way of Timbuktu to Senegal; Savorgnan de Brazza proposes to follow up the work of De Compiegne and Marche along the Ogowai River; Stanley has undertaken a new journey to the equatorial lakes; while Colonel Gordon, with the assistance of Messrs. Watson and Chippendale, Colonel Long and Herr Marno, is in a fair position to examine both the Albert and Victoria lakes. Two expeditions, under the command of Colonels Purdy and Colston respectively, have ascended the Nile, the first with the object of improving the wells and digging fresh ones along the caravan route between Selimeh and Darfur, and thence going on to explore the Sobat river; while the second is instructed to repair to Debbeh in order to see if some directer route cannot be devised between the Nile and Darfur, after which it will assist in surveying Darfur, and from thence, in company with Purdy's party, repair to Fashoda on the White Nile to refit and receive instructions from Colonel Gordon as to their future operations, which will probably include the examination of the Albert Nyanza and the territories adjoining its western bank as far south as possible. A third party, under an engineer named Mitchell, has started from Cairo with the intention of making a geological survey of part of Nubia and the eastern Sudan, between the Nile and the Red Sea, as far as the Sobat river. From the west coast the German African Expedition will shortly make their advance along three lines into the interior, and from the east Lieutenant Cameron has successfully journeyed as far as Lake Tanganyika, the long-disputed question of its outlet being at last set at rest by him.

DR. PETERMANN has published a letter which he has received from Captain David Gray, advocating the old theory of a practicable route to the Pole by way of Spitzbergen or East Greenland. Captain Gray takes particular exception to Admiral Sherard Osborn's emphatic declaration that the idea of an open route to the Pole in the direction of Novaya Zemlya is a mere hypothesis, neither founded on fact nor warranted by experience. He cites various instances of whaling captains and others having seen open water for a considerable distance to the north, and argues, both from this and from his own experience, that after continuous north-east winds the pack-ice is driven off the coast of Francis Joseph Land and the land to the north of it, and that a comparatively free channel will be found under the lee of these islands. With regard to the Greenland route, he urges that the same winds force the ice on to its eastern coast, but that the farther north one goes the more scattered this ice becomes (the process of dispersion being facilitated by an extensive range of ocean in every direction), and that any one forcing his way through this pack will find comparatively open water in the rear.

THE Messrs. Oldenburg, of Munich, have published in a collective form the "Letters from the Libyan Desert," written on the spot for the *Allgemeine Zeitung* by Dr. Karl Zittel. In his introduction the author refers to the mode of their

composition after a long day's march and under all the disturbing influences of camp life as grounds for indulgence on the part of his readers for the haste and the desultory tone which they occasionally display, and with a view of making his narrative as complete and satisfactory as possible, he has appended to the present collection a treatise on the history and early culture of the Libyan oases as still to be traced in their architectural and other remains.

We are happy to hear that the latest communications received from the eminent traveller Dr. Nachtigal announce that a decided improvement has taken place in his health, which enables him to look forward with better founded hopes to the prospect of leaving Africa and returning to Europe in the course of the present summer.

FROM an official report on Tea Cultivation in India, we learn that "there have been lively disputes as to the first discoverer of tea in Assam, and the date of its discovery. It is probable that a Mr. C. A. Bruce, who commanded a division of gunboats in Upper Assam during the first Burmese war, brought down from Upper Assam some plants and seed of the indigenous plant in 1826, and he actually received a medal from the English Society of Arts. But his claim to have been the first discoverer of tea was disputed by a Captain Charlton, who asserted that the existence of tea in Assam had been first established by himself in 1832." However this may be, no immediate advantage was taken of the discovery, nor did it become known until 1834 that "the tea shrub had been found indigenous through a tract of country extending from Suddyah in our territory to the Chinese frontier province of Yunnan." A Tea Committee was appointed by Government in the same year, and "a supply of Chinese tea seed and young plants was also about this time obtained from China, which were found to succeed well in the soil of Upper Assam."

At Niigata (Japan) it seems that the latest rage is one of breeding a kind of gold-fish called *Koi*, whereof the body is white and the head only a light red. A fish a foot long is reported to fetch 35 "yen" (about 71. 10s.). The reason for this extraordinary fancy, we are told by a contemporary in Japan, is that the rumour has been started that gold can be extracted from the scales, and some people have in consequence turned their fields into fish-ponds, and hope to get as much as ten thousand yen from this source.

In a recently published memorandum on the supply of teak and other timbers in the Burmah markets, the Inspector-General of Forests observes:—

"The Cuban and Mexican difficulties gave rise to a sudden demand for the light scented red-wood known as 'bastard cedar' (the *toon* of India). . . . At the same time a close red-wood, *Thitká*, or *Kathitká*, was exported as 'bastard mahogany,' for furniture, and fetched a good price. It has no connexion, as a species, with 'Thitkado,' but is a new species of the *Liliaceae*, given by Kurz as *Pentace Burmanica*. . . . There are red-woods of other sorts; some might be liked better even than *thitkado* and *thitká*. There is the *thingán* (*Hopea speciosa*), a wood heavier than teak, and which lasts under water far better. The *thingán* does not float; but that could be overcome by the use of bamboos. I do not think that it is harder to float than the 'sál' of India. Moreover, it grows abundantly on the Tavoy coast and islands. . . . Again, the wood of a rather common tree, the *Anán* (*Pagrace fragrans*), behaves so well under water that it hardens, and the natives, with pardonable exaggeration, say it 'becomes stone.' Such wood would be invaluable for canal works, piles, &c. Then we have the *padouk* (*Pterocarpus*), a beautiful, hard, heavy wood."

Although it is not exactly connected with the subject-matter of his memorandum, Mr. B. H. Baden-Powell suggests, in conclusion, that there might possibly be a demand for the scented wood-oil of the *Dipterocarpus alata* (Kanyen-sí, Bur-

mese), or for black varnish from the *Melanorrhoea*. "The former," he says, "could be produced on the Mergui and Tavoy coasts in almost any quantity."

EDGAR QUINET AND AMÉDÉE ACHARD.

ONE of the last Irreconcilables died last Saturday. With a mind somewhat mystically bent, with a strong passion for historical research, with nearly all the aptitudes and characteristics of the book-lover and closet-philosopher, Edgar Quinet yet managed to play an active part in the modern political history of France, and to leave an example of constancy to aim and principle which is daily growing more rare among his co-religionists and contemporaries. To the mass of Frenchmen his literary labours are little known: they are too abstruse to appeal to the general public which prefers to learn revolutionary philosophy in the pages of Eugène Sue and the *Misérables*; and in the schools where they might have been useful, his books were long regarded with apprehensive disfavour by the servants of the Imperial scheme of education. Like Littré, Quinet was commonly regarded as the illustrious representative of liberal scholarship, and his mass of erudition chiefly prized for the weight it gave to his political opinions.

Quinet, the son of one of the Revolutionary war commissaries, was born in February, 1803. His studies were completed in Germany, at Heidelberg, whence he returned with an essay on Herder, and a translation of the *Philosophy of the History of Humanity* which immediately secured him so high a place among French *savants* that he was at twenty-five appointed a member of the scientific commission despatched to the Morea in 1828. One of the results of this expedition was his volume *De la Grèce Moderne et de ses Rapports avec l'Antiquité*, a work to which nearly all later writers on the subject, notably About and Flourens, have owned themselves to be considerably indebted. From this moment his productions succeeded each other with marvellous rapidity, the most noticeable appearing in the *Revue des Deux Mondes*, under the titles: "De l'Avenir des Religions," "De la Révolution et de la Philosophie," "Du Génie des Traditions épiques de l'Allemagne et du Nord," "De l'Allemagne et de la Révolution," "De l'Art en Allemagne." Nearly all these works were revelations to the French university world, which had consistently disdained and neglected the results of German research ever since the wars of the first Republic. Some time before this M. Quinet had conceived the idea—if not the plan, for that remained in a very chaotic state—of an *Épopée démocratique*—a species of humanitarian epic such as Hugo has faintly foreshadowed in his announcement of the last part of the *Légende des Siècles*. The famous mystical drama *Ahasvérus* was the first instalment of the *Épopée*. The author announced it as "the History of the World, of God in the World, and finally of Doubt in the World." It excited keen interest, and was promptly interdicted by the Vatican; but reading it for the first time by the light of our own days, one finds it difficult to account for the popularity, if not for the papal embargo. As a theological essay the work is vague, and occasionally puerile; as a poem it has about the same merits as the *Henriade*—that is to say, the merits of a narcotic. Indeed, its chief component parts might be aptly defined as the poetry of Voltaire's epic and the theology of *Festus*. It was followed by two more democratic poems, *Napoléon* and *Prométhée*. The Napoleonic epic was subsequently illustrated and explained by a prose work—*Le Champ de Waterloo*.

It is by these anti-Imperialist writings that the "Father of Democracy," as M. Gambetta has somewhat grandiloquently called his friend, exercised the deepest and widest influence on the French nation. He was the first historian who ventured to lay sacrilegious hands on the Colonne,

the little cocked hat, the camp bed, the *redingote grise*, all the august symbols of Imperialism that appeared destined to enter into the traditions of the French people like Roland's Durandal and the white crest of Navarre. He was the first to show a glimpse of Caesar without the hat and without the *redingote*, scoff at him as a vain homunculus, and sharply criticise him as a general. There was originality and audacity in such an enterprise undertaken at such a time. It was an attempt to separate Liberalism and Bonapartism which took many sincere democrats by surprise, and doubtless won over not a few Philippists, in spite of the vigorous attacks the author was continually making against the Constitutional régime as practised by M. Guizot. At any rate, in 1842 M. Quinet obtained a seat at the Collège de France as Professor of the Literature and Languages of Southern Europe. He used his tribune as a standpoint from which he might hurl denunciations at the Jesuits' pulpits. With Michelet he was the most determined hater of secret priest rule, and the two together made an eloquent plea for secular education in the famous work *Les Jésuites*. The Government prohibited Quinet's lectures in 1846, and having been elected deputy in the following year, he retaliated on the Government by preaching loudly and eloquently the popular doctrines of electoral reform. He took part in the street war of 1848, and "inaugurated the Republic at the Collège de France in the seat of one of the King's readers." Subsequently he naturally took an important and energetic part in the labours of the Constituent and Legislative Chambers, where he consistently voted with the Extreme Left. His works during this period were *Les Révolutions d'Italie*, *La Croisade autrichienne, française, napoléonienne et espagnole contre la République romaine*; *L'Etat de siège*, and other political pamphlets. He was expelled from France at the time of the *coup d'état*, with Victor Hugo, Louis Blanc, and other leaders of the Left, and, like them, he refused to avail himself of the general amnesty of 1859.

M. Quinet wrote in Brussels, where he took refuge, a number of political *opuscula* and a few works of permanent importance, such as *The Foundation of the Republic of the United Provinces*, *Philosophy of French History*, *La Révolution religieuse au XIX^{ème} Siècle*, and *Merlin l'Enchanteur*, a philosophical allegory. His later life is sufficiently well known. His work, *La Révolution*, was issued in 1865, and reached a fifth edition in three years. He returned to France at the downfall of the Empire, and was the third on the list of Radical members for Paris. There are a number of interesting details concerning his life and works in the *Souvenirs d'Exil*, published a year ago by his wife, the daughter of the Moldavian poet Assaki, whom he married at Brussels in 1854.

M. Quinet was a mediocre orator. His political foresight was quick but not remarkably profound. He will be chiefly remembered as one of the first assailers of the *Légende Napoléonienne*, and as the writer who has done most to familiarise the French mind with German culture in literature, art, and science. He was preparing an important historical work when he died.

By the death of M. Amédée Achard, French provincial circulating libraries have lost one of their most respected purveyors. You see his name at every page of the dreary dog-eared catalogues of Contentin and Carpentras—where there is not Alexandre Dumas (an appalling enumeration one always skips), there seems to be Amédée Achard. He was one of those workers in the field of fiction whom the indulgent critic, averse to breaking butterflies, invariably calls "prolific" and "laborious." The terms were certainly merited in the case of the author of *Belle-Rose*. From the date of his first contributions to the *Sémaphore de Marseille* to that of his death, last week, his pen was incessantly at work. Born at Marseilles in 1814, M. Achard at first followed the tradition of his family and engaged in com-

mercial pursuits, which led him, at the age of twenty, to Algeria, as the founder of an important agricultural enterprise. This, however, he abandoned in a year, to become the *chef de cabinet* of the Prefect of the Hérault, and subsequently to try his fortune in Paris. He became a contributor to *Vert-Vert*, a small satiric journal, the *Charivari* and the *Entr'acte*. Later on we find him writing "Courriers de Paris" and "Lettres parisiennes"—that sempiternal resource of literary mediocrity—in the new *Epoque*; and in 1846, with Alexandre Dumas (who attracted more attention than the prince), he accompanied the Duc de Montpensier to Spain as historiographer of the royal wedding festivities. On his return *Belle-Rose*—his masterpiece—was published, and the author was decorated. Like nearly all his colleagues of the *feuilleton* and the one-franc sensational novel, M. Achard attempted to make capital out of the Revolution of 1848. He espoused the cause of "Order" as a royal historiographer was bound to do—unlike Alexandre Dumas, who boasted in his *Mémoires* that the dethronement of Louis Philippe was one of the eight hundred works of the author of *Monte Cristo*. Both Achard's brothers were killed at his side on the barricades. In 1849 M. Achard attached himself to the *Assemblée Nationale*. There he published his historical romance, *La Chasse royale*. In the following year the most curious episode of his life occurred. M. Fiorentino, a Franco-Neapolitan critic and dramatist, had undertaken some literary enterprises which drew upon him the censure of the *Société des Gens de Lettres*. A sharp quarrel ensued, at the end of which Fiorentino announced his intention of exterminating the *Société* one by one in alphabetical order. M. Achard's unfortunate name rendered him the first victim. He was very grievously wounded by the critic; but the *Société* was thenceforth left in peace.

M. Achard wrote several pieces, among which *Par les Fenêtres*, an amusing farce, and *Souvent Femme varie*, a poetical drama, are the most often played. His principal romances are *Les Petits-fils de Lovelace*, *La Robe de Nessus*, a tale of fashionable Parisian life, the *Clos Pommier*, *Les Vocations*, *Noir et Blanc*, *La Traite des Blondes*. His last work, *Souvenirs d'Insurrections*, is an interesting account of the recollections of a man who had passed through three revolutions and half-a-dozen popular risings. Octave Feuillet has been called the "petit Musset des familles;" M. Achard might be defined as a Dumas revised and chastened for the use of boarding-schools.

EVELYN JERROLD.

GEORGE HERBERT'S PRESENTATION TO BEMERTON.

EVERY admirer of George Herbert is well acquainted with Isaak Walton's charming story of Herbert's presentation to Bemerton, and knows how in April, 1630, the King with Laud and the rest of the Court was at Salisbury or Wilton, how Laud with great difficulty persuaded Herbert to accept the living, and how to strike the iron while it was hot, a tailor was sent for from Salisbury to make a suit of canonical clothes for the incumbent. To anyone acquainted with the period there is something very suspicious in the story. Charles was not accustomed to go on progress in April, and in that particular year both he and Laud can be shown to have been in London on some days in April. Curiously enough the story finds its refutation in the original presentation which was long ago printed from the Patent Rolls by Rymer (xix. 258), from which it appears that the presentation was made out on April 16 at Westminster, not at Salisbury or Wilton. Moreover Herbert is there described not as "clerk" but simply as Master of Arts, from which it follows that he was a layman when presented to Bemerton, in spite of Walton's statement that he had been ordained a deacon some years before. Mr. Grosart's belief that he was a layman when he received the Lincoln prebend is thus more than justified.

Though the details of Walton's story fall to the ground, the essential part is made more probable than before. Substitute a London for a Salisbury tailor and there is no further difficulty.

SAMUEL R. GARDINER.

THE RUSSIAN REVOLUTION OF 1762.

THEODOR VON LUDERS was the Russian chargé d'affaires at the English Court during the reigns of Peter III. and Catherine II. Some of his papers recently came into my hands, and on looking over them I found the following account of the Russian revolution in June 1762, in which Peter was deposed. The original is in Spanish, and is entitled "Relacion de la Revolucion de Rusia sucedida en el dia 9 (28) de Julio (Junio) de 1762 y Siguientes en que fue destronado el Emperador Pedro terzero por su esposa la Emperatriz que subio al trono con el nombre de Cathalina Segunda."

There is also an English translation, from which the following is printed. It seems to be an account by some Spanish official of what actually took place, and it differs in some respects from the account given of the revolution in the *Annual Register* for that year:—

"On the 9th July (28th June) at about eight in the morning, the Empress arrived here incognito, in a chaise drawn by two horses, accompanied by two subaltern officers and a female attendant, from the town of Peterhoff, where 'tis said she had been confined in her palace since the night of the 7th, whence she escaped by a window; she stopped at the quarters of the regiment of Ismaolefski Guards, of which the Hetman is colonel, thence she went to those of Preobrasinski, then to the regiment of Horse Guards, of which Prince George is colonel, afterwards to the corps of artillery, and then in succession to the rest of the troops. She convoked the Synod and ecclesiastical body, with other persons of distinction, and in the church of Casan, which is the principal one, everything necessary was prepared for Her Majesty to take the usual oaths.

"This church is in the street in which I reside; such sudden and important events and their novelty caused a confusion not to be described. About nine or ten in the morning, I observed an extraordinary uproar and noise; waiting the event, I saw the regiment of horse-guards, hurrying without order towards the Summer Palace, which is in front of my house, and is the residence of the Grand Duke Paulo Petrowitz. They surrounded the troop assembled to relieve guard there; this was done so quickly that they overturned each other, many men and horses fell down and were run over; most of the men were uncombed, others half dressed, and many without hats. With the same haste they entered the palace, and not finding room through the gate, they tore away the garden fences, which were of wood, entered, and surrounded the palace.

"At the same time, and with the same haste, the foot guards passed by my house and the adjoining streets, followed by some ammunition waggons; the men were all uncombed, some without hats, hair in disorder, without shoes or gaiters, and some without uniform; but all had muskets, bayonets, sabres, and cartouch boxes; many loaded on their way; others to save time seized on the carts and waggons of the peasants which they found in the streets, and got into them; all appeared in high spirits, and proceeded towards the Stone Palace; a great number of workmen, mechanics, and peasants, armed with axes, also assembled themselves about the church of Casan and the palace.

"Whilst the guards were doing this, an old Berlin and four badly caparisoned horses, with two postilions, and a servant in lead-coloured liveries, apparently belonging to some officer, came out of the garden gate of the Summer Palace, at about half-past ten o'clock, surrounded by 500 horse guards commanded by Colonel Melesins, lieutenant-colonel of the bombardiers of artillery. In the Berlin was the Grand Duke in a cap and undress, accompanied by his tutor, General Panin, and by the Chamberlain Teploff, who conducted him to the church of Casan, where the Empress was waiting for him; after the oaths had been taken, they went out in an old coach, drawn by two bad white horses. Her Imperial Majesty and His Highness were accompanied by Count Rozamusk,

Hetman of the Ukraine, the Director-General of Artillery Villebois, and some others.

"In this manner the Empress and her son arrived at the new Stone Palace. In the great square in front the foot and horse guards were drawn up. The Empress was acknowledged Sovereign of all the Russias, and the Grand Duke as her successor, by the generals and other great officers of state in the accustomed manner and with the usual ceremonies.

"Leaving the palace, they then presented themselves to the troops, were joyfully proclaimed, acknowledged, and sworn to in due form—which was followed by reiterated *vivas* and acclamations from the people. In the meantime, at about 12 o'clock, a regiment of Cuirassiers, completely clothed and armed but without gupuras (cruppers), passed at a quick pace from its quarters, through the Perspective street in front of my house, towards the Palace square, to perform the same ceremony, and at half-past 12 o'clock a piquet of the same regiment returned for its standards which were in the Summer Palace, whence they carried them to the new Stone Palace: and the same was done by all the others. Te Deum was then sung in the chapel of the palace, and the Empress and her son conducted in a rich carriage to the Winter Palace, where they remained the greater part of the day exposed to public view, seated in a window looking to one of the principal streets.

"As yet nothing unfortunate has occurred, both army and people manifesting the utmost pleasure and even in the countenances of the poorest peasants there appeared satisfaction. The Empress harangued the troops, nobles and people, promising them a peaceful reign resembling that of the Empress Isabel. Prince George of Holstein was arrested by an officer of his own regiment, in defending himself he was wounded; and was afterwards placed in a calash, surrounded by soldiers, and secured in one of the rooms of the palace, whence he was taken to his own house under a strong guard, which remained there.

"The same fate befell the Prince of Holstein Beek, Governor General of Petersburg and 'tis said some others. The Lieut' General of Police Baron Corf upon being arrested immediately joined the new party, and the Empress returned him his sword with her own hands.

"The necessary precautions in cases of a similar nature were now taken; the palace was filled with troops and artillery, and the streets leading to it; a battery of 12 guns was placed in the square, not far from the Summer Palace opposite my house, to command the avenues to the road from Moscow. But it was afterwards withdrawn to go to Oraniemboon where the deposed Emperor had retired with the Holsteiners and some other troops which had joined him.

"Between 9 and 10 at night the Empress mounted on horseback, dressed as a man, in the uniform of her guards, wearing the ribbon of the order of St. Andrew, and heading her troops on their march towards Oraniemboon.

"The manifesto published sets forth, that the Empress ascended the throne at the invitation of the people, and deposed the Emperor for despising religion, for the dangerous innovations he wished to make, and for the shameful peace he had just concluded with the bitterest enemy of the nation, Prussia, despising and sacrificing the glory acquired by its arms, and for totally changing the state contrary to its constitution, good customs, uses, and common weal.

"The ascent of the Empress to the throne was notified to the foreign ministers the same night. It is said by some that between 9 and 10 o'clock on this very night the Empress was to have been carried from Peterhoff, where she was confined, to a convent, and that her son, the Grand Duke Paulo Petrowitz, who had remained in the Summer Palace of this city, was to have shared the same fate. That in the morning the Emperor would have repudiated her, and at the same time taken the Camerfrauen (Lady of the Bedchamber) Isabella (Elizabeth) Countess Woronzou for his wife and Empress. The chief promoters of the revolution were Count Rozamusk, Hetman of Ukraine, General Villebois, commandant of artillery, Prince Wolkowsky, who concluded the armistice on the 16th March of the present year with the King of Prussia, the chamberlain Iwan Iwanitz Schwalof; General Panin, tutor to the Grand Duke; the family of Orloff and the Princess Daesocoff (Dashcoff), sister to Countess Woronzow, the above-mentioned Lady of

the Bedchamber. With respect to this Lady, the principal person employed in this intrigue, she is of very different mind. Not yet twenty years old, but has extraordinary abilities. She rode at the side of the Empress on horseback on her march to Oraniemboon.

"The plot began to be known by the treachery of a soldier, and upon his information on the part of the Czar, there was order given to examine one of the chief confidants of the Empress, an officer of the guards named Passicoff. This circumstance, and the moment being most favourable from the circumstance of the troops being well disposed (the first battalions being ordered to join the army, which they did with great reluctance), caused the springing of the mine and hastened the enterprise, the execution of which took place in the above-mentioned manner.

"10th July (29th June). It was known this evening that the Empress had remained in Krasnakabak till four in the morning, and thence went to Strelina Muica, whence she sent a body of troops to seize on the person of the deposed Czar: upon its arrival the greatest part of the Russians abandoned him and joined her troops. He seeing himself without resource took the opinions of the principal persons of his party who had remained with him, amongst whom was Field-Marshal Count Munich, and it was decided that he had no choice left but to submit his fate to the mercy of his enemy, which would then be less severe. This he acceded to, asking for life, a pension, and liberty to retire to Holstein with the Countess Elizabeth (Isabel). He acknowledged the Empress as his sovereign, and sent her his sword; to this some particulars are added, which at present it is not easy to relate.

"General Count Viere was arrested at Cronstadt, where he went on the part of the Emperor to gain the fleet and port to his side, but the Admiral Falitzin arrived at the same time with the orders of the Empress, which were obeyed. Cronstadt is an island opposite Oraniemboon at about half an hour's sail from it.

"We have heard the cannon of Peterhoff; 'tis said to be a salute in honor of the day. The Empress is now there.

"The declaring herself Colonel of the Regiment of Horse Guards, appointing Prince Wolkonski her lieutenant-colonel, and the recall of Count Bestucheff Rurain (formerly Chancellor) from banishment, are her first acts.

"The foreign ministers and all the Court had been invited yesterday to Peterhoff, there to remain until the 11th, for the ceremonial of the feast of St. Peter and St. Paul, in consequence of which the deposed Czar at that time, ignorant of what passed in the capital, came from Oraniemboon to Peterhoff between 11 and 12, with the greatest part of his court: finding the Empress was not there, he began to take precautions, although uncertain of what would happen; he sent orders to St. Petersburg, but as the bearers arrived in the city they either joined the new party, or were taken to the fortress or other places of security; finding himself without resource, he returned to Oraniemboon, assembled his few remaining troops, did as has been related, and intrenched himself.

"To understand these movements you must know that the distances from Petersburg to the above-mentioned places are to Peterhoff 30 wersts (wursta), to Oraniemboon 10 wursta, and something more: to Krasnakabac, which is an inn, 9 wursta, and Strelina Muica, the royal fortress, is 7 wursta from Peterhoff towards Petersbourg. Four or five wursta make one of our leagues.

"11th July (30th June). This morning the Empress returned in triumph to the city, which she entered on horseback, preceded by the cavalry and followed by the infantry; at about 12 she arrived at her Spring palace, which, as I have before said, is opposite my house. On the staircase, all the court waited for her, a general kissing of hands took place; Te Deum was sung in the chapel, and her majesty retired to her chamber. Some particular circumstances have come to light. The deposed Czar embarked in a galley, and presented himself before Cronstadt, but it was of no avail; he was threatened and obliged to withdraw; finding himself abandoned, he saw himself under the necessity of renouncing his rights and surrendering himself.

"At 11 o'clock on the night of the 11th he was conducted to the Fortress of Petersbourg.

"It is not certain that the Empress was arrested

On the night of the 7th at Peterhoff, but this was to have taken place on the 9th.

"To-morrow morning, when there will be less confusion, you shall know the measures which this unfortunate Czar designed to take, the letters he wrote to the Empress, together with this heroic Sovereign's first proceedings, and other various circumstances."

The Empress in her manifesto states that the Czar begged her to allow him to withdraw to Holstein with Elizabeth Worontzoff Gowdowich. This lady, the Czar's mistress, to whom allusion is made in the above account as the person Peter was about to marry when he had got rid of Catherine, seems ultimately to have been treated by the Empress with greater leniency than might have been expected, for among M. Luders' papers I find a letter from Count A. Worontzoff to him, enclosing a copy of the following letter from the Empress:—

"M. Le C^{te} Worontzow vous ne vous êtes point trompé en croyant, que je n'avois point changé de Sentiment pour vous. Je lis avec plaisir vos relations & j'espère que vous continuerez la conduite louable que vous avez eue jusqu'ici. Vous devés être rassuré sur le sort de votre Famille, sur laquelle j'ai vu toutes vos inquiétudes. Je suis fâchée d'avoir été obligée de vous les donner. Je changerai en mieux la situation de votre Soeur La Comtesse Elisabeth, le plutôt possible. Je vous remercie du Livre, que vous m'avez envoyé & je serai toujours votre très affectonné CATHÉRINE.
"à St^{pe} le 13 août, 1762."

J. W. WILLIS BUND.

LETTER FROM PERSIA.

Teheran : January 27, 1875.

Among the many schools which Persia has, there is one which has made remarkable progress within the last few years. The school in question is the Royal College here, the Medresseh i Dār ul fenūn. Last Thursday we were enabled to witness in the courtyard of the college the presentation of prizes by the Shah to the heads of the college, the teachers and the pupils. We, who had not seen the college for the last six years, were greatly struck with the immense progress that has been made since then; and to judge from the Shah's pleased and delighted countenance during the whole ceremony, he has, no doubt, also noticed the progress. In the ancient days of which we speak, that is, six or seven years ago, the college was altogether a farce, and that a very disgraceful one. There were teachers who taught nothing to the pupils for want of knowing anything themselves, there were others who hardly deigned ever to go to the college at all, and others who taught themselves at home the easiest and shortest ways of getting through a bottle of brandy or arrack; there were also one or two teachers who worked conscientiously, but who never received any thanks or reward. They were all badly paid, and often received no pay at all, or got it one or two years after it was due. The students did what they liked, and considered the college as a sort of select and exclusive playground. The teaching was pursued in a most absurd and unmethodical manner: a Frenchman taught English, the French teacher knew no French, the teacher of physics and chemistry was innocent of any knowledge of those sciences; the only classes that were at all useful were those of joinery and tailoring. The professor of the former was a Persian who had been two years in Paris, the professor of the latter an Armenian.

The college at present contains nearly two hundred students, who are uniformly dressed in black cloth tunics and trousers set off by gilt buttons and red stripes, and about twelve teachers pretty well paid and mostly doing their work. There are classes for the English, French, and Russian languages, for Chemistry, Physics, and Medicine, for Infantry, Artillery, and Military Engineering, for Drawing, Painting, Mathematics, Geography and a few other subjects. The Persian boys have an extraordinary capability of acquiring a superficial knowledge of any subject in a very

short time. We spoke French, on easy subjects, of course, to a young prince, sixteen years of age, who had studied that language for one month; he replied, almost fluently, making only a few mistakes. This boy, if he had continued his studies, would in a short time speak French very well; his marriage, however, a short time ago, put a stop to his linguistic studies and set the cares of a household in their place. Many boys learn a language for a few months, and then leave it for something else; they seldom persevere in any one thing, a superficial knowledge being all they want and all they are required to have. One of the Shah's interpreters or translators—one of the best—does English, French, and German in quite an offhand way. He speaks these languages with an astonishing volubility, and hardly gives one a chance to detect errors; but he cannot write them. We knew two little Persian boys who had been two months in Bombay; they returned speaking English, and one of them could read easy tales in English.

Last Thursday's ceremony was one which happens only once every two or three years. The students were drawn up around the courtyard with the teachers at the head of their classes. The Shah sat in a verandah, having near him his ministers and some high officers. Before the Shah, a few paces distant, stood a table on which were piled the different prizes. Close to the table stood the Minister of Sciences, Ali Kuli Mirza Itzād us Sultaneh, and the Director of the College, Jaffer Kuli Khan. The Minister handed the prizes to the different recipients; the prizes consisted of copper, silver, and gold decorations, medals and stars, bags filled with various sums of money from twenty to four hundred krans (sixteen shillings to sixteen pounds), shawls, &c. The Minister read something to the Shah, and the students were then marched up; some of the boys brought specimens of their writing or drawing, which were handed to the Shah. Everything he saw was "very good;" it was evident that His Majesty was pleased. Many of the students received diplomas giving them the right of drawing a salary in future; the shawls and larger sums of money were given to the teachers. Some of the latter received the orders of the Lion and Sun with accompanying military rank if they were officers, the order only if they were civilians; the Professor of Geography was made a general of the second class—certainly a grand way of rewarding a teacher of geography. Out of the whole number of students only two unfortunate individuals did not receive a satisfactory reward; they were marched off to prison, and have probably by this time received a bastinado. Excepting these two everybody was content and happy; students, teachers, servants, gardeners, all had received something. It was then the turn of the Director and the minister and some princes to be rewarded; they received handsome sums of money, several hundred pounds sterling, and magnificent overcoats and mantles made of fur-lined cashmere. Ferhad Mirza Muatemed ud-dowleh, the Regent while the Shah was in Europe, received one of these mantles, called khirkeh; he put it on at once; it was so thick and voluminous that it changed him from a prince into an unrecognisable conical bale of cashmere shawl with a little black hat at the apex. At three o'clock the table in front of the Shah was cleared of the prizes it bore, and the ceremony ended.

Last night was celebrated the marriage of one of the Shah's daughters with the Imām Jumeah of Teheran. The bride is not very young, twenty years of age nearly, and the Imām Jumeah cannot be more than thirty-five. The popular opinion here is that the marriage is simply another link of the chain with which the King tries to attach himself to the priesthood. The happy pair, it is said, have expressed a mutual dislike and aversion to each other; this, however, is very improbable, but shows what the people think of the marriage. The bride, veiled and

covered with what looked like a waving mass of molten gold, was taken to her husband's house at half-past nine; soldiers with candles in the muzzles of their guns lined the road, the walls of the houses were illuminated with oil lamps, and as the princess left her father's palace guns were fired and fireworks let off. The fireworks went off very well with but a few exceptions; on the roof where we had taken up our stand some hundreds of rockets suddenly burst off in all directions, burning many of the spectators, and some guns and stars exploded just as the bride's carriage was passing, frightening the horses and burning the uniforms of many soldiers and servants. To-day a grand salvo of artillery was fired off, and some festivities took place in the great square.

From the South the news is not very cheering. Very little rain or snow has as yet fallen in Fars, and the prices of grain and bread have risen considerably. If rain or snow does not soon fall, great dearth of provisions, if not another famine, may be expected. At Shiraz the Governor, Hissam us-Sultaneh, is continuing his extermination of the robbers who during the reigns of the governors before him infested the whole province. During the last six weeks he has had twenty bricked up, and beheaded five. He has yet a number of robbers in the prison to be executed shortly. The Hissam us-Sultaneh is the right man for Fars; if he had not been appointed Governor of that province, there would have been by this time more robbers in Fars than peaceable people.

A. SCHINDLER.

SELECTED BOOKS.

General Literature and Art.

- ALBUM Studiorum Academicarum Lugduno Batavæ 1875, 1876. Haag: Nijhoff. 40 M.
- BURKELMANN, J. Die Architektur d. classischen Alterthums u. der Renaissance. 2. Abth. 2. Hft. Thüren u. Fenster. Stuttgart: Ebner & Seubert. 6 M.
- DOBELL, Sidney. The Poetical Works of. With Introductory Notice and Memoir by John Nichol. Smith, Elder & Co. GORDON, Lady Duff. Last Letters from Egypt. With a Memoir by her Daughter. Macmillan. 8s.
- HARRISON, F. Order and Progress. Part I. Thoughts on Government. Part II. Studies of Political Crises. Longmans.
- HÉROU, Noël Le Mire et son œuvre, suivi du catalogue de l'œuvre gravé de Louis Le Mire. Paris: Baur.
- MEYER, R. Der Emancipationskampf d. vierten Standes. 2. Bd. 2. Abth. Skandinavien bis Amerika. Berlin: Schindler. 10 M. 50 Pf.
- MYERS, P. V. N. Remains of Lost Empires: Sketches of the Ruins of Palmyra, Nineveh, Babylon, and Persepolis. Low & Co. 16s.
- OVERBECK, J. Atlas der griechischen Kunstmythologie. 3. Lfg. Poseidon. Leipzig: Engelmann. 28 M.
- SOLLY, N. Neal. Memoir of the Life of William J. Müller, Artist. Chapman & Hall.
- ZETTEL, K. A. Briefe aus der Hübner'schen Wüste. München: Oldenbourg. 2 M. 40 Pf.

History.

- MERLIN D'AUBIGNÉ, J. H. Histoire de la Réformation en Europe au temps de Calvin. T. 6. Basle, Suisse, Genève. Paris: Lévy. 7 fr. 50 c.
- TASWELL-LANGMEAD. English Constitutional History. Stevens & Haynes.

Physical Science, &c.

- GIULIANI, G. Il Convito di Dante Alighieri reintegrato nel testo con nuovo commento. Milano: Brigola.
- KOCH, L. Aegyptische u. abessinische Arachniden. Nürnberg: Bauer & Raspe. 18 M.
- SIEPER, C. Reisen im Archipel der Philippinen. 2. Thl. Wissenschaftliche Resultate. 2. Bd. Malacologische Untersuchungen. v. R. Bergh. 8. Hft. Scyllaea. Wiesbaden: Kreidel. 17 M. 40 Pf.
- SPRAGUE, J. T. Electricity: its Theory, Sources, and Applications. Spon.
- WALTHER, J. Die Lehre v. der praktischen Vernunft in der griechischen Philosophie. Jena: Dufft. 11 M.

Philology.

- DIWAN poetæ Abu-'L-Walid Moallim ibno-'L-Walid al-Anṣārī cognomine Cario-'l-għawānī. Editio M. J. de Goeje. Leiden: Brill. 20 M.

CORRESPONDENCE.

THE BHAKHUT SCULPTURES.

38 Chancery Gardens, W.: March 25, 1875.

The principal interpreter to the Ceylon Government, Louis de Zoysa Mudliar, writes me word that he has found the Pali version of the story of the Nāga-king Erapātra, in the commentary on v. 182 of the Dhammapada. The beginning

and end of the comment is given at p. 344 of Fausbøll's Dhammapada, but the story itself is unfortunately omitted. The Mudliar writes:—

"The legend as given in the commentary clearly explains the sculpture. Mr. Fergusson's opinion that the tree which Erapātra is worshipping is not the Bo tree of the last Buddha, but one of a totally different species, turns out to be perfectly correct. I may be permitted to add that the Nāga-king is not worshipping a tree, but Buddha—the Bhagavat. It is stated in the legend that Buddha went to a place called the Seven Sirisa trees (*sattā sirisarukkā*), and received the salutation of the Nāga-king seated at the foot of one of these trees. So that the tree which Erapātra is apparently (though not really) worshipping must be a Sirisa tree (*Acacia Sirisa*)."

We have here a striking confirmation of Mr. Beal's theory that the Nāga-king is worshipping an invisible Buddha seated beneath the tree. I cannot forbear quoting the words of his letter in the ACADEMY of December 5, 1874 (p. 612):—

"... The more I study these groups, the more I am convinced that the altar, so called, represents the seat or throne on which Buddha was seated under the Bo tree when he arrived at complete enlightenment, and that the people engaged in worship are in fact worshipping Buddha, although not represented by any figure; for we know no figure was made of him for some centuries after the rise of his religion."

As regards the inscription which accompanies the bas-relief, I must of course abandon the emendation by which I proposed to insert *bodhim* after *Bhagavato*. There then remain two alternatives: either there is a grammatical error in the inscription, or the word read *Bhagavato* should be *Bhagava(n)tam*. A rubbing of the inscription is a great desideratum. R. C. CHILDERS.

"A GOLDEN VERSE."

Ducklington Rectory, Witney: March 27, 1875.

The lines noticed in the ACADEMY of March 20 by your correspondent, Mr. Peacock, will have some additional interest for him, I presume, when he is informed that they are traditionally assigned to his namesake, Bishop Reginald Peacock. They are often found in MSS., and have frequently been printed with verbal variations; e.g. two versions in Wright and Halliwell's *Reliquiae Antiquae*, vol. i. pp. 127, 207; in the Camden Society's *English Chronicle from 1377 to 1461*, edited by the Rev. J. S. Davies, p. 77; and in the Preface to Peacock's *Repressor*, vol. i. p. liv., where the editor, Mr. Churchill Babington, impugns their supposed authorship. W. D. MACRAY.

MRS. KINGSFORD'S "ROSAMUNDA THE PRINCESS, AND OTHER TALES."

Hinton Hall, Shrewsbury: March 20, 1875.

The notice of my book in your last issue proves that the practice of signing literary critiques is no guarantee against unscrupulous misrepresentation. While I am sorry to make you responsible for your reviewer's violation of the trust you have reposed in him, I am compelled in justice to myself and to my publisher to demand from you the amplest reparation it is in your power to give.

Your critic commences by quoting a portion of a sentence as if it were the whole, in such a manner as almost to reverse its actual meaning. The sentence in question stands thus in your pages:—

"She (the author) gives us her conception of 'a true strong-minded woman, not the less a woman because so unlike the feminine portraiture of our emasculated times, but such as the return of virile strength to the heart of our palsied world may again bring forth in the good days to come.'"

As given in the book itself, there is a comma and not a full stop after the word "come," and the sentence concludes, "but then with purer and higher aspirations than were possible to the pagan Rosamunda." Nor is this the only important suppression in the paragraph; four entire lines of similar qualification have been omitted without a word of explanation, and in order to construct

the sentence held up for reprobation, two different paragraphs have been laid under contribution (p. 81).

Your reviewer continues:—

"If the palsied world could produce her now, Mrs. Kingsford would claim Parliamentary franchise for her. 'The hard, selfish, grinding laws made by men, and particularly the laws relating to marriage, divorce and the conjugal rights' would then be speedily amended. The Seventh Commandment would cease to hamper the truly strong-minded. The rest would be in force against husbands alone. Deceased wives' sisters would rejoice, and the golden age return. 'And first to know and to herald its coming would be the wild birds of the air, Nature's poets, types of the singers and missionaries whose voices warn the world, whose spirits float on wings of freedom, untamed and unafraid, the ichor of whose wondrous strength is the pure element of the open Heaven.' Thus does Mrs. Kingsford read the history of the past, and foretell the history of the future."

Will it be believed that the first of the above passages in inverted commas, is purely an invention of your reviewer's? Neither in my book nor out of it have I said a word in favour of the revolting doctrines thus imputed to me. The second quotation is made from the end of a chapter in which I describe the decay of paganism and the dawn of Christianity; and so far from exulting in the advent of an era of increased licence, as stated by your reviewer, it refers solely and distinctly to the approaching triumph of the faith of Christ!

No one judging by your notice would suspect that six-sevenths of my book are occupied with stories of a high religious character, and that at least one of my objects—as intimated in the preface to *Rosamunda*—was to contrast the character of Pagan with Christian times, and to show the spiritual advance achieved in the latter from the age "when womanhood knew no softness, and manhood no remorse" (p. 4).

In short, the review is in almost every line a cruel personal attack, highly injurious to me as a writer and a member of society, and as utterly unfounded as it is wanton and unprovoked.

NINON KINGSFORD.

FYE-MARTEN.

3 St. George's Square, N.W.: March 27, 1875.

Ignorant guessing is the curse of etymology; and a more conspicuous instance of it I have seldom seen than the statement in the last ACADEMY, March 27, p. 325, col. 1, that the French "*Faine* in English became *foine*; and *foine-marten* was in Yorkshire corrupted into *foul-mart* or *foumart*." Still, the absurdity of the change of sounds is equalled by that of the change of sense; for we are asked to believe that the French name *foine* (*foinnee**) of a sweet marten, the Beech-marten (*Mustela Martes*, or *foina*), was transferred to the English foul marten, the French *putoris* (*Mustela putorius*).

The Early English name is seen in the Promptorium of ab. 1440 A.D.† "FULMARE, best (fulmard H.P.) *Poooides*, Dico. *fatontus*, *pator*;" and in the Catholicon Angl. "A fulmard, *fatontus*." Mr. Way notes also that "The Acts of James II., King of Scots, A.D. 1424, regulate the export of '*foumartis* skinnis, callit fithowis.'"‡ The animal was named from its smell, as the German *stinkmarder* shows; and the English *foul*, *fau*, is assuredly the Anglo-Saxon *fūl*, foul, and has nothing whatever to do with *fagina*, or with *foine*. The *mard*, *mart*, of *fulmard*, *foimart*, is the Anglo-Saxon *meard*, *meard*, a marten, *pelosset* (Boesworth).

What the derivation of *fye* is, cannot be settled till we have other and earlier instances of the word; but as it evidently has a bad meaning—not that of the name of the other marten, the

* Diez, in his 2nd edition, derived this from G. *feh* Goth. *faih* (variegated, &c.).

† Stratmann also refers to Marriot's *Miracle Plays* p. 8.

‡ (F) *Fichowis*, *fichowis*.

"sweet-marten"—one possibility is that its source is onomatopoeic:—

"Pie! W. fi! Gael. *fich!* Bret. *fech!* Fr. *fi!* G. *fi!* *pfui*, Lith. *pu!* Illyrian *pi!* Sw. *tui!* Interjections of reprobation, originally expressing disgust at a bad smell or offensive mouthful. See Faugh!—Wedgwood.

But this is mere guess.

F. J. FURNIVALL.

P.S.—Shakspeare's contemporary, Topsell, gives *Fiechtmarder* (German *fichte*, pine) as one of the names of one of the two German divisions of the "Marder, Martel, or Marten." I some time since suggested this *fiechtmarder* as the possible source of *fye-marten*, if it meant a pine marten. But I see no reason to believe that our *fye* was imported from Germany or France.

THE POSTULATES OF THE SCIENCE OF SPACE.

11 Norfolk Road, N.W.: March 29, 1875.

In an interesting article on the Postulates of the Science of Space in the February number of the *Contemporary Review*, Professor Clifford analyses our conceptions of Space, and puts forth certain opinions as to its nature and extent. As the subject is intimately connected with General Philosophy and Metaphysics, I may, perhaps, be permitted to point out why the arguments he advances in support of some of his statements do not seem to me conclusive. Referring to a spherical surface as possessing the property of superposition, in virtue of which a figure may be drawn on any part of it equal in all respects to a figure drawn on any other part, he states that this property of the surface "does not depend in any way upon its relation to space of three dimensions." I do not see how this statement is consistent with the known fact that the property in question depends upon the uniformity of the curvature of any surface that possesses it; for the curvature of a surface at any point is one of its relations to space of three dimensions, since it depends upon the curvature of what are known as the principal normal sections of the surface at the same point, that is, upon the rate at which these lines change their direction—not in the surface—but in planes perpendicular to it at the point; in other words, in the solid space in which the surface lies. Professor Clifford supports his statement by appealing to the fact that a flexible surface possessing the property of superposition can, without losing it, be altered in shape in all manner of ways by bending and pulling it, provided it is neither stretched nor torn. Now if the alterations in shape which the surface can thus be made to undergo were quite arbitrary and subject to no condition of constraint, we might infer that the property of superposition was independent of the curvature of the surface, and consequently independent of the surface's relation to solid space, so far as curvature is a relation. But the alterations are not arbitrary. According to Professor Clifford's own limitation, they must be such as are consistent with not stretching or tearing the surface; consistent, in other words, with retaining the curvature the same after, as before, deformation, consistent with retaining this relation of the surface to solid space unchanged. In truth the fact he appeals to, the fact that a flexible and inextensible surface can be made to assume a variety of shapes, that is, vary its relations to surrounding space in a variety of ways, and yet retain one of these relations—curvature—unaltered, is a remarkable consequence of this relation being a relation between a surface and solid space. A plane curve cannot, like a surface, be deformed consistently with keeping its curvature unaltered at all points. Its curvature, or rate of change of direction, is a relation it has with a mode of space in which the aggregate of directions is only of one dimension, and its measure depends on the length of a single line, the radius of curvature. The condition, therefore, of unaltered curvature is one of perfect constraint, admitting of no change in the line's shape. But round any point in solid space the aggregate of directions is

of two dimensions, and the curvature of a surface at the point depends upon the product of two factors, namely, the curvatures at the point of the two principal normal sections passing through it, that is, the rates of change of their directions in the space of three dimensions in which the surface lies. Consistently, then, with retaining the curvature of the surface unaltered, these curvatures can vary, but not in an arbitrary manner, independently of each other, since their product must remain unchanged. Hence the possibility of varying the shape of a surface without altering its curvature. When such variation of shape takes place, the curvatures of the principal normal sections are altered, but their product remains the same, and this condition is the constraining condition that limits the freedom of the surface as to the shapes it can assume. Under these circumstances it can scarcely be maintained that the property of superposition is one of the properties of a surface "which are absolutely independent of the existence of any points which are not upon it." On the other hand, it is absolutely independent of position on the surface that possesses it. A moveable figure fitting over any part of it could be moved over the surface with perfect freedom, and if one of its points were fixed, it could revolve in the surface round this point till it came back to the position it started from. Thus proving that its form and magnitude are independent of its position on the surface. In these respects the surface is analogous to our space of three dimensions, in which a solid body can move with perfect freedom, and can revolve round two fixed points until it comes back into the position it started from. Nevertheless, we can, from these facts, draw no inference as to this quality of superposition, possessed by our solid space, being intrinsic and independent of space of higher dimensions than three, if such exist. Indeed, reasoning from the analogy of surfaces, we might rather come to an opposite conclusion. It is possible that the geometry of space of three dimensions possesses the character it does possess, not because it is a part of the internal economy of such space absolutely independent of any relations it may have with space of higher dimensions outside of it, but as a consequence of the relations our solid space may have with space of higher dimensions; and, instead of drawing, as Professor Clifford does at the close of his article, any conclusion as to the finiteness of all space, if our space could be proved to be of finite positive curvature, I should feel more inclined to infer the existence of space of four dimensions.

Some other remarks of Professor Clifford in this article, as well as what he says about superposition, seem to show that he thinks the different geometries belonging to different kinds of surfaces are intrinsic properties of the surfaces, and independent of the relations the surfaces have to solid space. Thus, speaking of a surface whose parts are different from one another, and cannot be made to fit each other, he says that this "is a property of the surface itself, a part of its internal economy, absolutely independent of any relations it may have with space outside of it." And again, after referring to the relation that connects together the areas and angles of geodesic triangles, he says of a geodesic line, that "it is a line determined by the intrinsic properties of the surface, and not by its relation with external space." But if the difference between these geometries depends upon the different laws that govern the curvatures of the normal sections, then this difference must depend upon the relations of the surfaces to solid space—namely, upon the laws that govern the directions the surfaces take in space, upon the kind of curvedness or curvature of the surfaces. The curvature, indeed, of any continuous point-aggregate at any point depends upon its rate of change of direction about that point, and the term "direction" is a relative one, implying the existence of another continuous point-aggregate of higher dimensions than and containing the first.

We cannot form a mental representation of the curvature of a surface without conceiving it placed in solid space, just as we must conceive the surface in which a curved line lies, if we wish to form a mental picture of its curvature; nor can we image to ourselves curved solid space, if there be such a thing, because to do so, it would be necessary to have a conception of space of four dimensions, a kind of space of which we have no experience whatever. The fact that a flexible and inextensible surface may be bent into other shapes and retain its geometry unaltered, instead of proving that the geometry is an intrinsic property of the surface independent of its relations to solid space, is itself a consequence of that relationship not being one of perfect constraint. In mathematical language, the variable quantities are more numerous than the equations that express the relations between them. Is Professor Clifford prepared to maintain that the difference between the geometries of an anticlastic and synclastic surface does not depend upon the fact that in the former case the surface bends away from the tangent plane at every point partly towards one side of it and partly towards the other, while in the latter case the surface on every side of the point bends away from the same side of its tangent plane? These are relations to solid space which the surfaces never lose however they be deformed. But the most striking illustration of the dependence of the geometry of a surface on its relations to solid space is given by the plane. Of all geometries, plane geometry would *a priori* seem most likely to be independent of relations to solid space. Yet it is only when we regard the plane in relation to solid space that we discover the close connexion between the apparently independent axioms of plane geometry and perceive that this geometry is not peculiar to the plane, but belongs to the whole class of surfaces called developable. The axioms, and the geometry based upon them, are possessed by these surfaces in common with the plane, in consequence of their having the same curvature. This curvature is uniform at every point, and consequently the surfaces and plane possess the property of superposition; they are not anticlastic; if, therefore, two geodesic lines drawn upon them are parallel to a third, they are parallel to each other; at every point one at least of the principal normal sections is a straight line—preserves a uniform direction in solid space—the curvature is therefore zero, instead of some positive magnitude, and there is only one shortest geodesic line between any two points. These properties are the necessary and sufficient basis for the geometry of the plane and its allied surfaces. Professor Clifford, in the course of his argument, refers to the fact that the systems of geometry belonging to different surfaces "could be ascertained by people who lived entirely in them, and were absolutely ignorant of a third dimension." This is very possible. But then their knowledge would be based on a set of independent axiomatic facts. Incapable of conceiving space of three dimensions, they would be as ignorant of the dependence of their axioms on a higher fact—the relation of the surface to solid space—as Kepler and his followers were of the dependence of his well-known laws of planetary motion on the higher fact of gravity acting as a central force, afterwards revealed by Newton.

E. HAWKESLEY RHODES.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 3, 3 p.m.	Crystal Palace Concert.	
MONDAY, April 5, 2 p.m.	Royal Institution: General Monthly Meeting.	
5 p.m.	London Institution: Professor Bentley on "The Classification of Plants." I.	
"	Musical Association: Dr. J. Stainer on "The Principles of Musical Notation."	
7 p.m.	Entomological.	
8 p.m.	British Architects. Medical.	
TUESDAY, April 6, 3 p.m.	Royal Institution: Professor Duncan on "The Grandeur Phenomena of Physical Geography."	

TUESDAY, April 6,	7 p.m.	Sculptors of England.
	8 p.m.	Civil Engineers. Pathological.
	8.30 p.m.	Biblical Archaeology: Mr. George Smith on "An ancient Assyrian Sword bearing a Cuneiform Inscription;" the Rev. A. H. Sayce on "An obscure Passage in one of the Assyrian Astrological Tablets;" M. D. Pierides on "A Digraphic Inscription in Greek and Cypriote found at Larnaca;" M. E. Lefebvre on "The Four Races in the Egyptian Representations of the Last Judgment."
WEDNESDAY, April 7,	1 p.m.	Zoological.
	3 p.m.	Horticultural. Dr. Billow's Recital (Chopin), St. James's Hall.
THURSDAY, April 8,	8 p.m.	Microscopical. Society of Arts.
	8 p.m.	Royal Institution: Professor Seeley on "The Fossil Forms of Flying Animals."
	7 p.m.	London Institution: Dr. Freeman on "The History and Use of the English Language." II.
FRIDAY, April 9,	8 p.m.	Mathematical. Inventors' Institute. Historical. Royal. Antiquaries.
	8.30 p.m.	Literary and Artistic.
	7.30 p.m.	Anthropological. Sacred Harmonic Society, Exeter Hall (<i>Israel in Egypt</i>).
	8 p.m.	New Shakspeare Society: Mr. James Spedding on "The Corrected Edition of <i>Richard III.</i> "
		Astronomical. Quekett Club.
	9 p.m.	Royal Institution: Sir William Thomson on "Tides."

SCIENCE.

Cave-Hunting: Researches on the Evidence of Caves respecting the Early Inhabitants of Europe. By W. Boyd Dawkins, M.A., F.R.S., F.G.S., F.S.A., Curator of the Museum and Lecturer on Geology in the Owens College, Manchester. Illustrated by Coloured Plate and Woodcuts. (London: Macmillan & Co., 1874.)

FROM the day when Mr. Boyd Dawkins first delved into the old hyaena-den of Wookey Hole, now fifteen years ago, the general course of his labours, whether with pick or pen, has swerved but little from the path which he then struck out. Engaged at times in the actual exploration of bone-caves, he has more frequently directed his studies to those organic remains which represent the old cave-dwellers and their contemporaries; while upon occasion he has risen to the discussion of some of the higher problems of ethnology and physical geography which are suggested by such researches. As a necessary consequence of all this, it follows that the present work, so far from being a mere gathering of other men's stuff, is to a very large extent a record of original research. Bringing his own results into relation with those of other observers in the same field, Mr. Dawkins has given cohesion to a quantity of scattered materials, and at the same time has moulded the accumulated mass into a very comely form. While, therefore, the present volume will be prized by the student as the only modern work devoted to the subject of cave-exploration, the attractive style in which it is written sufficiently commends it to any intelligent reader who may care to hear the Story of the Caves.

Although caverns and grottoes may be hollowed out in rocks of any mineralogical composition, it is chiefly in limestones that such cavities abound. This is due not so much to the ease with which these rocks yield to mechanical agencies, as to the readiness with which they give way before the solvent action of ordinary waters. Car-

bonate of calcium, it is true, is but very slightly soluble in pure water, but pure water is utterly unknown in the economy of nature. Rain-water in its mere passage through the atmosphere dissolves more or less of the carbonic acid present in the air, while the water which flows over the surface of the ground readily takes up still more of this gas, evolved as it is from all decaying organic matter as one of the final products of its decomposition. Such water, finding its way into the cracks and crannies which abound in every limestone rock, dissolves the carbonate of calcium to a very appreciable extent, thus widening the channels through which it flows, and eating out for itself new passages along any lines of weakness. The limestone, however, is not only eroded by these acid-laden waters, but is further fretted away by the grinding and scouring action of the silt and pebbles carried along by the flowing stream. Thus, partly by chemical and partly by mechanical action, there are gradually formed those irregular cavities which often open into subterranean vaults of considerable extent. But while the action of running water on a limestone rock is thus destructive in one sense, it is constructive in another. The water having once dissolved the carbonate of calcium, and consequently become, as we commonly call it, "hard," may readily yield up the carbonic acid which retains it in solution, and thus precipitate the calcareous matter in a solid form. It is in this way that the walls, the roof, the floor of a limestone-cavern may become decorated with those whimsically-shaped masses of stalactite and stalagmite which give so marked a character to cavern scenery. If the deposits be thrown down on the walls of a fissure or of an expanded cavity, they will tend to choke up the hollow, and thus produce a solid mass of mineral matter; for this kind of action Professor Dawkins suggests the term *incretinary* as opposed to *concretinary*. It is clearly desirable to establish a distinction in describing these two opposite modes of growth; and we would suggest that this may readily be done by borrowing from the botanist the well-known terms "endogenous" and "exogenous." An *endogenous* mineral deposit would therefore be one in which the several layers are thrown down in succession as so many linings on the inner walls of a cavity; the growth thus proceeds towards the interior, or centripetally, and the innermost deposit must needs be the most recent. On the other hand, in an *exogenous* mineral deposit the growth proceeds from within outwards; the direction is centrifugal, and the innermost layers are the oldest. An agate, in which the siliceous crusts have been deposited one after another upon the walls of a cavity, is a mineral *endogen*; its size being limited by that of the original hollow. A boss of stalagmitic limestone, in which the several deposits are wrapped successively around a central nucleus, is a mineral *exogen*; and as layer succeeds layer, the growth in this case may proceed to an indefinite extent.

It was upon a celebrated boss of stalagmite, known from its shape as the "Jockey Cap," in Ingleborough Cave, that Professor Dawkins, a year or two ago, made some in-

teresting observations on the growth of stalagmite, with the view of setting up some rude kind of geological chronometer. A geologist is rarely able to express the age of a given deposit in terms of our ordinary units of time: his idea of time is, indeed, relative rather than absolute; he knows that a certain stratum is older than one and younger than another, but how much older or how much younger he is generally unable to guess. If, however, he knew the rate at which a calcareous deposit was being regularly formed in a given locality, it is obvious that its thickness would give an approximate date to any relics which might happen to lie sealed up beneath the stalagmitic crust. Professor Dawkins's observations go to show that the rate of formation may be comparatively rapid, at least in this locality, and that the Jockey Cap, after all, may not date back beyond a century. "It may be fairly concluded," he remarks, "that the thickness of layers of stalagmite cannot be used as an argument in support of the remote age of the strata below." But if no argument can be founded on these calcareous deposits, the cave-hunter fortunately has at hand a dozen other kinds of evidence capable of proving beyond question the vast antiquity of some of the deposits in our bone-bearing caves. Yet it is a curious fact, that, with a single exception, none of the caverns hitherto explored have yielded remains older than the Pleistocene period.

"Pleistocene" is a term that was originally suggested by Sir Charles Lyell, on palaeontological grounds, to designate those beds which are more modern than the uppermost Tertiary strata, but older than the deposits accumulated within the "Recent" period. In this Pleistocene, or, as it is otherwise called, Post-pleiocene or Quaternary age, the physical configuration of Europe differed considerably from its present form; at one time much of the land must have stood high above its present level, so that what is now Ireland was joined to Britain, and Britain to the mainland of Europe, while the Continent in turn communicated with Africa by way of Spain and Italy. Important differences, too, are traceable in the fauna, especially in the mammalia, the Pleistocene mammals including a number of species now known only by their fossil remains. Our knowledge of the Pleistocene mammalia—a subject on which few men are entitled to speak with a higher authority than Professor Dawkins—has been largely derived from studying the remains which have been brought to light from time to time, during the investigation of the bone-bearing deposits in caves.

As far back as the sixteenth century some of the German caves were ransacked in quest of "unicorn's horn," which under the name of *ebur fossile* held a high place in the materia medica of those days. Yet it was not until the latter part of the last century that any of these caverns were scientifically explored. In 1816 Dr. Buckland visited the celebrated cave of Gailenreuth, in Franconia—a cave which had yielded a great number of mammalian remains—and, profiting by the experience of this visit, he was enabled a few years afterwards to apply his knowledge with good effect to the exploration

of a newly-discovered cave at Kirkdale, in the Vale of Pickering, in Yorkshire. His researches proved that the organic remains found in this cave were those of animals which had once roamed through the Yorkshire valleys; that the cave had, in fact, been inhabited by hyaenas, and that these creatures had dragged in the carcasses of the animals upon which they preyed, such as the mammoth, the rhinoceros and the bison. The Kirkdale researches were followed up by the exploration of other caves, and the year 1823 witnessed the publication of the famous *Reliquiæ Diluvianæ*. Although many of the phenomena observed by Dr. Buckland were interpreted with singular sagacity, it is to be regretted that on other points his judgment was warped by the prejudices of his day, and the bias of his opinions tended for a long time to check freedom of thought on many of the subjects connected with cavern researches. Even when it was announced more than twenty years afterwards, by highly competent observers, that some of the deposits bore evidence of the co-existence of man with the old cave-mammals, the announcement met the usual fate of every new truth which threatens to disturb established opinion, and was received even by geologists with an incredulity which seems difficult to account for when looked back upon by the lights which we now enjoy. Gradually, however, the force of prejudice gave way before the cumulative evidence, and the truth at length asserted itself that the antiquity of man must be carried back to the period of the extinct Pleistocene mammals—a conclusion abundantly confirmed by researches in the Brixham Cave, the Wookey Hole hyaena-den, Kent's Cavern, and elsewhere; not to mention the evidence of the implements and bones from the old river-drifts.

The earliest relics of Pleistocene man consist of rudely-chipped unpolished flint implements, representing that primitive phase of human existence known as the Older Stone Age, or the Palæolithic period. The cave-men of Pleistocene times who used these palæolithic implements in hunting and fishing, are supposed by Professor Dawkins, and some other ethnologists, to have left their representatives in the Eskimos—a people who use at the present day a set of implements similar in type to those found in some of the old French caves, and who live in association with a fauna containing some of the same animals, such as the reindeer and the musk-sheep. Indeed, it appears that towards the close of the Pleistocene period palæolithic man retreated northwards, in company with some of the Arctic mammalia. But, while these northern forms indicate a severe climate in these latitudes, another factor entered into the composition of the old fauna, in the shape of a southern group of animals which point to a milder temperature. In fact, the Pleistocene fauna was made up of a curious intermixture of northern and southern types, and Professor Dawkins believes that this association may be best accounted for on the supposition of seasonal migrations; that is to say, the southern forms migrated northwards in the summer, and the northern forms wandered southwards in the winter, so that the same area thus

became the common feeding-ground, although at different seasons, of boreal and austral species, just as is known to be the case to some extent at the present day in parts of Siberia and North America. From Professor Dawkins's profound study of the Pleistocene mammalia he has been led to suggest a classification of the Quaternary deposits into three groups, each characterised by a distinctive fauna. The relics in most of the bone-caves of England, France, and Germany, and in the river-drifts of North-Western Europe, may be assigned to the latest of these three stages.

Advancing from the late Pleistocene or Palæolithic period to the succeeding Neolithic age, the evidence of the caves shows that they were then extensively used by man, in some cases for shelter and habitation, in others for sepulture. In all likelihood the neolithic cave-men were not the descendants of the preceding palæolithic folk, but were a distinct race, who invaded Europe from the East, bringing with them domestic animals, such as the dog, the goat, the sheep, and the long-faced ox (*Bos longifrons*). To judge from their remains, they must have been men of small stature, with long heads; and it is curious to note—though it is pretty well established that this characteristic has no great ethnological significance—that in many cases the tibiae or shin-bones present a peculiar flattening known as *platynemism*. On the whole the Neolithic men seem to have been a non-Aryan race of Iberian stock. It appears, however, that these people were not allowed to enjoy undivided possession of North-Western Europe in Neolithic times; since the broad skulls occasionally found in caves and tumuli of this period point to a different race—it may be an Aryan people allied to the Celts—who pressed upon the earlier inhabitants, and shared with them the occupancy of Gaul and Britain in this and the succeeding ages.

There are but few cave-remains that can be safely referred to those epochs of civilisation which followed the stone-using periods, and are generally known as the ages of Bronze and Iron. Indeed, man had then arrived at too high a state of culture to be content with the half-savage life of a troglodyte. Professor Dawkins groups together the Neolithic, Bronze and Iron ages under the general term of "pre-historic" time; whilst, unlike most writers, he excludes from this term the Palæolithic age.

Crossing the threshold of history, we find ourselves in possession of facts pointing to the occasional occupation of caves, even down to comparatively recent times. One of the most interesting examples is furnished by the Victoria Cave, near Settle, in Yorkshire; a cave which has been carefully explored by a committee of the British Association, under Professor Dawkins and Mr. Tiddeman, and which is notable for exhibiting clear proof of successive occupations at widely-separated intervals. A deposit of clay, believed by some authorities to be of pre-glacial age, has yielded a bone which Professor Busk has identified as a human fibula, and it is thus one of the earliest relics of man which cave-exploration has yet brought to light. The Pleistocene cave-

earth contains abundant remains of the cave-hyaena and other Quaternary mammals, while the presence of man in Neolithic times is sufficiently proved by the occurrence of characteristic objects in stone and bone, associated with a Neolithic fauna. But the more recent tenants of this cave have left behind them the clearest traces of their tenancy in the shape of bronze fibulae and other personal ornaments, beautifully wrought, and enriched with enamelling. These enamelled bronzes, associated with objects in bone, jet, and glass, together with Roman coins, form a group of relics fixing the date of their owners somewhere between the first half of the fifth and the early part of the seventh century. Taking all the characteristics of these memorials into consideration, the conclusion is forced upon us that some Romano-Celtic or Brit-Welsh families, not unaccustomed to the luxuries of life, must have fled for refuge to this cave on the wild scars of Craven at some time during that unsettled period which intervened between the departure of the Roman legions and the English invasion of Strathclyde.

Although we have been led in this notice to pass from the oldest to the most recent caves, it should be remarked that Professor Dawkins commences with the historic caves, and works backwards to those of prehistoric and Pleistocene age. In an appendix he offers some practical suggestions as to the best method of cave exploration; suggestions which are of much value, since they are the fruit of his own experience as a cave-hunter. This appendix also contains a description of the method of systematic cave-working, as conducted at Kent's Hole by Mr. Pengelly, who is a very Nimrod at this kind of sport. May these practical hints be turned to good account by those who, having read Professor Dawkins's volume, shall feel themselves bestirred to take part, honestly and patiently, in the good work of cave-exploration!

F. W. RUDLER.

Der Paulinismus. Ein Beitrag zur Geschichte der urchristlichen Theologie. Von Otto Pfleiderer. (Leipzig: 1873.)

THE second part of this work, of which a notice was promised in the ACADEMY for July 25, 1874 (p. 103), begins with a description of the original relation of Pauline to Jewish Christianity, in which three phases are to be distinguished:—1. The contest regarding the continued validity of the Law (Galatians); 2. That regarding Paul's apostolic authority (1 and 2 Corinthians); and 3. An irenic tendency which Pfleiderer finds in the epistle to the Romans, and also in that to the Philippians. It is in the epistle to the Hebrews, he holds, that Paulinism first comes under the influence of the Alexandrian philosophy, and this epistle, with that to the Colossians, and the epistle of Barnabas, accordingly form the subject of his next chapter. Here we have a more advanced Christology than that of Paul; the object of the two former epistles at least being to establish the headship of Christ and the sufficiency of his salvation, in opposition to the adherents of a speculative and ascetic Judaism, while Paul's doctrine of atonement

has been so far weakened that "justification through the blood of Christ" is now replaced by the "forgiveness of sins" (in Colossians and Barnabas), not, however, so much in the sense of a Divine act as of a human condition. Pfeiderer, it may be noticed, follows Holtzmann in assuming a genuine Pauline fragment as the basis of our present epistle to the Colossians; but does not agree with him that the interpolator is identical with the author of the epistle to the Ephesians, which, on the contrary, he classes with Clement's first epistle to the Corinthians, and 1st Peter, as marking the transition from Paulinism to Catholicism. Here the sharp opposition between Pauline and Jewish Christianity, which had reached the extremest point in the epistle of Barnabas, has finally disappeared, and Paulinism, which, in union with Alexandrianism, had already lost much of its original character, is still further changed. Christianity, under pressure of the demand for an ethical code, has come to be regarded chiefly as the new law. The ground of salvation is no longer the sacrifice on the cross, but repentance. The conception of Faith, as well as its object, is entirely changed, and looking chiefly to a future glory—the appearance of Christ as Judge of the world—rather than to an event completed in the past, it has come to be essentially the same with Hope. Pfeiderer will not see any trace of the Pauline doctrine of the atoning efficacy of Christ's blood in the references, certainly of a general kind, of Clement's epistle (V. cap. xii. and xxi.), nor even in such passages as 1 Peter i. 18, 19, ii. 24, or iii. 18. How language could be much stronger than in these last it is not easy to see; and if the writer was, as Pfeiderer with much reason supposes, a Hellenistic Jew, dependent on Paul, it is probable that he would retain the leading thought as well as the phraseology of the apostle of the Gentiles. It is true, however, that we have nothing here of the "wrath of God," or the "curse of the law," and so far, therefore, there is undoubtedly a modification of the original Pauline doctrine. The epistle of Clement has been claimed both as a Pauline and a Jewish Christian work, and this circumstance is not unreasonably urged as an indication that in fact it was neither. Jewish Christian it certainly is not; and had it been Pauline, argues Pfeiderer, and written with the view of conciliating adversaries, the expressions characteristic of Paul and the praise of that apostle would have been omitted, and his ideas retained, whereas the contrary is the case. "What would have been" on certain assumptions, it must be owned, is always rather precarious ground to take, though it cannot always be avoided by the critic. There can, however, I apprehend, be little difficulty in accepting Pfeiderer's general conclusion regarding both those epistles, that they were simply what they claim to be—paraenetic compositions, called forth by the exigencies of the time, and only incidentally betraying their doctrinal or party tendencies. The writers, he holds, were in their own view Pauline Christians, but had insensibly departed from the Pauline stand-point. The pastoral epistles, of which, on strong internal grounds,

the true order is assumed to be—2 Tim., Tit., 1 Tim., and the Ignatian epistles form the subject of another chapter, exhibiting ecclesiastical Paulinism in conflict with the heretical Gnosis; and the work concludes with a short but important section on the Acts of the Apostles, in which the main results of the Tübingen criticism are sought to be reconciled with a view more favourable to the *bonâ fide* character of the history.

On this last topic a word may be added. The writer's point of view, it is admitted, was that of Catholic Christianity, from which he assumed the essential agreement of the Jewish-Christian and heathen-Christian parties in the primitive Church. This assumption naturally regulated the choice and arrangement of his materials; but it does not follow that it induced him to create materials which never existed, or intentionally to pervert those he had. The speeches, indeed, Pfeiderer contends, were the free composition of the author, as much as those of Thucydides or Livy, but he sees no difficulty in the inconsistencies chargeable on Paul, on the supposition that the narrative in Acts is substantially correct, the degree in which matters of form should be made matters of principle admitting of such a variety of equally honest opinions. No doubt, when Paul declared that he was made "all things to all men," he had in mind other passages in his life than his stern resistance to the false brethren in the case of Titus. Some such middle view as this, it has long seemed to me, is more satisfactory than either that which accepts the narrative as a perfectly correct and unbiassed representation of the facts, or the other, equally extreme in the opposite direction, which rejects the whole as purely fictitious.

ROBERT B. DRUMMOND.

SCIENCE NOTES.

METEOROLOGY.

Weather Telegraphy in France. M. Le Verrier has recommenced since March 1 the issue of his announcements of probable weather for the ports of France. These had been a prominent feature of the French arrangements in former years, but had been suspended by M. Le Verrier when he resumed office at the Observatory about two years ago.

The present system does not include the use of any signals to give warning of storms, but simply consists in the transmission of telegrams, containing the forecasts, twice daily. These telegrams are posted up in some public place, and in addition to them the weather chart contained in the *Bulletin International* is exhibited as soon as it arrives by post.

Theory of Cyclones.—In the *Annuaire du Bureau des Longitudes* for this year, M. Faye, whose papers on solar physics have long been before the public, has taken up the vexed question of the origin and form of storms. His attention has been apparently drawn to the discrepancy between the views of M. Bridet and Mr. Meldrum as to the form of the Mauritius hurricanes; the former upholding the truth of the old circular theory, while the latter asserts that many ships have been lost by adhering too closely to it, and that in certain parts of a cyclone the wind blows directly towards the centre, instead of taking a circular course round it. Strictly speaking, however, M. Faye's work must be taken as a counterblast to Professor Rye's *Wirbelstürme*, which book, however, he does not once mention. Both

authors treat of the cyclones in the sun's envelope, and compare them with those observed on the earth; both seek for the proofs of their theories in the movements of waterspouts, and apply their conclusions to the behaviour of storms of the largest dimensions; but they explain the phenomena on principles diametrically opposed to each other.

Rye assumes an upward motion as the first cause of a whirlwind, approving of Belt's explanation of the production of a whirl when a mass of heated air forces its way upwards through cooler strata above it. Faye, however, considers that all such phenomena are descending currents of air of a conical shape, like the whirlpools and eddies which form in water. He considers the motion of translation of the storms to be due to the fact of its upper portion being dragged along by the upper current in which it takes its rise.

M. Faye is, however, not the first who has suggested that the upper currents give rise to cyclones, for Dove's explanation of the origin of the West India hurricanes is that they are generated by the interference of a portion of the upper Antitrade with the true Trade-wind.

With reference to the velocity of the air in storms and its relation to the differences of pressure, we shall hope shortly to give our readers a notice of a careful digest of the theories recently propounded by Colding and Ferral, which has been prepared by Dr. Hann, and of which the first portion has appeared in the last number of the *Austrian Journal for Meteorology*.

Upper Currents of the Air.—Professor Hildebrandsson has published, in the *Transactions of the Royal Society of Upsala*, a paper on the upper currents of the atmosphere. He has investigated the motion of the cirrus cloud by means of observations made at twenty Swedish and four Danish stations, as well as by M. Renou at Paris. The results are plotted down on charts of the weather of the North of Europe for thirty-two days. The general outcome is that the air flows away from the centres of minima, and flows towards the centres of maxima in the upper regions of the atmosphere. This is exactly the opposite to what occurs at the earth's surface, and, as will be seen, is in distinct contradiction to the views of M. Faye, while it accords with those of Buchan and Ley.

The Conference for Maritime Meteorology.—The report of this meeting, which was held here last September, has just appeared. The actual resolutions passed were published in the *Times* in October last, but the full report contains some matter of considerable interest in the statements received from the several countries which took part in the Brussels Conference in 1852, as to the steps which had been taken in each country to carry out the proposals of that meeting.

The result may be fairly described as poor enough, for with the exception of the United States, Holland and this country, not one of the nations attending that conference has ever published any charts or papers as the outcome of the arrangements then made.

The general tenour of the report is to the effect that the twenty-five gentlemen present, representing every maritime country of importance in Europe, expressed their opinion that the decisions taken at Brussels were on the whole good, and that no material alteration of them was advisable. It remains however to be proved whether or not we are to expect more copious results for foreign nations from the private conference of 1874, than from the official one of 1853, which latter, however, was of paramount importance to this country, as it led to the foundation of Admiral FitzRoy's Meteorological Department. The United States took no part in the late meeting, as it was explained that their Hydrographical Office wished to confine its operations to the completion and revision of Maury's charts. The report contains the instructions proposed to be issued to the maritime observers of the Meteorological Office.

Climate of Senegal.—At the time of the Ashantee war we were abruptly brought to acknowledge our nearly total ignorance of the climate of our possessions on the west coast of Africa, Dr. Horton's work, though a good one, being not sufficiently detailed to give the information required. There is, therefore, much reason to welcome a new book by Dr. Borijs, *Recherches sur le Climat de Sénégal*, based on the experience of his own five years' residence, and of a mass of observations accumulated during twenty years by various observers. The data are almost entirely furnished from the registers kept at Goree and St. Louis. In one particular the present work excels most other books on tropical meteorology, viz., that it gives minute particulars as to the exposure of the thermometers, &c., a matter of even more importance in hot climates than here. Dr. Borijs takes pains to prove that the climate of the colony does not exhibit so excessive variations of temperature as had previously been alleged. In his observations at St. Louis he employed the *thermomètre fronde* for the determination of the temperature, alongside of the fixed thermometers, and he gives some interesting statements as to the relative value of the two methods of observation.

Proportion of Oxygen in the Air.—In the third and fifth numbers of the Austrian *Journal for Meteorology* for this year, Dr. Ucke, of Samara, has discussed this question in relation to the sanitary efficiency of various climates. Samara is in 34° N. lat. on the Tigris, and although it is on the open steppe, and exposed to great vicissitudes of temperature, it is a place much frequented by invalids, and consumption is hardly known there. Dr. Ucke thinks this may be due to the greater amount of oxygen inhaled in a given time at Samara as compared with that available at other stations. He finds great difficulty in obtaining materials for comparing this climate with that of other health resorts, owing to the deficiency of published observations for such places, but finally he takes seventeen stations, situated for the most part in Europe and Asiatic Russia. The amount, in pounds, of oxygen passing through the lungs in a week, varies from 200 lb. at Barnaul, to 167 lb. at Seringapatam. London does not come very badly off, giving us 192 lb., while the central European stations and those at a high level give lower figures.

Excluding the three Indian stations, Sitka, and the mountain station Peissenberg, in Bavaria, the remaining twelve places are divided into four groups which give the following results as to the yearly amount of oxygen in pounds:—Siberia, 2,385; Eastern Europe, 2,326; Western Europe (Brussels and London), 2,305; Central Europe, 2,272. Practically, therefore, rather more than a ton of oxygen is inhaled by everyone in a year. The amount of oxygen is increased by high barometrical pressure, and reduced by high temperature and humidity. When we compare the results for the several months with the average of the year, we find that London shows a slight excess in the summer, evidently owing to its moderate temperature; while the Siberian stations exhibit a strong positive variation in the winter in consequence of their low temperature and high pressure.

GEOLOGY.

At the last meeting of the Geological Society it was announced that Sir Charles Lyell had bequeathed the sum of 2,000*l.* to be invested by the society, the proceeds of which are to be applied to the encouragement of geological research, and to be accompanied by a bronze medal struck in memory of the founder. Sir Charles has expressly provided that the award is to be made without respect either to nationality or to sex. The bequest was duly acknowledged in appropriate speeches by Professor Prestwich and Mr. Warrington Smyth. The Geological Society has now in its gift three medals and the proceeds of three donation funds, bearing the names of Wolaston, Murchison, and Lyell.

UNDER the title of *The Past and Future of Geology*, Professor Prestwich has published the inaugural lecture which he recently delivered at Oxford. After a brief tribute to the memory of his predecessor, Professor Phillips, he discusses the nebular hypothesis, and speculates on the origin and early history of our globe. He then points to the vast progress made in palaeontology since the year 1822, when Phillips and Conybeare published their *Geology of England and Wales*. At that date the organic remains in Great Britain, which had been described, numbered only 752 species, while at the present time we are acquainted with no fewer than 13,276 species of British fossils. Taking a census of past life, he appends a table by Mr. Etheridge showing the number and distribution of the fossil fauna and flora in 1874. Quitting palaeontology, Professor Prestwich addresses himself to the discussion of some of the great principles of physical geology, and exhibits a decided leaning towards the so-called cataclysmic theory. As he believes that the elevatory forces, acting on the crust of the earth, were formerly much more powerful, he enquires how the crust has come to attain its present comparatively stable and quiescent condition. Rejecting the hypotheses of Mr. Hopkins and Sir W. Thomson, the author suggests that a sufficient cause may be found in the intense refrigeration of the earth's crust during the glacial period; and on this supposition he is led to a curious argument with reference to the preparation of the earth for the advent of man.

Of late years the officers of the Geological Survey have been instructed to observe the characters of the surface-soil in order that special maps showing the superficial geology may be published. As the drift-survey of the Lower Thames valley and of South Lancashire has been completed, Mr. de Rance was enabled to read, at a recent meeting of the Geologists' Association, a paper "On the Post-Glacial Deposits of some Valleys of the North and South of England, and their relation to the Antiquity of Man." The gorge of the Ribble, near Preston, is entirely excavated in glacial drift, and is therefore of post-glacial age. Old terrace-gravels, with flint implements, occur in the valley of the Ouse, at Bedford, which has been cut through boulder-clay, and is consequently, like the Lancashire valleys, post-glacial. These terrace-gravels were compared with the implement-bearing gravels of the Thames, the Seine, and the Somme, which the author concluded were deposited either since the glacial epoch, or at a very late episode in that period.

For the last two years Mr. W. M. Gabb has been engaged in the exploration of the district of Talamanca, in the south-eastern corner of the Republic of Costa Rica, which forms one of the least known parts of Central or Isthmian America. The high mountains of Talamanca are composed principally of granitic rocks, which appear to be strictly intrusive, and not of metamorphic origin. The granite range culminates in Pico Blanco, which has been described as a volcano, although no sign of a crater could be discovered by the exploring party. The sedimentary rocks appear to be of Miocene age; indeed, Mr. Gabb concludes that the whole Atlantic slope of Costa Rica may be safely regarded as Miocene. Some of the shales are associated with beds of inferior coal, while the metamorphosed miocene rocks occasionally contain gold; but although traditions of valuable gold-mines have long existed, and indeed led to the present exploration, it appears that the occurrence of the precious metal is of scientific rather than commercial interest. Mr. Gabb's paper will be found in the March number of the *American Journal of Science and Arts*.

To the March number of *Silliman's Journal* Professor O. C. Marsh contributes descriptions of some new forms of Eocene and Miocene quadrupeds. Under the name of *Lemuravus* he describes a new genus allied to *Hyopsodus*, Leidy, and suggests that both may represent a distinct family

called *Lemuravidae*. The present species, *L. distans*, was about the size of a large squirrel, and has left its remains in the lower Eocene of Wyoming. During a recent expedition to the "Bad Lands," in Nebraska, the lower jaw of a monkey was found in Miocene rocks; its molars resemble those of certain South American monkeys, and come still closer to those of the Eocene *Limnotheridae*. The present species is regarded as the representative of a new genus, and has received the name of *Laopithecus robustus*. Professor Marsh also describes some horned rhinoceroses, which are the first that have been found in America. He forms for them a new genus, *Diceratherium*. One species, *D. armatum*, about two-thirds the size of the Indian rhinoceros, was found in the Miocene of Eastern Oregon. Other species are described under the names of *D. nanum* and *D. advenum*.

A PAPER on the fossil Lemmings and Arvicolae from the pleistocene beds of Theide, near Wolfenbüttel, in Prussia, has been contributed by Dr. Nehring to a recent number of the *Zeitschrift für die gesammten Naturwissenschaften*. Since the days of Leibnitz, the gypsum quarry near Theide has been known as a rich locality for mammalian remains. The pleistocene loam overlying the gypsum is in places twenty to thirty feet in thickness, and is apparently a fresh-water deposit. In addition to the larger mammals it is rich in the remains of small rodents; but these have hitherto received but little attention. Dr. Nehring has, however, found and described a large number of bones and teeth, including two perfect skulls, with the lower jaws. These remains are referred to *Myodius lemmus*, *M. torquatus*, and *Arvicola gregalis*. The author enters into a critical examination of the dentition of the various species of lemmings and voles.

With the exception of the extinct order *Labyrinthodonta*, none of the true Amphibians are known to occur in rocks older than the tertiary formations. It is, therefore, interesting to note that M. A. Gaudry has recently laid before the French Academy of Sciences a note, "Sur la découverte de Batraciens proprement dits dans le terrain primaire." The specimens described in this communication were obtained from bituminous schists of Permian age at Igornay and Millery, in the Department of the Saône-et-Loire, where they are associated with numerous remains of plants and with fish of the genus *Palaeoniscus*. The new amphibians, which are extremely small, closely resemble the existing land-salamanders, and have received the name of *Salamandrella petrolei*.

FROM the outcrop of some limestone-rocks in the neighbourhood of Pernambuco, in Brazil, a large collection of fossils was made by Messrs. Derby and Wilmot, during the Morgan Expedition of 1870, under Professor Hartt. The mollusca have been placed in the hands of Mr. R. Rathbun, of the Museum of the Boston Society of Natural History, who has published in the Society's Proceedings a report on the more important lamellibranchs. With two exceptions they are all referred to new species.

EVERY petrologist knows the great difficulty of distinguishing between the four triclinic feldspars—albite, oligoclase, labradorite, and anorthite. Whilst they are sharply separated as a group from the orthoclastic or monoclinic feldspars, they are so closely related *inter se* that they are generally associated under the common name of plagioclase; the petrologist, and even the mineralogist, finding it by no means easy to diagnose the several species when they occur as rock-constituents. M. des Cloizeaux has therefore rendered good service by closely studying the optical characters of these feldspars, with the view of establishing some method of differentiating them. He has succeeded beyond expectation, but the means of diagnosis are so technical that the student must be referred to the original paper

recently published in the *Comptes Rendus*. Suffice it to say that these studies lend no support to Tschermak's theory, which regards all the triclinic feldspars as isomorphous mixtures of albite and anorthite. Moreover, by studying the position of the optic axes, and the character of the dispersion, M. des Cloizeaux shows that the "moonstone" of Mineral Hill, Delaware county, Pennsylvania, is an albite and not an oligoclase; and that Von Kobell's so-called new species Tschermakite is also an albite feldspar.

THE *Zeitschrift für die Oesterreichischen Gymnasien* for January and February contains an article by O. Benndorf on various unexplained points connected with the arrangements of the Attic theatre, notably the manner in which the great public was admitted and distributed. The conclusion of the writer's long and ingenious argument is, that they were divided according to tribes (φύλαι), as in the Ecclesia. The second part of the January number is taken up with reviews of no great importance; the third part contains a very interesting account by Tomaschek of the chief results arrived at by the Commission appointed to discuss educational questions at Berlin in 1873. Among other points we may notice that there seems to have been a tendency to disparage the continuance of Latin as a subject proper for the Realschulen, and that the system of bifurcation was not, on the whole, regarded with favour. It was nearly unanimously agreed that Natural Science ought to be taught in the Gymnasias to all classes for two hours a week. Other questions of detail discussed at the conference are mentioned in this article, which deserves to be read by friends of education. Besides the article by Benndorf mentioned above, the February number has reviews of Cron's studies on Euripides, Curtius's Greek Verb, Wilmanns' Latin Inscriptions, and Quicherat's Nonius, all more or less favourable. Wülcker's *Altenglisches Lesebuch* is criticised less favourably by J. Zupitza. K. Werner, in the third part, discusses the educational statute of Bavaria, complaining, among other things, that no place is given to Natural History in the list of subjects enumerated as necessary for a liberal education, and that Physics are but barely provided for in the programme of the Bavarian gymnasias.

THE most immediately interesting article in the last number of the *Hermes* (vol. ix. part 3) is by C. Henning, who publishes for the first time a letter of the Emperor Julian from the Harleian MS. No. 5610. The letter refers to a certain Pegasus, a pretended convert to Christianity, who acted as the guide of Julian when on a visit to Ilium, and is lauded by the Emperor for his care of the religious monuments of the city, in which he was acting as Christian bishop. Several interesting points started by the letter are ably discussed by the writer of the article. Theodor Mommsen contributes two articles, one on the list of magistrates in the Capitol, the other on the decree of the Senate quoted in Josephus *Ant.* xiv. 8. 5. The points raised in the first are too minute for mention here, but are handled with Mommsen's usual mastery of his materials; the second article is an interesting argument to show that the date given by Josephus (B.C. 47) is the right one, and that Scaliger was wrong in assigning the decree to the year 124; Ewald, Ludwig Grimm, Ritschl, and Mendelssohn wrong in assigning it to the year 139. Wilamowitz-Möllendorff has a spirited and ingenious paper on the Megarian comedy, the point of which is that the Megarian origin of the Attic comedy is a delusion, and that a "Megarian joke" meant nothing more than a bad or coarse joke, just as the *Atellana* was localised as Oscan by the Romans. H. Jordan discusses a number of difficulties arising on the question of the temple erected to Julius Caesar. The critical matter contributed to this number comprises articles by Patsch on the Johannis of Corippus, Hertlein on some Greek prose authors

(Xenophon, Diodorus, Philostratus, Julian), Treu on the Parrhasian codex of Quintus Smyrnaeus, Förster on Libanius. Bardt replies to Lange on the *Lex Caecilia Didia*.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (Monday, March 15).

SIR SIDNEY SMITH SAUNDERS, President, in the Chair. Mr. Sealy exhibited specimens of an *Ornithoptera* bred from larvae taken in Malabar on *Aristolochia indica*.

Professor Westwood exhibited drawings of several undescribed Coleoptera of remarkable forms, of which he intended to communicate the descriptions. Among them was an insect from the collection of M. Mnizech, which bore a strong resemblance to a *Rhysodes*, and which he had named *Rhysodina Mnizechii*, but was really a Heteromorous insect.

Mr. McLachlan remarked that the species of *Lepisma*, exhibited at the last meeting by Mr. F. H. Ward, did not correspond with the description of *L. domestica* of the United States, nor with the description of any species with which he was acquainted.

Mr. Butler communicated some critical remarks on the recently published work on the *Sphingidae*, by Dr. Boisduval.

The Rev. R. P. Murray read some remarks on the species of *Terias*, forming the Hecabe group, which tended to show that the insects which had hitherto been considered distinct species under the names of *Aesiope*, Mén., *Brenda*, Doubl. and Hew. and *Sari*, Horsf., were mostly, if not all, referable to but one species, *T. Hecabe*, Linn. Professor Westwood suggested that the case might be analogous to certain English species of *Pieris*, where certain forms—e.g., *P. napaea*, Esp., and *P. sabelliae*, Steph., now universally recognised as varieties of *P. napi*, Linn., had long been considered as specifically distinct. Professor Westwood also suggested that attention should be paid to the times of appearance of the various forms, and the period noted during which they remained in the pupa stage. Mr. Butler remarked that the latter circumstance had an important bearing in the case of *Papilio Ajax*, Linn.

Mr. J. S. Baly communicated "Descriptions of new Genera and Species of Phytophagous Coleoptera."

Mr. C. O. Waterhouse communicated a paper on the Lamellicorn Coleoptera of Japan.

Mr. F. Smith read "Descriptions of new Species of Indian Aculeate Hymenoptera collected by Mr. G. R. James Rothney," and also "Descriptions of new Species of Bees of the genus *Nomia*, Latreille."

Part V. of the Transactions for 1874, containing the title-page and index, with five plates, was on the table.

ROYAL GEOGRAPHICAL SOCIETY (Monday, March 22).

At the usual fortnightly meeting of the Society, Mr. Coryton, late Recorder at Moulmein, read an interesting paper on the routes from Burmah into South-western China. During his residence in British Burmah, Mr. Coryton devoted much pains to the collection of all available information at the hands of Shan traders respecting the routes and nature of the country traversed by them, the people and tribes through whose territories they passed, and other particulars. Although Mr. Coryton in his paper did not, strictly speaking, convey any new information, he presented with much clearness a summary of the different attempts which had been made to explore particular routes as well as of the various projects for "tapping" the wealth of Yunnan, and diverting it in the direction of the ports of British India. Mr. T. T. Cooper's two attempts, made from the side of China and from that of Assam respectively, Major Sladen's ascent of the Irrawaddy to Bamo

and Momein, the expeditions of Williams, Macleod, and Richardson, and of the French up the Mekong and Songkoi, all were carefully reviewed, while Captain Sprye's scheme for communication between Rangoon and Esmok was also touched upon. The lecturer appeared to favour the route *via* the Irrawaddy to Bamo and Talifu, both on account of its antiquity and the exceptional advantages which in the navigability of the Irrawaddy we possess over all the other rival streams. Mr. Coryton then referred to the recent disaster which had befallen Colonel Browne's expedition, and after speaking in terms of praise of the late Mr. Margary's perseverance and promise, concluded in the words used by the Secretary to the Society in a recent letter on the subject, "Young Margary is dead, but he has left us a noble legacy in his example."

Mr. T. T. Cooper said he did not pretend to be an advocate of one particular route, but simply a pioneer. He expressed an opinion that the Shans were more civilized than Mr. Coryton gave them credit for being.

Sir George Campbell was of opinion that now that affairs were quieter than formerly, a considerable trade might spring up between British Burmah and China, while from the side of Assam much might be done in the way of encouragement of trade by the fostering and developing of frontier fairs.

Sir Rutherford Alcock laid stress on the necessity of a great Asiatic power like England showing firmness and dignity after an outrage such as had been passed upon her. Prompt action was of vital importance so as to secure us due respect from our neighbours and subjects. The jealous frontier policy of the Chinese had no doubt prompted the attack on the expedition, but the lesson ought not to be thrown away on us, and we ought to learn how hazardous are these explorations, and with what caution we should enter on such undertakings.

Sir Henry Rawlinson, in a speech that was much cheered, said that no sort of rashness could fairly be imputed to us, for the Government of Peking had given us the fullest permission for the prosecution of the expedition, while he, for his part, knowing that risk must be encountered in all such international dealings, preferred to see such dangers boldly met than with a display of over-caution. He read, in conclusion, some interesting and touching extracts from Mr. Margary's most recent letter, written a few days before his death.

ROYAL SOCIETY OF LITERATURE (Wednesday, March 24).

SIR CHARLES NICHOLSON, Bart., in the Chair. Sir Gardner Wilkinson communicated a paper on "The Listening Slave and Slaying of Marsyas," in which he gave an account of a curious relief which he had seen and drawn so long ago as 1820, on a sarcophagus in the church of "San Paolo fuori le Mura," near Rome. This church, as is well known, was burned in 1823, and it is not certain whether this sarcophagus was wholly destroyed at the time, or is still partially preserved. Sir Gardner Wilkinson pointed out that the main subject was clearly the same as that the Italians call "L'Assotino," an excellent specimen of which he noticed and copied at Arles in 1829; and added that other representations of this myth may be found on ancient vases, and on various works of art.

FINE ART.

THE STUDIOS.—VII.

MR. WOOLNER, R.A., sends no work of importance to the Academy this year. He had intended to exhibit the cast of his recently executed statue of Lord Lawrence, from which the bronze has been taken; but it was so seriously injured in the process, that the necessary repairs could not be executed in time for the Exhibition. He is at

present engaged on a reredos for the chapel at Laton Hoo. In the centre is the crucifix, on either side of which are the figures of the Virgin and of St. John. The Virgin, gazing upwards towards her son, is fainting with anguish; St. John watches, ready to receive her in his arms as she falls. Mr. Woolner has found an incident which may not improbably appear to some rather startling. He has introduced on the left hand of the cross a vulture. The vulture comes to seek his natural prey, and retreats scared from the awful neighbourhood by the Divine Presence. Mr. Woolner has also a life-size statue of a celebrated Parsee merchant on the point of completion in the marble, and a small relief of the same person destined, we believe, for the University of Edinburgh, which is also nearly finished. Besides these works, he has also recently carried out on his own account a large bust of Tennyson. To this labour of love the sculptor has devoted himself with the conscientious zeal and unscrupulous energy habitual to him, and the bust is conspicuous for excellence in the best qualities which characterise Mr. Woolner's work of this class.

Mr. Rudolf Lehmann's half-length life-size portrait of Mr. Robert Browning gives great satisfaction to all the friends of both painter and poet. The figure is standing, the head slightly turned to the right, the right hand rests on the hip in an attitude which will be familiar to many. Mr. Lehmann has not addressed himself to the task of bringing out the power and vigorous character of his subject. That was successfully accomplished by Mr. Watts in his memorable profile. Mr. Lehmann has selected quite another moment of expression, not that in which we see the promise of production, but that which shows the instant of slackened effort. This, Mr. Lehmann has rendered faithfully and intelligently. An air of slight fatigue softens the accent of untameable energy which belongs to the less rare moments. The portrait is not so much of Mr. Browning the poet, as of Mr. Browning as he is known to his friends; and in this respect it will have a special value. Among other work by Mr. Lehmann which he will probably send to the Academy, may be mentioned a very pretty study of a little girl in a red jacket, caressing a black kitten, which she hugs close in her bare arms. The unconscious childish action, and the round, soft, childish contour come happily against a simple background of clear sky. *After the Dance* is another, and a more considerable picture also by Mr. Lehmann. The bright figure of an Italian peasant girl is seated by the wayside on a little grass-grown elevation. She gracefully poises her arms on the circle of the tambourine which rests upon her knees. An expression half of weariness, half of regret for past pleasure languishes in her face, and disposes her limbs with an idle grace. Behind her spreads itself a brightly luminous sheet of southern sky. The picture is, we believe, the property of Mr. Frederick Leland.

Mr. J. T. Nettlehip has just completed some excellent portraits of dogs. A magnificent specimen of that magnificent species the mastiff in repose but alert, a sleeping brown retriever, and a black retriever gravely investigating a friendly Norwegian pony in a paddock. The massive forms of the great mastiff are felt by the painter with genuine liking. He has got hold of and expressed a strong impression of the possibilities of enormous force which lurk about the beast. Full value is given to the dead weight with which the dog has stretched himself upon the floor, and to the solid front presented by the broad chest. The structure is so admirably felt and the whole so well animated by a look of character and intelligence, that we get an impression of pure strength free from any exaggeration or coarseness. The brown retriever also to a true dog-lover is delightfully and simply true. The surroundings in both cases have been wisely chosen from their respective homes. The mastiff extends himself on his well-accustomed rug with a rightful air of possession, and the retriever sleeps in his chosen

corner near a sheltering chair. The little portrait of the pony and his companion gains spirit from the same liveliness of interest in animals which Mr. Nettlehip shows in the other two pictures. The movement of both dog and pony is full of intention, the snuff and nosing which passes between them is vividly rendered, and the landscape background, the green-covered walls of the paddock, the half-open gate which admits through its iron bars of a partial glimpse of distant park, is pleasantly and effectively put in. E. F. S. PATTISON.

ART SALES.

THE fine objects of art of the late Countess Koucheloff, of St. Petersburg, one of the most important collections in Russia, was dispersed, on the 18th ult., at the Hôtel Drouot:—Greuse, *The Hermit*, one of his most celebrated pictures, which is engraved, 24,500 fr.; N. Poussin, *The Philistines struck with the Plague*, repetition of the painting in the Louvre, also engraved, 4,050 fr.; Gerard Dow, *Young Lady in her Balcony*, 15,200 fr.; Van Everdingen, *Scenes in Norway*, 1,730 fr.; Hubert Robert, two large paintings, 14 feet by 8 feet, fountains and buildings in ruins, signed and dated 1796, of exceptional execution, 3,650 fr. and 3,500 fr.; Karl du Jardin, *Players at Morra*, 3,000 fr.; A charming *Landscape* of Moucheron, with figures by Adrian Van de Velde, 8,100 fr.; Fynaker, *Landscape*, 3,650 fr.; ten genuine paintings by Joseph Vernet, which sold—*An Italian Sea-port*, of large size, 5,350 fr.; *The Bay of Naples*, 6,000 fr.; *Landscape with Waterfall*, 3,300 fr.; *Sea-piece*, 3,100 fr.; another, *with Rising Sun*, 3,000 fr.; a diamond rivière of fifty-one brilliants, 19,000 fr.; a tiara, 32,400 fr., and a plaque, 16,350 fr.; two colossal terminal busts of Flora and Ceres, of Ronen faience, 10,000 fr.; two bronze candelabra, Louis XVI. period, 10,500 fr.; two vases of Sèvres porcelain, 10,000 fr. The sale produced 292,640 fr. (11,705l. 12s.).

SOME modern pictures sold on the 23rd ult. at the following prices:—Achenbach, *Women at an Italian Fountain*, 4,000 fr.; Baron, *Rustic Concert*, 1,200 fr.; Corot, *Morning*, 3,800 fr.; *Evening*, 4,050 fr.; *The Fisherman*, 2,900 fr.; *Border of a Wood*, 3,800 fr.; Courbet, *Sea-piece*, 750 fr.; Delacroix, *Magdalen at the Foot of the Cross*, 1,220 fr., and *Young Lioness*, 1,400 fr.; J. Dupré, *Setting Sun*, 1,500 fr.; Fromentin, *Arab Horseman*, 3,100 fr.; Isabey, *Farmyard with Figures*, 4,550 fr.; Jacque, *Shepherd and Flock*, 4,000 fr.; Madou, *Flemish Interior*, 3,800 fr.; J. F. Millet, *Le bas Bréau*, 3,000 fr., and *Bathers*, 2,750 fr.; Pettenkofen, *Hungarian Horses at the Drinking Trough*, 3,180 fr.; T. Rousseau, *The Boat of Saint-Ouen*, 4,000 fr.; Roybet, *Acrobats*, 1,800 fr.; Herman Tenkate, *Interior of an Inn*, 2,400 fr.; Verboeckhoven, *Oxen and Sheep*, 1,200 fr.; Waldmüller, *The Indigent Family*, 3,550 fr.; Ziem, *Sailing Boats and Gondolas*, 2,000 fr., and *Embarkation at Vienna*, 3,000 fr.

At another sale on the 22nd ult., *A Village Fête at the time of Louis XV.*, by Le Prince, sold for 21,200 fr.

At the picture sale on the 19th ult. at Messrs. Christie, Manson and Woods', the prices obtained were:—Van Goyen, *A River Scene, with Cottages*, 210 gs.; Jacob Ruysdael, *A Woody Scene, with River and Figures*, 255 gs.; Morland, *Landscape, with Peasant and Dog tending Sheep*, 95 gs.; Old Crome, *A Wood Scene, with Figures*, 120 gs.; Raffaele, *The Martyrdom of St. Placida*, a composition of seven figures, in the artist's first manner, 188 gs.; Solomon Ruysdael, *A River Scene, with Church and Ferry*, 105 gs. The following day some water-colour drawings fetched the following prices:—Cooper, *Milking Time, Grassmere*, 365 gs.; Leader, *In the Uledr Valley*, 230 gs.; Birket Foster, *Feeding Time*, 190 gs.; E. Duncan, *St. Abbe's Head*, 124 gs. Paintings:—John Syer, *The Road to Beddgelert*, 295 gs.; W. H. Knight, *The Last Change*, 155 gs.; E. M.

Cooke, *Venice*, 130 gs.; W. P. Frith, *New Shoes*, 117 gs.; E. Nicol, *The Knotty Point*, 155 gs., and *Rejected Addresses*, 95 gs.; Horsley, *The New Dress*, 185 gs.

NOTES AND NEWS.

THE *Moniteur des Arts* states that a commission has been formed to raise by subscription a monument to the memory of Camille Corot, and that an exhibition of his works at the Ecole des Beaux Arts is being organised by the association of sculptors, painters and artists, under the sanction of M. Guillaume and of M. de Chennevières, Director of the Fine Arts.

A GERMAN translation, by Rudolph Valdek, of Condivi's *Life of Michel Angelo Buonarroti*, has just been published at Vienna, in Eitelberger's excellent series "Quellenschriften für Kunstgeschichte und Kunsttechnik."

RAPHAEL'S *Madonna di Tempi*, of the Munich Gallery, is one of those charming productions of his Florentine period in which the cheerful grace of Leonardo da Vinci is added to the purity and tender devotional feeling of the Umbrian school. It is well known, having been engraved already by seven different masters, but it is scarcely possible to have too much of such a very good thing, and the large engraving of it which the German engraver, J. L. Raab, has just executed will certainly be acceptable to all lovers of Raphael. In many respects this engraving excels all previous attempts, for Raab has expressed in it something of that soft beauty of colour that we find in all Raphael's works, and which it is so difficult to convey in a black and white reproduction. In order to gain this he worked, it is stated, chiefly from a water-colour copy of the picture that he had made himself, and which he kept constantly before his eyes during the tedious process of engraving. The Raphaelian mode of expression has also been happily rendered—neither exaggerated, nor enfeebled, and the modelling of the forms carried out with perfect mastership. The first impressions from the plate were taken in February, artist's proofs are now being issued, and proofs before letters will be taken in May. It is published by Friedr. Bruckmann, in Munich and Berlin.

A LONG letter on the subject of the Prix de Salon, concerning which there was so much difference of opinion last year, has appeared in most of the Paris papers. It is signed by six of the leading artists of France, and signifies their intention of declining to serve on the Salon jury this year in consequence of their disapproval of this prize, which seemingly reappears in the *Règlement* of the present year, though the article referring to it is not sufficiently clear to make it certain whether it has not undergone modification. In any case, however, discord would infallibly arise if they were nominated as jurors, and therefore they beg the voters to do them the honour of not returning them.

THE Mikado has applied to the painter Ugolini to execute full-length portraits of all the sovereigns in Europe, as well as that of himself and his wife. They are to decorate his residence at Takeo; and if these portraits are successful, it is the intention of the Mikado to found a school of Italian painting in Japan.

It is strange that the rich material that lies ready to the eyes and hands of artists in our great modern ironworks has not been more often seized upon for the making of pictures. Everyone who has seen the processes of smelting and forging iron cannot fail to have been struck with the many picturesque effects that they yield, effects such as Rembrandt delighted in—of glowing light in surrounding darkness, of mystic beams and strange shadows casting a spell of beauty upon the most commonplace objects. A painting by our rarely-seen native painter, Wright of Derby, was exhibited two or three years ago at the Old Masters

Exhibition at the Royal Academy, which represented the forging of a piece of iron with considerable skill and very fine effect; but excepting this, we do not remember to have seen any work by an English artist dealing with this subject. A German artist, however, has recently recognised his capabilities. In a great picture, called the *Cyclops' Workshop* (*Cyklopie*), upon which German criticism is now busy, Adolf Menzel has represented the interior of a large iron-foundry, with its giant steam-hammer, its blast and puddling furnaces, and its huge cylinders that roll out glowing masses of iron of many hundredweight as if they were soft paste. One of these glowing masses forms the centre around which the interest of Menzel's picture moves. It has passed through the first rollers and is being taken up with great tongs by the foremost workmen in order to be passed on to the second, a proceeding that involves a prodigious exertion of strength. Other workmen are employed in different processes; some direct the machinery; one in the foreground wheels away a newly-forged cylinder on a barrow, others are undergoing a very necessary process of purification and shirt changing, while others again are seen in a group in the dark background already beginning their midday meal. In the background of all is dimly visible the iron and steam monster that supplies the motive force for all this wonderful work. It will be acknowledged that here are splendid materials for a picture, only it wants a Rembrandt at least to deal with them. Herr Menzel is not a Rembrandt, but according to the *Berlin Post*, from which this description of his picture is taken, he has produced a powerful realistic work. He has worked for three years, it is said, on this one picture.

THE *Zeitschrift für bildende Kunst* is greatly taken up with Michel Angelo this month. 1. We have a short description of the statue of the youthful John the Baptist, in the possession of Count Rossetmini-Gualandi, formerly attributed to Donatello, but now affirmed by several distinguished artists and other good judges to be by Michel Angelo. (See note on the subject, ACADEMY, February 20.) 2. A critical essay by J. P. Richter on Michel Angelo's fresco of the Creation of Man, on the ceiling of the Capella Sixtina. And 3. A review of the German translation of Condivi's life of Michel Angelo, in which the reviewer brings forward several well-grounded reasons for supposing that the celebrated marble statue of the Madonna and Child at Bruges is not by the great master to whom it is usually so confidently assigned. He points out that not only Vasari, but also Condivi, whose accuracy is far less impeachable, speaks of the Madonna and Child that passed into Flanders as having been cast in bronze. "He also cast in bronze," says Condivi, "a Madonna with the Child on her lap, which was bought by some Flemish merchants for 100 ducats, and sent to Flanders." Vasari speaks of it still more definitely as a bronze "medallion," whereas the Madonna of Notre Dame at Bruges is executed most certainly in fine white marble. On internal evidence also this critic decides against the authenticity of the work, and unhesitatingly attributes it to one of Michel Angelo's pupils or imitators. Only the initials "C. V. L." are signed to this review, but we are informed in a note that it is by a distinguished Vienna sculptor, who for many years has devoted himself to the study of Michel Angelo's works. The other articles of the number are—a description by Carl Brun of two pictures by Mantegna, in the French provincial museum of Tours; the conclusion of Paul d'Albrest's notices of the new Opera House in Paris; and the conclusion of Beavington Atkinson's critique upon Landseer. The illustrations are very poor: one a smudgy etching by L. Fischer, from a landscape by Ruissdael, and the other a lithograph from Hildebrand's statue of the Sleeping Shepherd, a work which met with great success in Germany.

IN the March number of the *Nueva Antologia*, Signor Camillo Boito gives an account of an enormous mosaic now being executed in Salviati's studio at Venice. It is destined to go round the base of the new monument of Victory in Berlin, and is after a picture by the young artist Antio Wemer, lately appointed Director of the Academy at Berlin. Of this picture Signor Boito speaks in the most enthusiastic terms. It is divided into four principal groups: the first represents the provocation of France against Germany, and the surprise of the German people engaged in all kinds of peaceful pursuits at the outbreak of the war; in the second, we see the Germans preparing for the war, and here Prince Frederic Charles is the central figure; in the third, the rapid alliance concluded between the various German nations is represented; and, in the fourth, the creation of the new German Empire. The mosaic copy of the picture was begun last September, and is expected to be finished next September; unfortunately, the monument itself appears to be as poor in design and idea as to be unworthy of this decoration.

THE STAGE.

"ROSE MICHEL."

THE introduction of two or three horrible details, by one of which—the cry of a prisoner under torture—the action is helped and a theatrical "situation" obtained, might tempt one to class *Rose Michel* along with melodramas and the pieces with which the transpontine lovers of melodrama are most familiar; but the main motive of the piece is in the struggle between motherly love and a difficult duty, and this struggle as far as the dramatist is concerned is ably and ingeniously portrayed, and so the piece has some claim to take rank with those higher ones which deal exclusively with the study of human emotion and the development of character. The theme is a worthy one, and deserves worthy illustration. It does not, on the whole, get that, just now, at the Gaiety Theatre.

Rose Michel, in 1765, is the wife of a brutalised tavern keeper, whose wife is his slave and whose money is his god. She has one child—Louise—who, with M. Bernard, the gem engraver of Paris, has been brought up under better influences than she could have had at home. And in the first act, Rose visits her child at M. Bernard's house in the capital. The worthy gem engraver is informed of the death of the syndic, and immediately afterwards of his own appointment to that post, the goal of his ambition. So he passes from condolence to joy with an alacrity that would do credit to the Editor of a morning newspaper. He has an item of good news in store for Rose. His son Gilbert shall marry her daughter if only she can assure him that her husband, though a brute, is an honest one. And she gives him this assurance, believing in its truth.

The second act makes manifest that she was much too lenient. She finds her husband committing a murder; a murder for the sake of money. He has refused her any dowry for the marriage of Louise, and she, going down to the common room of the tavern, under the floor of which Pierre Michel has concealed his long accumulating treasure, gets the gold for the dowry, and is surprised by Pierre, who is bound on another errand. Hiding from Pierre she sees him go swiftly into the chamber of their guest, M. Grandchamp, and stab him instantly in his sleep. Grandchamp is the bad husband of a girl called Lucie, and has received a hundred thousand francs from a chivalrous youth on condition that he leaves her for America. The temptation is too strong for Pierre Michel, and the murder in a trice is planned and done. Coming out of the chamber, Pierre Michel finds his wife, struck with this significant revelation that Louise can now hardly in honour be the wife of Gilbert. That her daughter must lose her lover, through her father's crime, is her first

thought, followed instantly not by fear for her own life now at the ruffian's mercy, but by defiance of him and horror of his crime. With no timidity she beards him alone, and in Paris M^{de} Fargueil's defiant cry, "Assassin! Assassin!" has become a celebrated thing.

Rose has possessed herself of Pierre's ill-gotten money, and restored it secretly to De Buissey—the chivalrous youth who had given it to Grandchamp—and the youth, who thus learns the rashness of too much chivalry, is accused of the murder; the money being found again in his possession. He protests that he knows nothing, but protests uselessly. Rose Michel is the only soul, save Pierre himself, who can confirm his statement. She declares his innocence, but will bring no proofs, and the third act is devoted to the strengthening of her motive for making full disclosure. It prepares the way for the fourth act, as the first prepared the way for the second. The son's solicitation, his mother's entreaty, must do their part with Rose: the duty to good M. Bernard—after her assurance—has weighed on her, but the duty to these two is doubly pressing.

And in the fourth act, urged by the Judge in private—a friend of the De Buisseys, but an honest one—she does waver very much, and asks her daughter what it would cost her to give up her lover. And the simple girl says it would cost her her life; and that avowal of how much her love is engaged is too much for Rose Michel, and paralyses her action. There seems, however, one way out of the difficulty—if young De Buissey, now imprisoned in the Châtelet, can escape. Pierre, as the condition of Rose's silence, will aid the attempt, and under his wife's direction he is occupied in discovering a secret passage, when Rose hears the cry of De Buissey under torture, and rushes to the door with a shriek that they must open it, for she is "no longer a woman, no longer a mother, but a living conscience," and the right must be done. They open the door, but she is spared the misery of denouncing her husband, for soldiers, pouring in, find him planning an escape, and shoot him without waiting for explanations. Nor does there now remain any insuperable obstacle to the marriage of Louise with the worthy Bernard's son.

Mr. Campbell Clarke's translation of M. Blam's work is a thoroughly good one, and he has done wisely to leave the original pretty much where he found it. Many little points of ingenious construction are necessarily lost in our telling; but, certain horrors allowed for—either condemned or condoned—it is plain that the work is of seizing interest, dealing as it does from end to end with the conflict of strong and genuine emotions, and dealing with these with a robustness of which the Borough and the Outer Boulevards should not be allowed the monopoly. There are two things however of which the Borough and the Outer Boulevards are welcome to gain the monopoly—first, the sight of the knife with which murder has been done; and secondly, the hearing of De Buissey's cries under torture. With these things removed, the Gaiety performance would be more in keeping with the taste of most of its playgoers. But a much deeper objection may possibly be found to the enthusiastic reception of *Rose Michel* in England. The intense sentiment between mother and child in France—sentiment which is the motive of so much in French imaginative work—is perhaps not always understood by the middle-class British householder, who instead of a passion for one child, has complacent joy in a quiverful.

It is however upon situations and acting alone that reliance has been placed. There is no remarkable scenery: no special decoration: no picturesque groupings. A waiting-maid is unfortunately attired in raiment very much of our century, and the Comtesse de Buissey's drawing-room, though not mean or poor, is a little suggestive of the unsubstantial splendours of Tottenham Court Road. Nor—to come to other details—is there

much of local colour in the manners of the *dramatis personae*. There is too much hand-shaking for French society. Mr. Ryder's dignity and business-like precision will do for the French judge, and so will Miss Hollingshead's absence of affectation for the French *petite bourgeoisie*; but in the other characters, high and low, there is neither much of courtliness nor much of vivacity. These details help or hurt the effect of the piece, but the effect of this piece depends chiefly on the acting of Rose Michel.

Rose Michel is one of M^{me}. Fargueil's triumphs. At the Gaiety it is a failure. On a previous occasion we were at some little pains to point out what had seemed the unreasonableness of expecting from English artists, in a delicate and quiet piece of work, that excellence in acting which only high training and long familiarity with delicate and quiet work, can secure. The English artists were imperfect, but their shortcomings were inevitable. In the present case, nothing of that kind can be said. Here is a drama of strong situations and of emotions generally readily conceived. And if we have not got our M^{me}. Fargueil on the English stage, we ought to have her. Mrs. Gladstone is apparently a naturally earnest actress, with means strengthened by experience, but with little inventive power, and little grasp of a character as a whole. Like a walker on stilts, she strides from point to point; taking no account of the spaces between. Thus, she is vigorous, in the accepted fashion, at the great moments of the piece, but has never led up to them justly. The big words when they come—the “assassin” for instance, and the “living conscience”—are too big, not indeed for the situations in the drama, but for such sense of the situations as she has been able to convey. She has not succeeded either by personal charm or the adroit use of many details, quickly following one another, in interesting the audience in the character, and so a burst of passionate declamation still leaves the audience chilly—the person has not been made real, or touching to them. Mrs. Gladstone is far indeed from repeating M^{me}. Fargueil's triumph. Her performance is heavy, monotonous and untrue.

Miss Hollingshead gives to Louise Michel grace, tenderness, and quietude. Her voice and utterance are already excellent. More of illustrative action must come in due time. Miss Hollingshead, like the Bourbons, has something to learn—but unlike the Bourbons, she has nothing to forget. The ruffian, Pierre Michel, is earnestly played by Mr. J. C. Cowper, who if he errs, errs on the side of too much repulsiveness. As Bernard and Grandchamps, Mr. Maclean and Mr. Edgar have little to do. Mr. Hall is grotesque as the tavern-keeper's servant. Mrs. Howard appears as the Countess de Buissy. As her son, the wrongly accused, Mr. Edmund Tearle is somewhat wanting in intensity, and his long speech, in the first act, is declaimed monotonously; but in appearance he is satisfactory, and at times interesting. It is Mr. Ryder who brings to his part, of the friendly judge, a complete experience and discretion. His method of questioning the accused and the witnesses in the fourth act gives reality to a part of a scene which would otherwise surely lack it. Strongly acted, the play would have great qualities which would appeal even to an English audience; but it demands, in its principal interpreter, an art of which there is here hardly a sign.

FREDERICK WEDMORE.

THE Easter Festival was anticipated at the Royalty Theatre by the production on Thursday in last week of a novel cantata—the words by Mr. Gilbert, the music by Sullivan, and the subject a trial in the Exchequer. An action for breach of promise of marriage is one of the things which, even amidst the solemnity of a court of justice, an Englishman feels himself privileged to laugh at. On the boards of a theatre it should be doubly ridiculous, and at the Royalty it is in

truth sufficiently comic, Mr. Gilbert being, as the “Bab Ballads” have testified, an adept in the art of funny verse-making, and Mr. Arthur Sullivan having, as his version of *Box and Cox* may witness, a keen sense of the humorous capacities of music. So the public is well pleased with the entertainment at the Royalty, where something of the pomp and circumstance of a court of justice is happily mocked. In actual court, the trial of a breach of promise case reveals the weaknesses of the defendant—possibly of the plaintiff. But in the court in Dean Street, Soho, the weaknesses of all humanity are humorously revealed, and excused, if not justified. There is a chorus of jurymen, all perfectly aware that each in his time has been as fickle as the defendant—it being apparently a part of Mr. Gilbert's philosophy that nobody is much better than anybody else. There is a solo for the learned judge, who is at first inclined to recommend a compromise—not strictly in accordance with statute law, but who eventually decides to marry the young woman himself—he has previously accommodated Miss Nellie Bromley with a seat on the Bench. Mr. Gilbert's moral, Mr. Sullivan's music, and Miss Bromley's appearance are alike impressive. A wittier treatment of the subject is conceivable, though it might be difficult. Here the main reliance is on the broad satire, not so much on proceedings in Court, as on frailties in the world. Mr. Sullivan, the actor, befittingly represents the wisdom of the Judge, Mr. Fisher is the heartless defendant, and Mr. Hollingsworth the counsel for the plaintiff. The piece will be a popular success.

Conrad and Medora—Mr. Brough's burlesque produced some fourteen years ago at the Lyceum, just before burlesque of the coarser kind came in vogue—is the piece selected by Miss Litton to strengthen the programme at the St. James's Theatre, whither she and her company have moved from the Court, and where *Brighton* is nightly performed. That the company possessed, in Mr. W. J. Hill and others, some efficient actors of burlesque, was already known; but it was not known that Miss Litton herself was a valuable addition to a burlesque troop. Her performance is elegant, and this—combined with the appearance of Miss Henrietta Hodson, for the first time at this theatre—secures something that is attractive, and nowadays uncommon, in the rendering of burlesque. *Conrad and Medora* will not be relished by those who demand the loudest dresses, the most catchy tunes, and the greatest possible amount of slang; but it will be enjoyed by some of those who used to like burlesque when Mr. Planché wrote it.

FRENCH plays are once more to be seen in London. The Opéra Comique opened, on Easter Monday, for their performance, and M. Pitron, who was last year at the Holborn and Princess's, is again the manager. Were it not that there was a crowded audience on Monday night, the selection of *La Famille Benoiton* would not have seemed a happy one. Many of Sardou's comedies are directed at the follies of an hour: none more so than *La Famille Benoiton*; and its hour is past. To read the *Famille Benoiton* is like reading an old newspaper: it speaks of trifling things which are gone by. But at the Opéra Comique it is pleasantly interpreted, and was, on Monday, received with much applause. Our readers will gladly hear of the engagement of M^{lle}. Croizette and M^{lle}. Blanche Pierson for a limited number of nights. The one had the happiness to make a sensation at a theatre where sensations are made with difficulty; and the other is, in every sense, among the best of contemporary artists.

Hamlet has been performed during the week at the Surrey Theatre. Mr. Creswick taking the part of the Prince. His performance is well known as that of an experienced and judicious actor. Mr. Marston is the Ghost—as good a Ghost as can be got in London. Miss Marie Henderson is Ophelia.

THE Lyceum re-opened on Monday, as it was announced to do. The Lord Chamberlain has licensed the theatre to Mrs. Bateman, so that the series of high-class performances given there may be expected to proceed without interruption—a circumstance playgoers must welcome, if they care for good art. On Monday night, Mr. Irving gave that performance of *Hamlet* with which the whole town has made itself familiar; and Miss Isabel Bateman courageously undertook the part of Ophelia, as of old.

MISS NELLY POWER has reappeared on the stage, as it was said she would do. She acts Sir Kenneth in the burlesque of the *Talisman*, every evening, at the Philharmonic at Islington, and will doubtless draw to that distant quarter those who liked her vivacity when they saw it at the Vaudeville.

The Guinea Stamp—a drama of no particular merit—now precedes *Blue Beard* at the Globe Theatre. Mr. Lionel Brough and Miss Rachel Sanger appear in the new piece. It does not much matter what they play before *Blue Beard*, so long as that eccentric and lively performance is of itself sufficient to attract audiences.

THE *Merchant of Venice* will probably be acted at the Prince of Wales's Theatre on Saturday next; and next week will see the production of Mr. Farnie's new after-piece at the Strand.

David Garrick, with Mr. Sothorn, Mr. Buckstone, and Miss Minnie Walton in the principal parts, is to be revived, in two or three days, at the Haymarket.

MR. PHELPS and many members of the Gaiety company appeared at Manchester on Monday.

PURSuing his letters to the *Daily Telegraph*, the “London Manager”—who, as we last week mentioned, is understood to be Mr. Hollingshead—has come to the proposal of remedies for what he considers to be the abuse of authority at the theatres. He writes as follows:—

“It is often easier to point out absurdities than to suggest the best way to remove them, but in this case the task is not so difficult. The control of public amusements at the present time is a task requiring the undivided attention of a well-organised department. It ought to be concentrated in the hands of a public officer, and not an officer of the Crown, whose powers ought to be defined and enlarged; whose subordinates, especially surveyors, ought to be numerous; and who ought to be responsible to the Home Office. The defect of the Lord Chamberlain's authority is that it is at once too large and too limited. It is too limited in area, and too large in discretionary powers. We have checked arbitrary power in this country at the cost of much blood and treasure, and there is no reason why it should hold on to existence in the person of a Lord Chamberlain. Lord Chesterfield's memorable protest on the passing of Sir Robert Walpole's Act of 1737 is probably not forgotten. ‘If the players are to be punished,’ he said, ‘let it be by the laws of their country, and not by the will of an irresponsible despot.’ The present abuse of this discretionary power is shown in the case of Ash Wednesday. No warrant for even the general observance of this day can be respected in a Protestant country, and the restrictions on the players, and players only, which are powerless under the present licensing system over one-fourth of London and nearly the whole of the country, have little more than the antiquity of a century to recommend them even to the lovers of old observances.”

MÉLINGUE, the famous Boulevard actor of melodrama, has just died, in his sixty-third year. He was born at Caen, and came when young to Paris, and worked at first as a sculptor, on the Church of the Madeleine. He was afterwards a miniature painter, and then became an actor, and played for a long while in the French provinces and in more distant regions. At last he was engaged in the capital: at the Porte Saint Martin Theatre, with which his successes are closely associated. He appeared there in a long list of pieces, among which are the *Tour de Nesle*, *Benvenuto Cellini*, *Fanfan la Tulipe*,

le Bossu, and *Lucrece Borgia*. In these and many others he made manifest an artistic talent "plein," as one of his critics has written, "de mouvement et d'imprévu." His last part was at the Odéon, in the revival of *Ruy Blas*. Were it not that old Frédéric Lemaitre still lingers on the stage, it might be said that with the death of Mélingue the last great actor of *drame—drame de cape et d'épée*—has disappeared from the theatre.

Les Ingrats is the name of the last important piece produced at the Théâtre de Cluny. M. Jules Claretie is the author. The merit of the comedy does not lie in its action, but rather in the types of character—in their development—in the vivacity of the dialogue: the good things said by the way. For all that, it is a little diffuse. It is in four acts. The people are not all as ungrateful as the name would imply. One of the principal characters is a very good fellow, and another is not that, indeed, but an egotist pure and simple. This is one Letourneur, a banker, whose selfish desire with regard to the marriage of his daughter is the foundation of such plot as there is. A financier, Paturel, who has gained everything, though he began with nothing, helps to justify the title of the play. *Les Ingrats* is acted by MM. Laferrière, Esquier, and Mondel, and Mmes. Reynard and Geneviève.

CLAIRVILLE AND DREYFUS are the authors of the *revue* brought out at the Vaudeville, and called *La Revue des Deux Mondes*. Mlle. Massin, who has been in England last year in *L'Oncle Sam*, has an amusing part, and there is a pleasant prologue by M. Dreyfus, excellently recited by Mlle. Réjane, who was much remarked a few months back when she was leaving the Conservatoire.

THE Comédie Française, finding that the "starving system" has become too popular among some of its members, has put into force an article of its code for some time in disuse. This will limit the wanderings of certain artists whose journeys have thrown more than their due share of work upon the shoulders of their stay-at-home comrades.

MUSIC.

NEW MUSICAL PUBLICATIONS.

SEVERAL educational works and pieces of sheet-music have been for some time awaiting notice in these columns; and it will be as well to dismiss them before their number becomes excessive. In reference to new music, moreover, it may be said of the reviewer, *Bis dat qui cito dat*. It is impossible, however, in one article to speak in any detail of more than a dozen different works; fortunately, in the present case, a few words about each will be quite sufficient as a guide to our readers.

Taking first the educational works—Mr. Henry C. Banister's *Music* (Cambridge: Deighton, Bell & Co.), comes before us, bearing on its title-page "Third Edition." Those who know the little book would not have been surprised to have read "thirteenth" instead of "third;" for few more excellent little manuals exist in our language. Within rather more than 300 pages of small octavo is contained a really astonishing amount of matter. Beginning with the merest rudiments of music, the work treats then of the construction of the scale, of intervals, harmony, simple and double counterpoint, modulation, rhythm, imitation and canon, and fugue. Chapters are also given on form in composition, and on the compass of the different voices and instruments. Mr. Banister is a thoroughly experienced teacher, and (so far as we have tested his book) is as correct as he is clear. A valuable portion of the work is found in the exercises in composition, which occupy nearly fifty pages; and an excellent and complete index of subjects is given at the end. The book is in all respects worthy of

heartly recommendation, whether for teaching purposes, or merely as a book of reference.

Time and Tune in the Elementary School, by John Hullah (Longmans), is described by its author on the title-page as "a new method of teaching vocal music." He further tells us in his preface, that some three years since he set to work to prepare a new edition of his former book—his adaptation to English use of Wilhelm's method—with such improvements as the experience of years had suggested, but that as he proceeded he found that he was really at work on, not a new edition, but a new book. The result is the present volume. Mr. Hullah still adheres, of course, to the employment of the fixed *Do*, though with considerable modifications of detail. Into the controversy between the "fixed" and the "moveable" *Do* there is no occasion now to enter; both have ardent advocates, and to those who teach on the former system the present work will be heartily welcome. The exercises are very numerous, and carefully graduated in point of difficulty; and the author has shown much taste, as well as considerable ingenuity, in the tunes and part-songs which he has composed to illustrate the various intervals. The exercises are also printed without the text, in a separate form, and at a low price, for the use of classes.

Twenty-four School Songs, for First and Second Trebles and Bass, by T. Orampton (London and Glasgow: W. Collins, Sons & Co.), are printed in the Tonic Sol-fa notation, and will, therefore, be available in the large number of schools where that system is taught. They are simple, melodious, and well adapted to their purpose.

A work of a somewhat similar character as regards its form is Mr. F. Leslie Jones's *Songs for School Use* (Longmans), which are arranged for two trebles with pianoforte accompaniment. These, however, cannot be so unreservedly commended as the last named, because Mr. Jones has entirely disregarded the good old rule that in writing two-part songs the harmony for the voices alone should be quite correct independently of the accompaniment. This is by no means always the case in the present pieces; indeed, even with the piano, the effect of the harmony is occasionally somewhat uncomfortable. In other respects the book is good.

A Tract on Musical Statics, by John Curwen (Tonic Sol-fa Agency), is a work which contains so much useful and valuable information on the subject of harmonics, the relations and derivations of chords, and kindred subjects, that it is impossible not to feel deep regret that Mr. Curwen should (very naturally) have adapted his book so exclusively for Tonic Sol-faists that to musicians unacquainted with that system some of it is simply unintelligible. In spite of this drawback, nevertheless, it gives such an amount of interesting matters relative to the recent discoveries of Helmholtz, Professor Tyndall, and others, that even by those who are not Tonic Sol-faists it can be read with interest. If a second edition is published, it would be worth Mr. Curwen's while to give after the sol-fa names those in ordinary use. The general acceptability of the book would thereby be much increased.

Coming now to sheet-music, there is first to be noticed a number of songs, duets, and part-songs by an American composer, F. Boott, whose name is new to us. These are published by the firm of Oliver Ditson and Co., of Boston (U.S.). There is no occasion to give the list of their names, as they are of no very remarkable musical interest—at least in this country. Mr. Boott has a flowing vein of melody, somewhat of the "Christy Minstrel" type; and American musical taste seems to be so different from that of the English public, that there is great probability that across the Atlantic they would be very popular. They are undeniably pretty, but in no respect great.

"Ad Ohloen," by Horace (Ode xliii., Book 1), set to music by Charles Salaman (Cramer & Co.), is published both with the original Latin text, and

adapted to Lord Lytton's English translation. It is one of those elegant little pieces which Mr. Salaman knows so well how to write—full of taste, and, it is almost needless to add, showing the practised hand of a thorough musician.

Franz Liszt's "Thirteenth Psalm," his very pleasing "Chorus of Reapers," from *Prometheus*, and Schubert's *God in Nature* (Stanley Lucas, Weber & Co.), were spoken of by me so recently in noticing Mr. Walter Bache's concert, that it is unnecessary here to do more than call the attention of readers to the fact of their being published in a cheap edition. The printing is very good, and the form is a large octavo. Messrs. Lucas, Weber & Co. are doing excellent service to art in this country by their cheap republications of modern German music.

"Duo Brillant à quatre mains pour le Piano," par Charles Edward Stephens, Op. 19 (Schott & Co.), is one of those works that occasionally (unfortunately but too seldom) appear, which prove that English musicians are not unworthy to compete with their German brethren in the higher forms of composition. The present, though not so entitled, is in reality a grand sonata in three movements, constructed strictly in classical forms, and amply developed. The first allegro is built on pleasing, though somewhat Mendelssohnian subjects; the second movement is an andante with variations (or, as Mr. Stephens prefers to call them, "parafrasi") in the contrapuntal style, and the finale is exceedingly bright in character, and of great brilliancy. Throughout the whole duet not only is the interest well sustained, but the thematic treatment and the command of counterpoint are such as to place the work far above the average of new pianoforte pieces, and to entitle it to the epithet "classical." It is not very easy, but under the hands of two good players will be found extremely effective.

The *Organist's Quarterly Journal*, Part 25, edited by Dr. W. Spark (Novello, Ewer & Co.), contains a "Marche Triomphale" by Frederick Archer, two Preludes by Ludwig Thäl, a Concert Fantasia by Leopold de Prins, and an Andante by F. J. Read. As regards the quality of the compositions, our countrymen have decidedly the best of it. Mr. Archer's march is bold and spirited, and Mr. Read's andante, though unassuming in form, contains some very nice writing, and will be found useful as an introductory voluntary. On the other hand, Herr Thäl's preludes, though smoothly written, are somewhat colourless, and M. de Prins' Fantasia I am inclined to describe as "much ado about nothing." It is in the variation form, founded on a rather commonplace theme, and full of *ad captandum* effects for "vox humana," tremulant, &c., in the modern French style. Lovers of that style may admire it, but it is doubtful whether others will.

EBENEZER PROUT.

CRYSTAL PALACE CONCERT.

As usual during Passion Week, last Saturday's concert at the Crystal Palace consisted entirely of sacred music; and it must be added that a more interesting selection than that offered to those present could hardly have been brought forward. The chief feature of the afternoon was the first production in this country of Bach's great church-cantata "My spirit was in heaviness" ("Ich hatte viel Bekümmerniss.") The "Kirchen-Cantate" was a species of composition of which Bach has left many examples; more than 220 exist out of a much larger number which he is believed to have written. In form these works may be generally described as long anthems with orchestral accompaniment. Perhaps the nearest parallel to be found to them is in such music as that of Handel's Chandos Anthems, or in the few specimens of cathedral music in which the orchestra is introduced. There is, however, one important point of difference. In Bach's cantatas great prominence is generally (though not invariably) given

to the choral, which, as I have previously had occasion to remark in these columns, has in Germany a special significance to which no counterpart is to be found in our English psalm-tune. Every choral being wedded to its own hymn, the melody has its own associations which are awakened in the minds of the audience quite apart from the words to which it may be set in the cantata, or even when, as sometimes happens, it is given to instruments alone. In some of these "Kirchen-Cantaten" the opening chorus is founded on such a choral; even more frequently one is introduced at the conclusion; and sometimes (as in the work performed on Saturday) it is found in one of the intermediate movements. In form, again, these cantatas are most varied; some have only three or four, others as many as ten or eleven movements; some are for solo voices but few instruments accompanying, while others are laid out for a chorus and very large orchestra. The variety of their style equals that of their form; and it may be safely asserted that he who knows not these remarkable works has but an imperfect idea of the range and versatility of Bach's genius.

Of the entire series of the Church-Cantatas, there is probably none finer than the work which Mr. Manns had selected for performance. It is one of the longest of its class, containing eleven movements, and is (like most of the larger cantatas) divided into two parts, the first of which was intended to be performed in divine service before the sermon, and the second after it. A detailed analysis of the whole work would occupy too much space; those who are interested in the subject will find an excellent one in the first volume of *Bitter's Life of Bach*, pp. 221-230. There are some points, however, which must be noticed. First of all is the most singular resemblance between the theme of the opening chorus and that of the trio "The flocks shall leave the mountains" in Handel's *Acis and Galatea*—a resemblance not merely in the melody and key, but extending to the actual treatment of the subject by imitation in the seventh at half a bar's interval. Handel was such an unblushing appropriator of the thoughts of others that one would be inclined to suppose he had taken Bach's subject were it not improbable that he ever had the opportunity of hearing the work. Bach's cantata was composed in 1714, but never published till 1856, when it appeared in the fifth year's issue of the Bach Society's works. *Acis and Galatea* was written about 1720; and though it is known that Handel was in Germany about 1717, it seems very unlikely that he should have happened to hear the cantata there. The coincidence is one of the most remarkable in the range of music—perhaps only to be paralleled by that existing between the close of the *Midasumner Night's Dream* overture and the "Mermaid's Song" in *Oberon*, which can also be proved by dates to be merely a coincidence.

To return, however, to the present work: one hardly knows whether more to admire the choral or the solo portions. The final chorus of the first part, "Wherefore grievest thou, O my spirit," is a magnificent example of Bach's clear fugal writing, which, however, fine as it is, is surpassed by the concluding fugue, "Praise and honour and glory and power," a movement worthy to stand by the side of Handel's setting of the same text in the *Messiah*. Almost more remarkable as a characteristic specimen of Bach's treatment of the choral is the movement "Now again be thou joyful," in which the choral, "Wer nur den lieben Gott lässt walten" (familiar to English audiences from its introduction as "To thee, O Lord, I yield my spirit," in *St. Paul*), is treated with such masterly effect. While three solo voices (soprano, alto, and bass) are singing in strictly imitative passages, the tenor chorus enters with the first verse of the choral in a manner as striking as it is novel. For the second verse, the alto, tenor, and bass chorus take up the fugal subject, while the soprano voices sustain the choral as a *canto fermo*

above the moving harmonies; and with all this scientific contrivance the music is as clear and intelligible as the simplest part-song. In the art of concealing his art Bach stands unrivalled; among modern composers Mendelssohn only has approached him.

In many of Bach's Church-Cantatas are to be found songs which, to modern taste at least, are stiff and antiquated. Such, however, are not the solo portions of the present work, which are, with one exception, in his best manner. The soprano air "Sighing, weeping," with its beautiful oboe accompaniment, the exquisitely pathetic tenor song "Fast my bitter tears are flowing" (one of Bach's finest inspirations), and the charmingly melodious duet for soprano and bass "Come, my Saviour, and restore me," are fully worthy of the choral parts of the cantata. The tenor song, "Rejoice, O my spirit" is less happy, being more old-fashioned in style.

The performance as a whole was a very good one. Mr. Manns had evidently taken great pains with his chorus; for their singing of the by no means easy fugues was particularly steady. The solo parts were sustained by Miss Blanche Cole, Miss Palmer, Mr. Edward Lloyd and Mr. Whitney, none of whom need praise in these columns, while the orchestra was as excellent as usual. Franz's judicious additional accompaniments were used, greatly to the enhancement of the general effect. Only one important blemish marred the performance. What could have induced Mr. Manns to cut out the song "Fast my bitter tears are flowing," which is unquestionably one of the gems of the work? If it were necessary to omit anything, the other tenor song "Rejoice, O my spirit," could have been far better spared. Should the work be repeated, it is to be hoped it will be given in its entirety.

A second most interesting novelty on Saturday was Schubert's song "Die Allmacht," arranged for tenor solo with male-voice chorus and orchestra, by Liszt. Whatever may be thought of the principle of such transcriptions—and for myself I must confess I do not approve of them—there can be no question as to the magnificent effects which Liszt has obtained in his arrangement. If ever the end justifies the means, it does so here. The treatment of the male chorus is most felicitous, and the orchestration is superb. The music is highly characteristic of Schubert, alike in the romantic tone of its melody and the boldness of its modulations. The performance was admirable, the tenor solo being excellently sung by Mr. Lloyd, and the applause was so warm as nearly to elicit an encore.

The remaining pieces of the concert were the overtures to *St. John the Baptist* (Macfarren) and *Athalia*; an uninteresting song, "Mea tormenta," from the oratorio of *Maddalena*, by Haase, sung by Miss Palmer; the air "O God, have mercy," from *St. Paul*, given by Mr. Whitney; and the second and third movements of the *Lobgesang* symphony, which were played by the band in place of the announced Adagio and Rondo for violoncelle and orchestra, which was to have been performed by Signor Piatti—for whose absence, however, an apology was made on the score of illness. The concert, which was one of the most enjoyable of the season, had the further advantage of being of only reasonable length. This afternoon Mr. Carrodus is announced to play Macfarren's violin concerto, which will be heard on this occasion for the first time at the Crystal Palace.

EBENEZER PROUT.

BRACHES'S "Deutsches Requiem" was produced for the first time in Paris on the 28th of last month. The last number of the *Revue et Gazette Musicale* contains a long critique of the work from the pen of M. Adolphe Julien. Although M. Padeloup, who directed the performance, injured the effect of the work by the omission of two entire numbers and part of a third, the im-

pression produced appears to have been very favourable.

At the last Concert du Châtelet the first act of a "drama biblique" entitled *Samson*, by M. Camille Saint-Saëns, was produced. The music is spoken of as elevated in feeling, but complex and not very popular in style.

A GRAND concert was given in Buda-Pest on the 10th ult., at which Franz Liszt's new composition "Die Glocken von Strassburg" was performed. The programme also included fragments from Wagner's *Ring des Nibelungen* and Beethoven's concerto in E flat, played by Liszt.

It is announced that the Berlin Wagner Society intends to give a concert in that city, at which, among other things, the fragments of the *Götterdämmerung*, recently performed with such extraordinary success at Vienna, are to be brought forward. A concert is also to be given at Grätz in aid of the Bayreuth enterprise, for which Wagner has given permission to perform some numbers from his *Walküre*.

A PERFORMANCE of Schumann's *Rose Pilgerfahrt* has lately taken place at Berlin, in which the conductor's bâton was in the hands of a lady, Frau Dreyschöck, a teacher of singing in that city.

THE distinguished violinist Ferdinand Laub died on the 17th ult. at Gries, near Bozen, to which place he had gone for the benefit of his failing health. Laub was born at Prague, on January 19, 1832; his father, Erasmus Laub, was a musician in that town, and from him the son received his first musical instruction. He subsequently studied at the Conservatorium at Prague, and after making various professional tours through Europe with the greatest success, he accepted an engagement as Professor at the Conservatorium at Berlin. He subsequently filled similar posts in St. Petersburg and Moscow, resigning the last through ill-health in 1873.

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SATURDAY, APRIL 10, 1875.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

John Knox and the Church of England, his Work in Her Pulpit and his Influence upon Her Liturgy, Articles, and Parties. A Monograph, founded upon several Important Papers of Knox never before published. By Peter Lorimer, D.D., Professor of Theology, English Presbyterian College. (London: Henry S. King & Co., 1875.)

THIS is a remarkable book and will doubtless attract attention in connexion with the religious controversies of the present time. As to the particular use which may be made of its revelations we shall pronounce no opinion; but the author seems unquestionably to have added some very important details to the history of the English Prayer Book, and the facts now for the first time made known to us ought to have an interest for many besides theologians. To the Scotchman who glories in the work of John Knox it must be gratifying to know how that Reformer made his influence felt in the councils of Edward VI., while to English Churchmen, whether divines or laymen, it must be deeply interesting to trace the origin of some of the most distinctive features of the Book of Common Prayer.

One of the most singular things about this discovery is the quarter from which it comes. The MSS. containing the evidences of these new facts in the history of the Church of England have been for a couple of centuries in the custody of Dissenters, and were discovered by Dr. Lorimer in Dr. Williams's library,—among papers, too, which had already been used by Neal in his *History of the Puritans*, besides having been examined by several other investigators. How it was that the name of Knox in three separate documents failed to attract attention till now is a matter not easy to explain, unless it be, as suggested by Dr. Lorimer, from a too hasty presumption on the part of Neal and those who followed him that the papers must have been already printed. This supposition, perhaps, may have been encouraged by the fact that the MSS. were none of them originals; but it appears that, in the opinion of good judges, they are contemporary transcripts. As to their authenticity, the internal evidence is so strong that we imagine this will hardly be called in question.

From these remarkable documents we gather the following particulars. In the month of October, 1552, just before the general publication of the Second Prayer Book of Edward VI., John Knox—who was

then residing at the English Court as one of the Royal Chaplains—received, in conjunction with five others, the royal command to consider and report upon the “Articles of Religion,” at that time forty-five in number, which were embodied in the publication. He had just then made a great impression upon the Court by a sermon preached before the King, in which he strongly denounced the practice of kneeling at the Communion as savouring of idolatry. As yet kneeling had been kept up in the Church of England only by the authority of custom. It was not expressly enjoined by any rubric, and Knox himself had invariably directed his congregations at Berwick and Newcastle to receive the elements sitting. But there was a specific direction in the new Service Book that the communicants should kneel; and it was required by the 38th Article that the whole contents of the Book should be recognised by the clergy at their ordination as wholesome, and in accordance with the spirit and freedom of the Gospel. The Book had been appointed by Parliament to come into use in all churches on November 1. Already a number of copies had been printed. If a protest was to be made against anything, no time was to be lost. A report was drawn up by Knox in the name of the Six Royal Chaplains, in which he insisted strongly on the objections to the practice of kneeling and intimated that the express injunction to kneel would prevent their unqualified acceptance of Article 38.

The scruples that had been previously mooted on this subject had already been referred by the Council to Cranmer, with a suggestion that he should consult with other learned men as to the advisability of omitting the new rubric altogether. Cranmer promised to do so, but intimated that in his opinion the subject had been very fully considered by the bishops and other divines to whom the revision of the Book had been entrusted; and he pointed out the grave inconvenience of again altering a document which had been read and approved by Parliament. He also gave his own reasons for considering the objections to kneeling untenable in a religious point of view, and hoped their lordships would not be moved by “glorious and unquiet spirits, which can like nothing but that is after their own fancy.” What further report he made to the Council after consultation with other divines does not appear on record; but the final result of Knox's remonstrance and the archbishop's answer thereto was “a certain declaration signed by the King's Majesty” and ordered to be inserted in the new Prayer Book at a Council held on October 27. That declaration was substantially the same with the rubric now at the end of the Communion Service; but a few lines of preamble, which are now omitted, are remarkably significant as to the spirit of compromise in which it was originally framed. The words were as follows:—

“Although no order can be so perfectly devised, but it may be of some, either for their ignorance and infirmity, or else of malice and obstinacy, misconstrued, depraved, and interpreted in a wrong part: and yet, because brotherly charity willeth that, so much as conveniently may be, offences

should be taken away; therefore we, willing to do the same; whereas it is ordained,” &c.

The “Declaration,” as Dr. Lorimer truly remarks, has all the appearance of having been drawn up by Cranmer. It is eminently conciliatory, and it seems to have been effective in retaining within the same communion men whose opposite leanings might otherwise have broken up the Church, and led to the general adoption of narrow and bigoted views. Knox counselled his congregation at Berwick not to withstand the authorities, but to accept the new rule with a protest against any superstitions that might appear to be involved in it. If they were not to be at liberty to sit, the declaration saved the consciences of the Puritanical party in kneeling; and so important was this object esteemed to the peace of the Church of England, “that the King and Council dangerously stretched the prerogative of the Crown in adding it to the Prayer Book without the consent either of Parliament or Convocation.” The Book, however, had already passed through the press and received its final corrections when the insertion of the Declaration was thus decreed. All that could be done was to print it on a separate leaf, to be inserted by the binder at the end of the Communion office. The pagination showed that it had been an afterthought, and a number of copies of this first edition of King Edward's Second Prayer Book still exist in which the intercalary leaf appears never to have been inserted.

Such was the origin of one of the most important rubrics in our English Liturgy. Its subsequent history was no less remarkable. Under Elizabeth it was again removed from the Prayer Book, and was only restored to its place a hundred years later. Framed originally to satisfy the Puritans, it was felt to be necessarily obnoxious to the Romanists, whom it was desired, if possible, still to retain in allegiance to the National Church. For a whole century the Church forbore positively to declare that the sacramental bread and wine remained in their natural substances, and that the natural body and blood of Christ were in Heaven and not here. But as time went on the breach between Rome and England became more manifestly irreconcilable. The Church of England herself was submerged in the waves of Puritanism; and in the new settlement of 1662 all efforts to conciliate the Catholics were very naturally abandoned. So the rubric on kneeling was again restored to its place, to become, in course of time, again a great subject of discussion, even to the present generation.

Dr. Lorimer's book is avowedly an attempt to rewrite, from the new materials found by him, “the English chapter of Knox's life.” And he undoubtedly has succeeded in showing that those new materials have a biographical value in relation to other matters than the particular transactions above referred to. But the main interest of the Book centres in the point to which we have drawn attention; and the only criticism we have to make upon the mode of treatment is that we think the author would have done well to confine himself a little more strictly to the new documents which he has been so fortunate as

to bring to light. New materials for history are in themselves a treasure which should always be given to the public with as little delay as possible, and with no more comment than is necessary to bring out their importance. The time for writing histories, biographies, and even monographs, will come afterwards, when the whole of the original information on the subject has been thoroughly well digested and thought over. If Dr. Lorimer had allowed himself time for a more exhaustive examination of other sources of information, he surely need not have troubled himself to transcribe with his own hand at Oxford, and print at the end of his book, a treatise like the life of Dean Whittingham, which has already been carefully edited, with a great deal of useful annotation, by Mrs. Green in the sixth volume of the *Camden Miscellany*. His discoveries are valuable enough in themselves without any such appendix; while, on the other hand, if he had aimed, as he tells us he did not, at anything like a complete history of the Puritan movements of the period, the republication of this tract would have been quite superfluous.

JAMES GAIRDNER.

The Principles of Economical Philosophy.

By Henry Dunning Macleod, Esq., M.A.
Vols. I. and II. Second Edition. (London: Longmans & Co., 1875.)

At a time when distrust of political economy as consisting largely, in its present state, of deductions from unverified and inadequate assumptions, is widely spread and daily growing, Mr. Macleod comes forward "to build up and erect a great inductive science of economics on solid and durable foundations." The foundations on which he builds should be solid enough if laying them over and over again could make them so. His second volume is mainly a reiteration, often in the same words, of the doctrines of the first, itself abounding beyond measure in repetition. From both we shall try to indicate briefly their author's leading conceptions of economic philosophy. We meet at the outset with a difficulty. Although Mr. Macleod insists on the vital importance of the proper definition and consistent use of economic terms, his own definitions are surprisingly fluctuating and contradictory, beginning with political economy itself. "There are," as he says, "two great divisions of inductive science, Physical and Moral;" and in the same page he calls political economy, in emphatic capitals, "a Physical Science;" subsequently, summing up an elaborate discussion: "These considerations will be sufficient to satisfy all persons of competent knowledge that Economics is essentially a Physical Science." Nevertheless, he repeatedly terms it "a Moral Science;" in one passage pronouncing that "Economics, a Moral Science, is fitted to take rank by the side of Mechanics and Optics as a great Positive Inductive Science." It is an intelligible, and, in our own view, the true conception of political economy that it seeks its premisses in the phenomena and laws of both the physical and the moral world; the theory of population, for example, and the theory of rent being drawn from both. But this does not

appear to be Mr. Macleod's meaning, and his language would ill express it, if it were. Again, although he emphatically contends that political economy is "an Inductive Science," and adopts M. Say's description of it as "experimental"—a term for which he afterwards substitutes "experiential"—he also speaks of it as a "mathematical" and an "exact science." A science engaged in the inductive investigation of phenomena, seeking and verifying its premisses, must surely be far remote from the condition of an exact science, arriving with mathematical certainty and precision at all its conclusions. Yet Mr. Macleod in the same breath calls political economy a mathematical science, and affirms in opposition to Mr. Senior that

"a thorough knowledge of the entire mechanism of commerce is absolutely indispensable to enable anyone even to see the facts of economics; and to devise a theory of the phenomena indispensably requires a knowledge of physical science, and the methods of reasoning which have brought the various sciences to their present state."

Political economy is thus, according to Mr. Macleod, at once a moral, a physical, an inductive, experimental, and experiential, a mathematical, and an exact science; it is also, as he boasts of being the first to discover, "a distinct body of phenomena based on a single idea." And he asks:—

"If then political economy is a physical science, it must be some large body of phenomena, all based upon some single conception. The question therefore is—What is that body of phenomena, all based upon a single idea, to which the name of economic science may be applied?"

Before considering Mr. Macleod's answer, we must suggest to him that a science is the theory or interpretation of phenomena, not the phenomena themselves, otherwise the phenomena would change with all the changes in theory. Moreover, a conception may be based on phenomena; but how can phenomena be based on a conception? Or is it true of the physical sciences—chemistry, geology, physiology, for example—that each is based on a single idea? The method of investigation in economics, which Mr. Macleod, combating the *à priori* method, puts forward as equivalent to experiment in physics, is the following:—"In political economy we can have what are in all respects equivalent to experiments, namely feigned cases. We can argue from feigned cases and deduce principles from them with the same certainty as if they were real cases." Fictitious assumptions have been the bane of political economy. In place of investigating the actual phenomena of the economic world, the actual division of occupations, actual wages, profits, and prices, the real motives of men and women, the real conditions under which they operate, and their real results, the *à priori* school of economists have sought to obtain "the laws which regulate the production and distribution of wealth," by the very process of "feigning cases," which Mr. Macleod extols. They have "feigned" an unimpeded pursuit of wealth, a universal knowledge of the gains and prospects of every occupation in all places, and a perfect facility of migration; and from these fictions they have reasoned "with exactly the same certainty as if they were real cases." The result is that political economy has become

a by-word for hasty assumption and bad generalisation.

The "single idea" on which Mr. Macleod proposes to base a science of wealth is that the quality which constitutes wealth is exchangeability, and therefore debts, bills of exchange, promissory notes, being exchangeable, are, like material productions, new creations of wealth:—

"With the first debt that was created among men a new species of property sprang into existence; and when this property was made saleable, a new species of wealth was created, which has produced greater effects on the fortunes of mankind than any other."

A has 100*l.*; B expects 105*l.* six months hence, and exchanges his expectation for A's 100*l.*, who takes his promissory note in evidence of a right to the 105*l.* What new wealth has been created? A has given his 100*l.* for B's expectation, not for his note, which is valuable only as legal evidence of his claim. This might be proved in other ways, by an entry on a register for example, just as the right to land is transferred on the Continent by registration. If the promissory note creates new wealth in proportion to the sum it acknowledges, so does an entry on a register, or the title-deed to an estate. Mr. Macleod argues that a new right has been created, which has a saleable value; but what has really taken place is simply an exchange of rights. B has now a right to A's 100*l.*, and A has a right to recover 105*l.* six months hence, which otherwise B would have a right to keep. Mr. Macleod, however, insists:—

"It is certain that the quantity of debts in circulation amounts to many hundreds, if not thousands of millions of money in value. Yet it would startle many persons to tell them that these debts are so much wealth, as much as an equal amount of gold and silver; and yet every lawyer, every merchant, every economist knows that they may be made of exactly the same value, and perform all the functions of money."

We should suppose that every lawyer and economist but one, every merchant without exception, knows that they will not perform all the functions of money, that they will not pass everywhere and at all times like money, and that they do not, like money, possess value independent of the things which they signify.

Mr. Macleod justly enough calls the theory of Law that a paper currency cannot be issued in excess so long as it represents property, a stupendous fallacy; but how are we to characterise his own doctrine that every promissory note creates new wealth equal to the amount it professes to represent, even when it transfers existing wealth to a spendthrift? With great modesty Mr. Macleod describes his own argument against Law's theory as "one of the most beautiful triumphs of pure reasoning to be found in any science." Law's theory had been very simply refuted by Mr. Mill, who showed that, as a given sum of currency circulates commodities of many times the same pecuniary value, a paper currency issued on the security of property of all kinds would be in excess in the ratio of the rapidity of circulation. Mr. Macleod's "beautiful triumph of pure reasoning" is the following:—

"Money does not represent commodities at all, but only debt, or services due which have not

yet received their value in commodities. Law's paper currency became redundant, and swamped everything. And the reason is plain. It was a violation of the fundamental principle we have obtained—where there is no debt, there can be no currency."

A gold-miner finds a nugget, and coins it at the Sidney Mint into a hundred sovereigns; what debt does the money represent? Had he been a coal-miner, and dug up a hundred pounds worth of coal, would not the coal too represent debt if the gold does? Money circulates both commodities and securities, or debts if Mr. Macleod chooses to call them so; it is not properly said to "represent" either, but if it represents either, it represents both.

On "the great general conception" that all things which are exchangeable, including debts, are wealth, Mr. Macleod bases his definition of political economy as the science of exchanges:—

"We have at last found that great general conception of which we were in search; and from this conclusion it follows that if political economy be the science of things, so far as regards their being wealth, it must be the science of them with regard to their exchangeable relations, and that only."

This definition makes no place for the theory of population, or of the physical conditions limiting agricultural produce, or of the moral conditions which govern the accumulation of capital, and it includes only one mode of distribution. "How," he asks, "is wealth distributed? By no other method than that of exchange." Have the small farmers of the Continent, then, no wealth save the produce which they bring to market? Are there no laws of succession? Does the family play no part in distribution such as German economists point out? Distribution has undergone curious mutations of meaning in English economics. In the first book of the *Wealth of Nations*, Adam Smith, under the head of "Natural Distribution," treated only of exchange, but he subsequently discussed the distribution effected by laws of succession. Mr. Mill afterwards showed that exchange is only one of several modes of distribution. Some succeeding economists, however, misapprehending Mr. Mill, separated distribution from exchange as a distinct subject of economic enquiry, in place of treating it as the genus of which exchange is a species. Mr. Macleod finally excludes from the economist's consideration all modes of distribution save exchange.

Mr. Macleod's book contains some historical information and evidence of industrious research, showing that with modester ideas and aims he might make some useful contributions to economic enquiry in detail; but his confusion of thought and inaccurate and inconsistent reasoning and language combine with grotesque vanity to unfit him altogether for the task he has undertaken of reconstructing economic philosophy.

Mr. Macleod reiterates his claim to be the original discoverer of the principle that the Bank of England should regulate the rate of interest so as to prevent the exportation of bullion. "Now it is the weak point in the Act of 1844 that it takes no notice of this grand principle; it takes no precaution that the directors of the Bank of England shall

recognise it." The power of the Bank over the rate of interest is the result mainly of the manner in which other banks keep their reserves, and rests on no permanent foundation. Mr. Macleod much overrates his discovery. We will only add that amid the parade of learning in his volumes there is no indication of acquaintance with any German author. German economists, however, are not unacquainted with his works, and we recommend him to study the criticisms of Roscher and Carl Knies.

T. E. CLIFFE LESLIE.

Sketches of Old Times and Distant Places.

By John Sinclair, M.A., Archdeacon of Middlesex. (London: John Murray, 1875.)

ALTHOUGH, by the author's own showing, these sketches represent nothing more than the holiday work of a septuagenarian whose habits are too active to brook "complete mental stagnation" even during an autumn at the sea-side, Archdeacon Sinclair's compromise with his medical advisers is matter for congratulation to the reading public. His birth, connexions, nationality, and engagements more or less professional, have concurred to make the list of "people he has met" a large one; and during a long life he appears to have had such a mixture of observation and adventure in his composition, that he might lay some claim to the character which Homer gives Ulysses in the third line of the first book of the *Odyssey*. The son of one of the most active-minded statisticians and philanthropists of the last century, Sir John Sinclair, and the brother of Catherine Sinclair (a clever novelist as well as an observant and intelligent *habitué* of the best society), the Archdeacon has had hereditary and collateral opportunities and advantages, of which he has known how to make pleasant and polished use. To his father's interest in agricultural improvements as well as political economy he owed the best of introductions to the United States—namely, sonship to a friend of Washington. To one of the ablest and truest of Napoleon's generals, Marshal Macdonald, his father's name was a passport on another score—the knowledge of his sympathy with the scheme for reviving the Scottish Guard in France. But to his own professional activity, his remarkable *savoir faire*, and indeed to his gleams of that wit which made some of his acquaintances suspect him of Irish rather than Scotch antecedents, he is indebted after all for the larger portion of the experience of men and manners, scenes and places, with which his pleasant book makes us pleasantly acquainted. The first of these qualifications recommended him early in his clerical life to the Rev. Archibald Alison, the author of a once-famous Essay on Taste, and the first of preachers in an Edinburgh episcopal chapel to break through the tradition that places of worship were for the ladies and the old gentlemen who were getting old-womanish. On the second Sunday of Mr. Alison's ministry, as the Archdeacon was told by two of the female part of the auditory, "we all exclaimed, 'we hae gotten another man among us;'"

and the wonder grew till the proportion between the sexes was equalised. A preacher who could win the ear of Lord Jeffrey and of Lockhart found the need of a handsomer chapel and of an assistant minister. From Edinburgh, where he met Walter Scott, Dugald Stewart, Dr. Chalmers, and men of such calibre—where, too, he conversed with men who could tell him of the eminent lights of an elder generation, his appointment as Secretary to the National Society removed him in 1839, and—if it be no treason to the modern Athens to say so—introduced him to a wider field for the tact and talents which want opportunity and a field for their due development. In this office, and in those which his discharge of it earned him—albeit, hardly, as we look back, commensurate with his services—he won the confidence and intimacy of Archbishop Howley, Bishop Blomfield, Lord Shaftesbury, Joshua Watson, and a host of other leading spirits of the day; and in all the pressure of business his note-book would seem to have been hard at hand whenever there was a saying to record, a notability to describe, or a parallel to draw. The re-perusal of such note-books in ripe old age has borne fruit of such kindly and mellow growth as no biliousness can reject, and no purism cry fie upon; and if, now and then, there comes a story we have heard before, or a *mot* which we seem to have known for years, such apparitions are, in truth, quite the exception, and even to a collector of "Ana" the Archdeacon's volume would be an acquisition. Take, for example, the story (which he attributes to his grand-uncle Bosville, an eccentric Londoner of Horne Tooke's date, and which is no whit the worse because its veracity is not guaranteed) of the balletins which announced at the Vatican the various stages of Pope Clement XIV's last illness. From "His Holiness is very ill," they went through what might be called a sliding scale, until "at last, the day before the Pope expired, came forth the startling announcement 'His Infallibility is delirious'" (p. 138). Of Sheridan, through his brother-in-law Ozias Linley, a Fellow of Dulwich College, and himself the "*pars magna*" of some of the best stories of absence of mind we have ever met with, Archdeacon Sinclair quotes some capital repartees, e.g., "I'll stake the profits of my last book on that point," said Monk Lewis, at the close of a warm discussion. "No," answered Sheridan, "I can't afford so much, but I am ready to bet the worth of it" (p. 162). Of Dr. Jephson of Leamington he owes a characteristic *mot* to Dr. Chalmers. Chalmers had remarked upon Jephson's way of enquiring into the previous habits of his patients, so that from the discovery wherein these were wrong, he might be able more exactly to direct them aright. "I observed," writes our author, "that Dr. Jephson was not supposed to be very punctilious in the observance of his own rules." "No," says Dr. Chalmers, "he compares himself to a finger-post, which always points but never moves in the right direction" (p. 80).

Another feature in these sketches of past scenes and the actors in them is the natural way in which Archdeacon Sinclair conveys

by a touch or two the characteristic of the man he is describing, or the impression which he created. Most people have heard wonderful accounts of the forcible oratory of Chalmers, but never that we are aware has so remarkable testimony to its effect been recorded as that of our author, viz.,

"that on one occasion when he was powerfully demonstrating the impossibility of order arising out of Chaos without the agency of an intelligent Creator, I observed that by degrees not merely the front rows but nearly the whole class had risen to their feet ;"

a homage like to that described in Virgil's line, "Utque viro Phœbi chorus adsurrexerit omnis." In like manner he presents us with a lively idea of the readiness of Bishop Wilberforce, in the anecdote of his coming unprepared into Willis's Rooms, amidst a meeting of the National Society where he was advertised to speak, supplicating crumbs of information from the Archdeacon, on whom he fastened ; and anon, when called upon to speak, "expanding the crumbs," as our author puts it, "into substantial loaves." The counter picture of unreadiness was Archbishop Howley, of whom everyone has heard, that if he had to speak of "women," his fastidiousness led him to run through the range of synonyms, periphrases, and all possible and impossible figures—"sisters, weaker sex, female persons"—until he got into an inextricable boggle. Perhaps the best conceivable illustration of the advice, "Do as I say, not as I do," is this Archbishop's counsel to the Archdeacon, whom he really desired to serve. Meeting him at the gate of Kensington Gardens, he warned him, by force of illustrious examples (other than himself), that the secret of failure in oratory was "to be more anxious about words than about ideas" (p. 273). Among the other remarkable men whose friendship he enjoyed, were Lord Chancellor Erskine and Sir William Hamilton, and his reminiscences of the wit and good companionship of the one are as lively as of the vast attainments of the other. Of Sir W. Hamilton he notes in passing, that his unprecedented list of books for the Schools at Oxford included *all Aristotle and all Cicero*, so that he could have drawn some of his examiners out of their depth. The subject of another of his sketches, Archdeacon Williams, of Cardigan, has the credit of having taken up "the Classics," but this (which Mr. Sinclair does not mention) may have been more a flourish than an undertaking of a *bonâ fide* nature. "Homerus" Williams was doubtless a brilliant though eccentric scholar, and had some pretensions to the name which he claimed, of a heaven-born schoolmaster, but it was just as well that his advocacy of Welsh-speaking bishops for the Principality did not lead to a mitre for himself, which his oddities would hardly have allowed him to carry with dignity, though his learning was beyond question, and he had mixed too much in the world to fall into the error of bestowing his patronage on mere vernacular preachers rather than men of education and learning—the error of doing "something for Welshy because Welshy had done so much for him." Our author does not depict the quaint half-bardic appearance of Archdeacon Williams, as, in the days of his principal-

ship of Llandovery College, "his hoary hair streamed like a meteor to the troubled air," yet it was a sight to remember. He does, however, preserve several traits of the man, and a few of the good stories which were his speciality. Here is one of them :—

"I was one day conversing with Dr. Williams about schools and school examinations. He said : 'Let me give you a curious example of an examination at which I was present in Aberdeen. An English clergyman and a Lowland Scotsman visited one of the best parish schools in that city. They were strangers, but the master received them civilly and enquired : "Would you prefer that I should *speer* these boys, or that you should *speer* them yourselves ?" The English clergyman having ascertained that to *speer* meant to question, desired the master to proceed. He did so with great success, and the boys answered numerous interrogatories as to the Exodus from Egypt. The clergyman then said he would be glad in his turn to *speer* the boys, and began : "How did Pharaoh die ?" There was a dead silence. In this dilemma the Lowland gentleman interposed. "I think, sir, the boys are not accustomed to your English accent," and enquired in broad Scotch, "Hoo did Phawraoh dee ?" Again there was a dead silence, till the master said : "I think, gentlemen, you can't *speer* these boys ; I'll show you how." And he proceeded : "Fat cam to Phawraoh at his hinder end ?" i.e. in his latter days. The boys with one voice answered "He was drowned ;" and a smart little fellow added, "Ony lassie could hae told you that." The master then explained that in the Aberdeen dialect "to dee" means to die a natural death, or to die in bed : hence the perplexity of the boys, who knew that Pharaoh's end was very different."—(Pp. 240-41.)

We have not touched upon Archdeacon Sinclair's descriptions of distant places, "The Orkney Isles," "Washington," "Niagara ;" but it may be enough to say that they are so lively, acute, and observant, that it is impossible not to regret their disproportion to the more biographical sketches. Yet even in taking note of distant places the Archdeacon is never so happy as when he can introduce men and *mots*. His glory is in anecdotes. At the outset of the trip to the Orkneys, for instance, we have a Sinclair proverb, "One skipper is enough for a boat," illustrated by the confusion and quarrelling which arose when seven skippers, or captains, were engaged to row and steer Sir John Sinclair across Pentland Firth to canvass the city of Kirkwall. In his visit to Washington he manifestly enjoys the good story of President Pearce's disrelish for having the line of policy he was to pursue suggested to him by the extempore prayers of a non-episcopalian minister, to whose congregation he belonged, and who no doubt sought to improve the occasion of having before him, and at prayers with him, "the ruler of half a continent." The result was to convert him to the principle of Church and State. That part of the book, however, which is pure description, is exceedingly readable, as one of the characteristics of its writer's style is a certain clearness which leaves no doubt of its meaning, and which evinced itself, in another field, in the Archdeacon's message to the Privy Council on the part of the National Society in 1839, "If you will give us full security for the religious education of the people, we will give you full security for their secular instruction" (p. 209).

JAMES DAVIES.

England and Russia in the East. A Series of Papers on the Political and Geographical Condition of Central Asia. By Major-General Sir Henry Rawlinson, K.C.B., F.R.S., President of the Royal Geographical Society, and Member of the Council of India (formerly Envoy and Minister at the Court of Persia). With Map. (London : John Murray, 1875.)

SIR HENRY RAWLINSON'S supererogatory repudiation of any official authority or responsibility in this publication savours too much of an excuse which is self-accusing, and was quite uncalled for. He knows more of Oriental affairs than any man in England ; and it is his personal authority alone which will give any weight with the public to his views, and certainly not the fact that he happens also to be a member of the Council of India. Had Sir Henry Rawlinson even been chargeable with an official indiscretion in republishing under his own name this collection of anonymous contributions to the *Calcutta and Quarterly Reviews*, no one would have had any reason to complain of him ; while the very constitution of the Council of India, as a body of irresponsible advisers of the Secretary of State for India, is sufficient proof, if any were needed, of the purely unofficial character of his book.

To quote Sir Henry Rawlinson's own words :—

"The Council of India has no executive powers. It is a purely consultative body, in which every man has his own opinion, and communicates it, when asked, to the Secretary of State, who is alone responsible for administrative action. In my own case, for instance—as the result of forty years' continuous observation in Central Asia, fortified by a large personal experience in Persia, in Afghanistan, and in India, I have formed a very decided opinion, . . . that in the event of Russia's approach to Herât it will be indispensable to the safety of India that we should resume our military occupation of Western Afghanistan ; but I have no reason whatever for believing that such views are shared by the responsible officers of the Crown, either in India or in England. The arguments in favour of such a course are put forward on my individual responsibility and with a view of eliciting discussion, not of foreshadowing the policy of the Government."

It is in the spirit of true wisdom and patriotism that Sir Henry Rawlinson has deliberately thrown on his countrymen the embarrassing responsibility of accepting or rejecting his well-matured views, as the public discussion of them and the course of events—"the chapter of accidents" which governs everything, and with which Englishmen seldom have cause to quarrel—may determine.

Sir Henry Rawlinson has been decried as an alarmist and the advocate of a policy of jealousy and defiance towards Russia. Nothing could be more false. He views the advance of Russia in Asia in the most impartial and even sympathetic spirit, and with no ill-feeling whatever. He simply shows that it is disturbing the minds of the people of India, and if extended to Merv will become a military as well as political danger to India, as Russia would command from Merv the open road to India—along which a phaeton can be driven—by Herât and Candahar. Everyone understands and acknowledges this, and Sir Henry Rawlin-

son does no more than enforce these patent facts, actual and potential, by an irresistible accumulation of proofs. The policy which he believes we should pursue in the face of these dangers is one of the most natural and spontaneous self-interest, without any personally offensive reference to Russia. He would have neither part nor parcel in the proceedings of Russia in Central Asia (chap. iv. § 9); no convention with her on the basis of the *uti possidetis* (chap. iii. § 11); no "friendly partition of Asia leaving no intermediate zone" (chap. vi. § 7), as has been advocated by an influential portion of the Russian press. He would leave Russia equally with England to work out her own career, frankly acknowledging that while our boundaries in India require very little rectification, having well nigh reached their natural defensive limits, Russia is still a growing power. Only we must beware that her growth does not encroach on or menace our interests in India and Asia. Russia is pledged to the integrity of Persia, and we must keep her to her pledge. Russia is also pledged to keep beyond the Oxus, and if notwithstanding her engagements she either oversteps it, or from the European basis of the Caspian advances to Merv, then Sir Henry Rawlinson believes that we shall be forced to occupy Shaul, Candahar, and Herat, leaving Cabul and Ghazni to Afghanistan. He believes that the Afghans will sooner or later ask us to do so.

"Taking it for granted," he writes (chap. vi. § 7), "that we shall never wait to be attacked, in which case the troubles in our rear would probably be more serious than those in front, the next point to consider is how and where we are to meet the enemy. At what point are we prepared to say to Russia, 'Thus far shalt thou go, and no farther?' Along the northern limits of India and its dependencies Russia has herself drawn a line—the line of the Oxus—which she is bound not to transgress; but this limitation hardly meets the general question, since the road into India from Russia's European base is not from the northward across the Hindú-kush to Cabul, but from the north-westward by Merv, Herat, and Candahar, and upon this line there has been hitherto no understanding as to a finality of advance; nor, perhaps, is it advisable that there should be an understanding which would hamper England, but leave Russia free. Without, therefore, making any offensive notification to Russia about the limitation of her advance, and reserving to ourselves the right, in the interests of the Afghans, to impede her occupation of Merv, if it seem advisable, I submit that we should at any rate make up our own minds that she shall not follow up the Murgháb valley from Merv into the Afghán territory unopposed. In fact, the facility of taking Herat by a *coup de main* from Merv is so patent, while the consequences of that movement to British India might be so fatal, that it seems a fair matter for consideration whether the Russian occupation of the one city should not be immediately followed by the British occupation of the other. Should the crisis be delayed for another year or two—and it seems only a fair surmise that it will be so delayed—the clouds that now obscure the Cabul horizon will in all probability be blown away, and Shír Alí will then be the first to suggest the necessity of holding the 'key of India' with a British garrison."

It must be remembered that in Western Afghanistan we should be among friendly populations, and that Candahar and Herat are respectively no farther from Kurrachee than Delhi and Peshawur. There would be

no difficulty in increasing our army for the purpose, if the army were made a livelihood for men. The East India Company never had any difficulty in getting recruits. The great difficulty, indeed, would be the charge on the revenues of India.

Sir Henry Rawlinson also advocates the establishment of a fortified outwork at Quetta, above the Bolan Pass. By so doing we should settle a lawless State in our immediate neighbourhood, and consolidate our frontier, and occupied in strength too great to admit of being masked, it would in the event of an invasion delay our enemy sufficiently to enable us to mass our full forces in the rear (chap. v. § 8, b). Above all it would have a quieting and immediate effect on the people of India, both those friendly to us and those inimical to our rule. Quetta, indeed, forthwith should be fortified as a "*place d'armes*." The occupation of Herat is, however, altogether a different matter. It would throw a permanent and intolerable charge on the inelastic and already overburdened revenues of India; and after all the strongest military defence of a country is a free and elastic revenue and a light national debt. If India were an independent country, her statesmen without doubt would take the most stringent steps to secure the country against every possibility of danger from the direction of Central Asia; and as the destinies of the country are in our hands, we are bound to be doubly vigilant on her behalf. But our responsibility to keep India solvent is equally great and far more pressing. In short, while keeping ourselves fully informed of the progress of Russia in Central Asia, we must be careful not to exaggerate its dangers to India, or to rush into any unnecessary defensive measures of a financially ruinous nature. Money is the sinew of war, and 50,000 Russians at Merv would be less dangerous to us than taxing India beyond the capability of the country to bear taxation, and the patient endurance of its long-suffering people. It is not likely that Russia will ever become a truly great power. There are unmistakeable signs already of the breaking up of the Empire from internal disorders. She holds her sprawling conquests in Central Asia by the most precarious tenure, and entirely at our discretion. Our greatest danger from Russia is the effect which her barren conquests, which look so large on the map, have had on the minds of the natives of India. But the large and growing class of educated natives are beginning to understand the hollowness and corruption of the Russian power, and that she is quite unequal to meeting us in arms in Central Asia, and will never seriously attempt to do so. They already thoroughly understand also the reality of our own power, and are beginning to show a patriotic appreciation of the justice and righteousness of our rule. They see, too, that our great and growing colonies in Australasia and at the Cape afford us a second base of operations in India. There is also a still larger class in India on whom the material prosperity of the country under our rule is slowly but surely telling. Disaffection and discontent and privy conspiracy exist in India to a great and danger-

ous extent, but time is altogether on our side, and we may leave much to its benignant course. India is the key of Central Asia, and when once the interests of the governors and the governed in India are completely identified, we need fear no hostile elements in Central Asia. All government is difficult, and is becoming increasingly difficult in these days, but the natives of India are the easiest people in the world to govern. Much depends on our own loyalty to them. They like us, but certainly no more than we allow them to do so. They see we have some good points, and value them. But we make ourselves socially very objectionable to them, and have hitherto kept them studiously as a body out of all positions of trust and emolument. All this must be reformed. But they are minor points. The whole question of the stability of India, and with it of our paramount influence in Central Asia, is one emphatically of finance, and until the finances of India permit us to reorganise the Indian army, it is in vain to talk of garrisoning Herat; and it would be madness to attempt it in the present state of the Indian army. But Sir Henry Rawlinson is so decided on the necessity of occupying Herat under certain contingencies that he shall have the last word on this subject—the last paragraph of his book:—

"I will only say one word in conclusion, that I counsel nothing rash or premature. If Russia remained encamped on the Caspian, we should not, of course, leave the valley of the Indus. So long as she held aloof from Merv, we should hold aloof from Herat; but if she deliberately threw down the gauntlet she must expect it to be taken up. We could not, as the guardians of the interests of India, permit her, on the pretext of curbing the Turcomans, or establishing a trade route through Asia, to take up a position unopposed on the Murgháb, which would compromise the safety of Herat. That city is both strategically and politically an indispensable bulwark of India, and we cannot and will not allow its future fate to be at the disposition of a foreign power."

It is more than probable that Sir Henry Rawlinson's outspoken and vigorous words will obviate the necessity of our ever having to incur, or even contemplate, the risk of permanently occupying Herat. His judicious audacity is likely to save us from great embarrassments, sacrifices, and possible dangers. His book will certainly mark an era in our political dealings with Persia and Afghanistan, and the countries of the so-called neutral zone. It will educate public opinion on the Central Asian question, and strengthen the weak hands, and confirm the feeble knees of our diplomatists. It only remains now that we should keep up our knowledge of the subject. We should have our recognised agents everywhere throughout Central Asia. Our mission at Teheran should be reorganised, and a new Minister appointed. A mission should at once be sent to Herat, and a first-class agent stationed at Meshed. And Russia should be kept to the compacts of 1834 and 1838. There must be no more ignorance, no more shrinking from the responsibilities of Empire. The capacity of Englishmen for imperial rule has abated nothing of its natural force, and as a free and self-governed people we must soberly

and steadfastly keep the practice of our national policy to its theory:—

"Meruitque timeri, nil metuens."

GEORGE BIRDWOOD.

Spain. Art Remains and Art Realities, Painters, Priests, and Princes. By H. Willis Baxley, M.D. (London: Longmans & Co., 1875.)

THESE volumes are the result of a nearly three years' residence in Spain by a valetudinarian American physician in search of health. He is a man evidently of strong æsthetic tastes, and of equally strong religious feelings. The whole of what is commendable in the book may be attributed to the cultivation of the first, while a great deal of what is the reverse of commendable springs from an undue indulgence of the second. Not that we have any quarrel with him on the score of his religious principles; quite the contrary. It is our frequent accordance with the matter of these that makes us more deeply regret the manner and the bad taste of their expression. It may seem strange to rush at once into such a subject in a review of a book which professes to be a kind of Art-guide to Spain. But unhappily the subject is forced on the notice of the reviewer, for religious, almost as much as æsthetic, discussion forms the staple of the book. And akin to these disquisitions of second-hand theology are also disquisitions of second-hand history. Thus many wearisome pages in an otherwise interesting description of Granada and of the Alhambra are taken up with discussions of minute points of difference between Prescott and Washington Irving, without any reference to, or apparent knowledge of, the original authorities, either Spanish or Arabic.

Disquisitions and discussions of this kind, longer or shorter, take up at least one-third, if not more, of the two volumes; and we have preferred to speak of them first in order to be able to devote ourselves with greater freedom to the more grateful task of examining what is more meritorious in this work. Indeed if, instead of argument, the writer had given fact, or even simply related the impressions produced on him by the sight of the acts of worship which he condemns, his testimony would have been most valuable. We should have been glad to have the evidence of one who speaks of a gem of art as "a shrine at which he might excusably stand transported to, at least the verge of worship" (vol. i. p. 89), and who is yet so staunch a Protestant, to the actual truth in Spain of Dean Milman's dictum: "In general, the ruder the art, the more intense the superstition. The perfection of the fine arts leads rather to diminish than to promote such superstition. There is more direct idolatry paid to the rough and ill-shapen image, or the flat, unrelieved, or staring picture, than to the noblest ideal statue, or the Holy Family with all the magic of light and shade" (*Latin Christianity*, vol. ii. p. 349). Nowhere could the truth or falsity of this axiom, or of the almost opposite one of Mommsen as regards art—"As colours are effects of light, and at

the same time dim it, so art and science are not merely the creations, but also the destroyers, of faith"—be better studied than in Spain. We are glad to see Dr. Willis Baxley admit and appreciate the exceeding beauty of the wood-carving, and even of some of the polychrome wooden statues of Spain, which are often contemptuously passed by by those who take for granted that every coloured image in wood must be merely a doll. We have seen some whose beauty and others whose intensity of expression have moved us as much as the finest painting, but we have never found these creations of art objects of popular worship or of superstition; nor, as far as we are aware, with but one exception, has any miraculous legend been attached to any really artistic image. But our experience is limited, and we should gladly have had it confirmed or modified by the wider observation of Dr. Baxley.

In one respect we find the title of the book too large—*Spain: Art Remains and Art Realities, Painters, Priests, and Princes*. The book is in many respects an admirable guide to the remains of art and architecture, Roman, Moorish, and Christian, in the large towns of the east and south of Spain (in the west and north even places like Burgos and Leon are greatly hurried over); but though such cities contain the chief, they certainly do not contain the whole of the remains of Spanish art. Even Ford's encyclopædic *Handbook* does not cover the whole ground. In many an out-of-the-way spot, in many a small town or remote half-dilapidated convent, works of art or curiosities of archaeology are to be found well worthy the attention of the student of art or architecture. We especially draw attention to this because through negligence and the destruction of civil war these objects are gradually disappearing or sometimes get removed from the original locality. One of the chief uses of the author's book, even in the towns where catalogues are to be bought and information to be procured, will be found to consist in the statement of the actual locality and present numbering of the works of art which he describes; and if such a thing is necessary in Granada, Seville, and Madrid, much more is it needed in more remote districts where art-critics have scarcely penetrated and where catalogues do not exist. More especially still is this the case with literary treasures. The amount of unpublished MSS. in Spain is enormous, and they are often in private hands or in conventual or municipal establishments. After having been closed for many years, the library at Roncesvalles has now been removed for safety (?) to Pampeluna. The celebrated Castellon inscription has entirely disappeared. Refugee Capuchin monks tell us of convents where MSS. are daily being consumed for vilest uses, or are slowly rotting away through damp and neglect. No one can say what treasures may be lost in these out-of-the-way places; for through her missionaries, especially the Jesuits, MS. wealth in all languages was constantly being sent home to the parent convent in Spain—MSS. which remain there still uncopied and unexamined. For instance, the Prior of Roncesvalles assured us that the library

possessed a copy of the whole works of Confucius in Chinese characters, the gift of a Jesuit missionary. Roman coins are yet in occasional circulation in out-of-the-way places, and mediæval ones are of almost daily occurrence.

Our author entered Spain by the eastern route, and gives an excellent account of the Roman remains of Tarragona, Sagunto, and other towns of that coast, and also of the Gothic cathedrals of the first-named place, and particularly of Sigüenza, with which he was much struck. Thence he passed by Valencia and Malaga to Granada, whose beauties and those of the Alhambra he most carefully examined and highly appreciated. In fact, his enthusiasm for the beauty of Moorish architecture makes him unjust, not only to the art and civilisation, but even to the religion, of the successors of the Moors. A strange sentence to this effect will be found in vol. i. p. 223. Again, in vol. ii. p. 77, he writes of bells replacing the Muezzin's cry: "Here, where once went forth the summons to prayer, vocal with music as with mind, now is heard hourly the clatter, and at times the crash, of twenty bells to tell of the 'sounding brass and tinkling cymbal' of religionism." We have heard the Muezzin's call for months together. It seemed to us like most other intoning. Once in about twenty times it is well done, and is most effective; the other nineteen times it is a nasal quaver, drawl, or whine. On the whole, we prefer the bells. Dr. Baxley succeeds, however, in imparting to his readers some of his own enthusiasm of delight in the architectural beauties of the Alhambra, and would do so still more but for the insertion of the tedious discussions on Prescott and Washington Irving alluded to above. He does not seem to have noticed, however, that in their "cellulo-pendulous," or "honeycombed stalactite ceilings," the Arabs are the only people who have reconciled ornament with an almost perfect system of ventilation. Nor does he remark the influence which that marvellous harmony of colours in combination—the especial gift of Orientals—had for a moment on the colouring of the stained windows of mediæval art. Like the Arabic mosaics and mural colouring, some of these ancient stained windows, in spite of their brilliance, are a repose and relief to the eye wearied with the glare of outdoor sunlight. But unhappily the secret of this harmony and repose in the combination of colour was soon lost, and is now replaced by the painful predominance of whatever may be the favourite hues of the artist or the manufacturer. In the same way the peculiar richness and exuberance of detail in Spanish Gothic architecture may be traced to the influence of the subtle and infinite variety of the tracings of Moorish arabesque; though in this case it may be a question whether this influence has been altogether beneficial in hiding and overloading the simpler and severer outlines of the Gothic style.

No part of the book will be read with greater pleasure than the criticisms and descriptions of the pictures of Murillo and the other masters of the Spanish school; though this pleasure is somewhat marred by the polemical tone adopted against Velasquez,

Rubens, and others, both critics and painters. We quite agree with our author that it was an advantage, and not a loss, to art that Murillo was unable to visit Italy, and that his genius developed itself in almost complete independence of the influence of the Italian school. Gazing on Murillo's masterpieces, we think, had the blessed Virgin Mary been a Spanish maiden, thus she might have looked; but the ideal and semi-classical beauty of the Madonnas of the Italian school seems hardly of the earth at all. Perhaps a truer type of the Virgin mother is yet to be found when artists grow familiar with the girl-matrons of the East, where the grace and seeming innocence of childhood yet linger round the wondering young mothers.

Another point for which we must commend our author is the honesty and fairness with which he speaks about climate. Nothing is more rare than to get, especially from a medical man, an impartial statement on this subject. Prejudice either for or against some particular locality almost always biases the judgment. We fully agree with the author that the possibility or the reverse of procuring in-door comforts should be greatly considered in the choice of any winter station in Europe. No spot outside the tropics is free from occasional damp and cold, and either of these confines the invalid within doors, and where the house is cheerless, and artificial warmth unattainable, most deplorable results may ensue. Still, we think he hardly does justice to the marvellous curative influence of climate in cases where disease is not too far developed, even in spite of all these discomforts and non-sanitary drawbacks; and we speak from no inconsiderable observation.

The remarks scattered through these volumes on the political and social condition of Spain are of singularly little value. Apparently the author did not mix at all in Spanish society, and he has formed his opinions from the information of foreign residents and of visitors like himself. So, too, forming his opinions from Spanish art, the author has missed the gaiety and fun and caustic wit which is a frequent characteristic of Spanish character of the lower classes. It has often been remarked that the Spanish rogue is the only amusing rogue in Europe. In spite of the Inquisitional and ecclesiastical tyranny which weighed so heavily on the work of the great painters, the religious and Christian folk-lore of the Spanish people is characterised by an exuberance of tender playful fancy, such as we find in no other people. For proof of this we refer to the numberless scraps of legends, carols, ballads, and nursery rhymes which have gathered round the Nativity and the Crucifixion in the popular traditions. As to darker traits of the Spanish character we must remind our author that two wrongs do not make one right. He is especially fond of girding at what he imagines to be the faults of the British aristocracy and traders, to excuse the Spaniards. But if fox and hare hunting be cruel, that fact would not make bull-fights less so. If money marriages are undesirable, that fact does not make a breach of the marriage bond less excusable. Too eager a pursuit of wealth

in one country does not form a valid excuse for idleness, and wanton neglect or waste of nature's bounties in another.

WENTWORTH WEBSTER.

THE REGICIDES.

Briefe Engländer Flüchtlinge in der Schweiz.

Aus einer Handschrift der Berner Staats-Archivs herausgegeben und erläutert von Alfred Stern, a. Professor der Geschichte a.d. Universität Bern. (Göttingen: Robert Peppmüller, 1874.)

THE letters from English Republican refugees published in this pamphlet range from 1663 to 1671, and comprise two of Cawley's (who took the name of Johnson), one of Lisle's, three of Ludlow's (writing under the name of Philipps), and four of "John Ralfeson," whom Professor Stern is disposed to identify with Nicholas Love. To these are added two letters (1668) on the absence of the refugees from the celebration of the Communion, and a number of extracts (1662-65) from the Archives of Bern and Lausanne relating to the refugees, and more particularly to that "Monsieur Du Pré" (or, as it is generally spelt in these extracts, Desprez) who is often mentioned in Ludlow's *Memoirs* as engaged in the plots against them. The pamphlet is chiefly valuable as illustrative of the third volume of Ludlow's *Memoirs*. His letters are distinguished from those of his fellow-refugees by their strongly marked political character, and show that he must have been in constant correspondence with England. The two letters on the absence of the refugees from communion are curious. The fact of such absence, it seems, had been remarked, and two persons, both apparently ministers, had been called on by the "bailif" of Vevay to report upon it. From their letters it appears that the Puritanism of the exiles was offended at the too lax admission of communicants in the Swiss churches, but Ludlow only claimed to be dealt with on the footing of the text, "He that is not against us is for us." The refugees are recognised as persons "qui mènent une vie irréprochable."

Professor Stern mentions with some surprise that no copy of the first edition of Ludlow's *Memoirs*, dedicated, as is well known, "to their excellencies the Lords of the Council for the Canton of Bern," is to be found in Bern itself, but only one of the folio edition of 1751, a presentation copy, richly bound, and which, according to a letter which has since been addressed to the editor of the ACADEMY by Professor Stern, appears to have been forwarded by Thomas Hollis to the Town Library. On this it may be remarked that the imprint "Vevay" of the first edition of the *Memoirs* is probably a fictitious one, the type and general get-up of the volumes being altogether English. As respects the third volume, at all events, a tract of 1700, "Regicides no saints nor martyrs, freely expostulated with the publishers of Ludlow's third volume," says of this imprint, "Had they said at Derby it had been nigher home, and nigher truth too."

Professor Stern's introduction and notes

are careful and instructive, and contain references to entries in the Calendar of State Papers, which will probably be new to many readers, corroborative of Ludlow's statements as to the complicity of the English Court in the attempts against the refugees, such as the two letters, or rather reports, in French, the one endorsed "Major Riorden's paper, received December 29, '63," and referring to previous letters, "écrites à monseigneur le comte," and the other endorsed "Pontarby proche Neufchasteau 8 Aug. 64, Mr. Riordan," and directed, "For the most right honorable Sir Henry Benet, Knight, Principal Secretary of State, and unto the privi conseil of his most excellent Maestie of Great Britanny," letters which, however, from the idiomatic if not orthographic French in which they are written I should feel inclined to attribute rather to Du Pré or Desprez than to the very likely illiterate Irishman MacCarty, who took the name of Riordan. But indeed such complicity could never have been doubted except by those who will believe against all evidence, since by the favour shown to Lisle's murderers—the author of *Regicides no Saints nor Martyrs* admits that "somewhat was done for them, mostly in military commands during the Dutch war, and afterwards as occasion serv'd"—the English Court virtually took up the position of an accomplice after the fact.

J. M. LUDLOW.

NEW NOVELS.

Elsie, a Lowland Sketch. By A. C. M. (London: Macmillan & Co., 1875.)

The Village Coquette. Translated from the German of Friedrich Spielhagen, by J. L. Land. (London: Chapman & Hall, 1875.)

Profit and Loss. By Mrs. E. R. Pitman. (London: James Clarke & Co., 1875.)

Dolores. By Mrs. Forrester. (London: Hurst & Blackett, 1875.)

Two Kisses. By Hawley Smart. (London: R. Bentley & Son, 1875.)

Restless Human Hearts. By Richard Jeffries. (London: Tinsley Brothers, 1875.)

Elsie, a Lowland Sketch, is an attempt by a new aspirant to achieve a very difficult task, that of producing a novel variation on the trite theme of the betrayal, through a false marriage, of a peasant girl by a lover of a higher social grade. At first it does not appear that success will be attained, for the writer does not exhibit much descriptive power. The story is rightly called "a Lowland sketch," in so far that it is localised near the English border; but there are no such graphic details of scenery or accurately marked peculiarities of dialect as meet us in the *Harbour Bar*, and some other recent Scottish novels. Border Scotch is quite distinct from the Scotch of Lanark or Edinburgh, much more from that of Aberdeen; but in this story there are only a few conventional phrases introduced here and there to give local colour. Nor are the characters forcibly drawn. The heroine, gentle and sweet, is yet little more than a shadow; John Elliott, her stern father, is but a very faint transcription of Scott's David Deans; and the lover is a mere conventional Epicu-

rean. All this marks immaturity; and the earlier part of the volume is by no means striking. But there is a steady improvement throughout; the author displays increased grasp of her subject, and gradually rises into a tone of subdued yet sustained pathos, which never degenerates into mere sentiment. The incident of the invalid marriage is given a novel and yet perfectly consistent and possible treatment; and the story of the home-coming of the wanderer is told with a tender grace which fully redeems any weakness at the beginning. The hand which drew this sketch is capable of bolder composition and more vivid colouring, if only it will be diligent and conscientious in future work.

"The Village Coquette" is a subject which would have just suited Victor Hugo, who would have elaborated it with a fantastic vigour very far removed from the somewhat tame style of the German author, who has devised a very striking situation, with some telling effects, but has not known how to work them out to the best results of which they are capable. Only the bare outline of the story is given, in about the same compass as one of Poe's tales, and there is considerable faculty and conception displayed in it; but the opportunity of giving it some dramatic form has been thrown away by the device of putting it all into the mouth of one narrator, instead of bringing the characters themselves in person on the scene. If Herr Spielhagen would work with a partner, after the fashion of MM. Erckmann-Chatrian, and find the plots, leaving their evolution to his colleague, we might look for some tales which would live.

Profit and Loss belongs to a class of literature whose very existence is almost unsuspected by the great mass of cultivated persons. It is a story reprinted from the *feuilleton* of a syncretist religious newspaper called the *Christian World*, which has a large circulation amongst the lower middle class of Nonconformists, and supplies in this fashion the craving for fiction and amusement keenly felt in hundreds of families whence a novel, appearing avowedly under that name, would be rigidly excluded. This literature is a thing as much apart and peculiar to a class as the "penny awfuls" which the London street boy devours greedily; but it is of a very different character, and honestly aims at providing material for reading which shall not be merely harmless, but in the eyes of its producers instructive and salutary in the highest degree. Some few of these tales, notably such as are written by a lady named Worboise, have a good deal of literary merit of a certain kind, and bear some resemblance to the school of which Miss Yonge is the most prominent example. But it is not possible to say much in favour of *Profit and Loss*. We do not, for obvious reasons, touch on its directly religious teaching; but we may fairly enough condemn its English, which is very far indeed from good, or even tolerable; its overstrained and sensational tone; and that part of its morality which consists in depicting all rich people as being from the mere fact of their wealth the embittered enemies of piety in any shape. The main seat of the story is Bristol, the time that of West Indian

emancipation forty years ago; and yet Mrs. Pitman is so little acquainted with the history of the movement she professes to chronicle, that she forgets that her wicked merchant could not have carried on the trade in negroes after 1807; while the measure of emancipation was carried out mainly through the influence of the little knot known as the "Clapham Sect," nearly all whose members were wealthy, and some of them great financiers. Wilberforce, Gisborne, Thornton, and Shore may surely be set off as realities against Mrs. Pitman's unreal Anthony Montague and Julius March.

Dolores derives all its interest from its heroine, who is imagined with a good deal of freshness and vigour as a child who would never reach maturity of mind, but also with a child's wild passionate longings, acute but short-lived sorrows, and above all, a child's desire for personal ease and comfort. The young lady, in perfect innocence, but with an unconscious eye to her own convenience throughout, manages to engage herself to three gentlemen successively, and to end by marrying the richest and most highly-placed of the three at the end. Mrs. Forrester's real skill consists not in putting forward such a trite notion as this with the pretext that it is new, but in making her readers acquit Dolores of mercenary motives all along, while yet indicating subtly enough that an unavowed love of all that makes life easy and luxurious prompts each choice that the young lady decides on, while seeming to herself to be swayed by entirely different motives. The author is less successful in striving to represent the club-talk of men, and to give her readers glimpses into Bohemia. The true Czech accent is unmistakable to accustomed ears, and it does not echo in her pages.

On the other hand, Mr. Hawley Smart, in his novel, *Two Kisses*, is a great deal more life-like in reproducing the conversation of men with one another, and his heroines are much less conventional lay-figures than Mrs. Forrester's heroes. But he is not nearly so careful a writer, and his style is slipshod to the last degree. Further, not content with the traditional errors of punctuation which printers have pretty well agreed among themselves to keep up for the exasperation of authors and the bewilderment of readers, he has invented a further device of his own, which entitles *Two Kisses* to rank after Daniel's *Rural Sports* and *Martin Chuzzlewit* as the worst punctuated book in the English language. Someone has told him that sentences ought to be short, and the way he has hit on to attain this end is not by writing them short, but by clapping in a full stop every here and there, and beginning the next member of the paragraph, albeit unintelligible by itself, with a capital letter as a fresh start. The book swarms with misprints besides, or, at all events, with mistakes which it is charitable to ascribe to the "chapel;" but we think Mr. Smart must undertake the responsibility of such words as "mysogonist" and "cisebo." If there were such a vocable as the former, it would probably mean a "begetter of defilement," but we give up the latter. As regards the story of the book, which is shadowed out in the title, it belongs to the

class of incident out of which vaudevilles and farces are usually constructed. A newly-married husband and wife become convinced of each other's unfaithfulness by hearing in the one case, and seeing in the other, that a kiss has been given each by a supposed lover, and the clearing up of the estrangement thus caused makes the ending of the tale. But this is a mere peg on which to hang a novel of society belonging to the type of which Major Whyte Melville's *Digby Grand* is perhaps the best known example, and a very fairly readable one of its kind.

Restless Human Hearts propounds an opinion in its first chapter in the following terms:—

"What an enormous amount of verbiage, then, must there be in a book of a thousand pages! Say that it took one hundred pages to give a fair description of the one original thought which prompted the author to commence, then there remain nine hundred pages, of thirty lines a page, and seven words a line, giving a total of one hundred and eighty-nine thousand waste words."

Restless Human Hearts consists of nine hundred and eight pages, and if we must thus deduct ninety-two from the ideal sum of one thousand, yet we may take an equal number from the other ideal of one hundred, so that the ultimate quotient of trash is very much what Mr. Jefferies indicates. We leave him to work out the sum at his leisure, merely observing that there are only twenty-five lines in each of his pages, so that he is entitled to any mitigation of judgment based on the reduction in quantity.

R. F. LITLEDAL.

CURRENT LITERATURE.

Mountain Warfare, illustrated by the Campaign of 1799 in Switzerland. By Major-General Shadwell, C.B. (H. S. King & Co.) This is just one of those books of which it is impossible to speak without respect for the author's purpose, though it is not so possible to predict that he will succeed in it. It is true, indeed, that there is no scientific account to be found in English of the greatest of modern mountain campaigns. But, as the Archduke Charles's narrative in its French dress, and that of Jomini, must be at the service of the military students chiefly addressed (who, indeed, as the author says, will readily recognise many passages from their works), so it can hardly be hoped that the subject will be found by them to be clothed with any great charm of novelty. And, on the other hand, those "lovers of Switzerland and its mountains, apart from military men," to whom General Shadwell partly dedicates what he believes to be a narrative "concise, yet critical," will, we fear, hardly allow the strict justice of that description of the substantial octavo volume of some 300 pages that is before us, or take it in their knapsacks when they do the Furca on foot. Nevertheless, when these drawbacks have been mentioned, it is but the barest justice to say that General Shadwell has accomplished his self-imposed task in a thoroughly conscientious spirit. He has determined to tell his countrymen the complete story of the extraordinary struggle in which were concerned leaders so famous as the Archduke Charles, Suwarow, Soult, Masséna, Lecourbe (the greatest commander in mountain operations of the last century), with a host of such minor generals as the rough Republican Humbert, who had given our own militia their Castlebar defeat very shortly before he was heard of near Zürich, and Hotze, the only Austrian commander under the Archduke who showed any original talent: and he certainly sets to work in

the proper manner. He has found in that valuable old military periodical, *La Revue Suisse Militaire*, by far the best account yet written of the campaign, it being in fact based on the two excellent histories already mentioned, but compared also carefully with the memoirs of Soult and Masséna, and worked into an harmonious narrative with the aid of the practical military judgment and local knowledge of General Dufour, the chief soldier Switzerland has produced during the long peace she has enjoyed since the First Empire vanished. It is, moreover, admirably illustrated by the necessary maps, and rendered in good plain English, such as the lay reader may find more to his taste than a more technically constructed work would be. Beyond the preface, the teaching involved must be got at chiefly in the comments left, by General Dufour apparently, in the course of his narrative. In particular, the lesson expressed by the author at the beginning, in Lecourbe's own words, "It is in the valleys that the mountains must be defended; though this reflection will surprise those who have never made war in mountains," is perfectly illustrated at many points by the story of that general's marvellous exploits, and of the faults committed by his adversaries. Lecourbe, however, seems to have worked at this problem for himself by his own experience. At the commencement of the contest it is clear that neither side recognised the proper principles. Indeed, the Austrians almost throughout acted on the erroneous plan of trying to cover long chains of heights by watching every passage; while of French strategy, as first designed, Napoleon himself has said: "The campaign was planned at Paris by men who had no real knowledge of war. Mountains depend on the plains, and have no more influence in commanding the plains than the position they afford for guns." How Lecourbe discovered for himself a sounder mode of action, and the extraordinary successes he reaped over equal or superior forces by its means, may be read with profit in General Shadwell's version; though the non-professional reader may possibly be more interested by that part of his volume which treats of the romantic but rather over-rated achievement of Suwarow in carrying his rude Muscovites out of the Italian plains across the Alps, in the vain attempt to join their Austrian allies, who had been forced off from their posts without being able to await his promised succour. A very interesting anonymous account of this strange military adventure, by one of the Russian staff concerned, is added; and, with the Swiss commentary on it, will give the student a perfect view of the whole subject. Finally, the volume is, if not completed in the strictest sense (since the special subject of the 1799 operations is properly a distinct one), still enriched by the addition of a translation of an account of the famous "Campaign of the Duc de Rohan in the Valtelline in 1635," from the pen of General Dufour, which is not merely a memoir interesting in itself, but the more so here, as proving that a century and a half before Lecourbe's exploits another Frenchman of ability put into practice, in the same country, with like success, the same principles of acting boldly and with concentrated forces, which, indeed, are true for all time as far as mountain warfare is concerned. With the author we would hope that the many British officers who have before them the possibility of some day sharing in a struggle for the mountain ranges that guard our Indian frontier, may make themselves acquainted with the theory of this part of their craft as illustrated by Lecourbe, and taught in this volume.

Minor Tactics. By Captain C. Clery, Professor of Tactics, Royal Military College, Sandhurst. (H. S. King & Co.) The object of this handbook is sufficiently explained by the motto on the title-page, taken from the words of Sir Charles Napier. That great general and acute observer, in regretting that young men on joining their regiments have "all the temptations in the world to pleasure, none to study," adds the significant

warning: "They may some day find themselves compromised on service from want of knowledge, not of talent"—a true saying no doubt, at any rate as applied to those of his own arm in his own time. There have been great changes since then, however. The system of competitive examination—from which not many years since everything was hoped, as much is now feared—has been of late applied even to those modest entrance commissions into the line which were formerly left to be distributed at the pleasure of a Military Secretary. And after competition, according to the existing system—we state this with diffidence, for our military authorities make such frequent changes that it is hardly safe to speak of any system as having a present existence—they, or at least many of them, are duly entered at Sandhurst as sub-lieutenants to undergo a course of theoretical instruction in military subjects before being transferred to their various regiments. The plan is but experimental, a fact which must make it all the more difficult to lay out a thorough course of instruction, and the more creditable, therefore, to a professor who, like Captain Clery, has applied himself with diligence to bring into his college course of lectures not merely the whole theory of the subject confided to his teaching, but varied practical examples to illustrate that theory at every point. For such a course of lectures has formed the substantial octavo before us. Its chapters appear to have been delivered in the way of actual instruction to the young officers at the College; and they are now published avowedly for the benefit of others who miss the advantage of the teaching there given. There is much well-chosen reading in them for all military students, and indeed for all amateurs of military art; for the dry bones of theory, which of necessity form the groundwork of each, are well clothed by the instances already referred to as carefully brought together by way of illustration. Even that more difficult personage to reach, the general reader, may possibly be interested at finding how history repeats itself in the minutest incidents of war, as in great political events. Thus, to take one of many sets of examples, Captain Clery reminds us that the sacrifice of General Bredow's cavalry brigade at Mars-la-Tour, and later in the day that of the 1st Dragoons of the Prussian Guard, to save the 3rd and 10th Corps respectively from French attacks which the infantry were unable to meet, find their counterpart in Napoleon's desperate use of Bessières' horsemen on that bloody day of Essling (so Captain Clery calls it with the French, the victors Aspern) sixty years before, when the fine strategy of the Archduke Charles inflicted on Napoleon his first defeat. Of such affairs the author well remarks, as a general conclusion from these and various other examples—

"In all these engagements the attacking cavalry suffered great loss, and their success only amounted to checking the enemy, and never to seriously disorganising the infantry opposed to them. But all attempts to replace infantry by cavalry must have similar results, as the true use of the latter is as an auxiliary, and not as a substitute for the former."

We have quoted this summary not only as a fair specimen of the author's reasoning, but because it will show the reader that he has decided convictions of his own to offer. The Prussians notoriously are still rather divided on this very point. But we believe that Captain Clery speaks with perfect truth on it; and we are only surprised that he does not fortify his opinion by a reference to the well-known fact that improvements in firearms, and especially the general use of the breech-loader, seem to have finally determined any supposed equality entirely against the more brilliant but less powerful arm. This is not however, it must be plainly said, the only part of the work where the author, despite much display of painstaking industry, comes short of realising the full practical weight of the lessons of the late war. We doubt whether his artillery examples, drawn from the battles of Frederick and Napoleon, can

have much serious teaching for the modern student of the tactics of that arm. In fact, the whole book, though tolerably readable and full of instructive matter, appears to us to fail in its special object, and would form rather a useful work of reference on detailed points in military history, than a practical guide for instruction in tactics, viewing the subject as one apart from the history of the different arms concerned. With this exception as to its general purpose we may fairly commend it as a conscientious if not brilliant work.

In the reprints of "A Song of Italy" and of the "Ode on the Proclamation of the French Republic," which form the bulk of Mr. Swinburne's recently issued *Songs of Two Nations* (Chatto & Windus), we have not detected any material alterations. Of the merit of these poems this is not the time to speak, else much were to be said, especially of the rhythmical structure of the "Song of Italy." Certainly Italomania and eleutheromania have never yet had the godsend of such musical utterance, and in the opportunity of separating the manner of deliverance from the matter delivered, one enjoys a real critical luxury. Whether these remarks extend to the sonnets entitled "Dirae," which complete the volume, is a more doubtful question, and Mr. Swinburne himself seems to have recognised this by appending an "Apologia" to prove that he does well to be angry. For ourselves, we boast the possession of a quite infinite tolerance for any sentiments whatsoever, if they be poetically expressed. But we cannot help remembering that, even in the good old days when it was thought comely and decorous to grub up the corpses of political foes for the benefit of the gibbet and the dunghill, the execution of this savoury office was usually left to the hangman, and was not undertaken by great poets. Mr. Swinburne has himself very happily and justly censured a contemporary poet for playing the Athanasius of democracy; is it not a pity that he should take up the companion-role of its Ernulphus? Yet after all it is hard to quarrel with any motive which gives us such verses as these (the introduction to this volume):—

"I saw the double-featured statue stand
Of Memnon or of Janus, half with night
Veiled and fast-bound with iron; half with light
Crowned, holding all men's future in his hand.
"And all the old westward face of time grown grey
Was writ with cursing and inscribed for death,
But on the face that met the morning's breath
Fear died of hope as darkness dies of day."

Fairy Tales, Legends, and Romances illustrating Shakespeare and other Early English Writers. To which are prefixed two preliminary Dissertations (1) on Pigmies; (2) on Fairies. By Joseph Ritson. (F. and W. Kerslake.) We are very glad to have a reprint of Ritson's *Fairy Tales*, a very scarce book, and one which contains what was, at the period of its publication, a singularly valuable amount of information; and we are grateful to Mr. W. C. Hazlitt for having, to all appearance, reprinted it exactly as he found it, without adding any remarks of his own. We are the more thankful for this mercy because he states in his preface that "the present republication forms a union of the two [works of Ritson and Halliwell] with certain additions and corrections." The work by Mr. Halliwell incorporated into the present volume is his *Illustrations of the Fairy Mythology of a Midsummer Night's Dream*, published some thirty years ago by a learned society, and therefore inaccessible to most readers. It also we are glad to have in a handy shape, though the price of the volume (12s.) seems high for a mere reprint. Of what science has done, since Ritson's and Halliwell's books first appeared, to elucidate the subjects with which they deal Mr. Hazlitt takes absolutely no notice.

Nursery Rhymes and Nursery Tales of England. Collected by James Orchard Halliwell. (F. Warne and Co.) Mr. Halliwell's collections of Nursery

Rhymes and Nursery Tales are too well known to require any special comment on their joint appearance in the reprint now before us. It will be welcomed by many students who have found a difficulty in procuring the previous editions. It has two grave faults, being published without a date of imprint and without the presence of an index, except an "Index of First Lines to Nursery Rhymes." As to the results of modern research, they are never once mentioned from the title-page to the closing line. But the stories and songs are in themselves of high value, and may be profitably studied without reference to the old-fashioned comments by which they are attended.

AGRICULTURISTS will feel bitterly disappointed when they discover that the new edition of Morton's *Cyclopedia of Agriculture* is only a cheaper reprint of the old edition, issued originally a quarter of a century ago. The last twenty-five years have worked such changes in our agricultural system that the book is now quite out of date and useless. The opening essay by Mr. Wren-Hoskyns gives a curious picture of the farming of a quarter of a century ago, and is well worth reading.

THE *Annual Register* for 1874 (Rivingtons), which has lately reached us, is in no respect inferior to its predecessors in the care and accuracy employed upon its compilation. The nature of its contents is too well known to require further notice here, so we need only recommend the volume as a work of reference the value of which increases every year after its issue. EDITOR.

NOTES AND NEWS.

It is well known that Lord Braybrooke's edition of Pepys's Diary does not contain anything like a complete transcript of the original MS. in Magdalene College, Cambridge, although large additions were made to the different issues. Pepys's numerous admirers will therefore be glad to learn that they may expect soon to have in their hands a complete edition of the Diary. Mr. Mynors Bright, the Bursar of the college, has been engaged for about eight years in deciphering the MS., and having completed his work he is now about to publish it. We have examined one of the volumes, and find that there is about one-third of additional matter not printed in the last edition, and much of this is of more interest than what is printed. Moreover, in this one volume about 140 errors have been corrected in the printed text, and many of these are glaring mistakes, the correction of which is of importance to the sense of the passages in which they occur. We understand that this new edition is very shortly to be issued by Messrs. Bickers and Son in a handsome library form, with numerous portraits. Probably several of the entries will have to be left out as too indecent for publication, but we hope that in all cases stars will be introduced to show where any passage has been omitted.

DR. HÜBNER, of Berlin, who has so ably edited the *Roman Inscriptions of Britain*, a work reviewed some time ago in the ACADEMY by Mr. Wordsworth, is to publish shortly the *Post-Roman Inscriptions of Wales and Cornwall*. He is to be assisted by Mr. Rhys, who has made them a special study, and personally examined nearly all of them.

MESSRS. LONGMANS announce for publication in April Dr. Forbes's *Two Years in Fiji*, Watts's *Snoddan*, Malletson's *The Native States of India*, D'Aubigné's *Reformation in the Time of Calvin*, Vol. VI., and Irving's *Short Manual of Heat*. The new volume of Mill's *Dissertations* will appear in May.

MR. RUSKIN has just published the first part of "*Mornings in Florence*: being simple studies of Christian Art for English travellers," on Santa Croce; and the first part of "*Proserpina*: Studies of Wayside Flowers, while the air was yet pure

among the Alps, and in the Scotland and England which my father knew." The title-page of the latter bears the appropriate motto—

"Oh—Proserpina!
For the flowers now, which, frightened, thou let'st fall
From Dis's waggon."

MR. WILLIAM MORRIS and Mr. Eiríkr Magnússon have a volume of translations from the Icelandic in the press, comprising, among other things, versions of the *Gunnlaugs Saga Ormsvengu*, the *Frithjófssaga*, and the very curious *Hróa þáttur heimskra* or Story of Hróa the Fool. A new volume of poems may also be expected before very long from Mr. Morris.

MR. FLEAY writes to us to point out that the theory with regard to Shakspeare's Sonnets propounded by Dr. Goedke, and noticed by us in our issue of March 27, is almost identical with that published by Mr. Samuel Neil in 1861. Yet the later critic has not so much as mentioned his predecessor.

THE great majority of the papers in Dr. Russell and Mr. Prendergast's *Calendar of State Papers relating to Ireland, James I., 1608-1610*, published this week, are concerned with the province of Ulster. The transactions which followed the flight of the Earls of Tyrone and Tyrconnell; the new relations of the native population of the northern counties to the Crown of England involved in that momentous event; the consequent resolve of the Government to take advantage of the occasion for the purpose of effecting a new settlement of the province; the legal procedures instituted with this view; and the preparatory enquiries, investigations of tenure and title, measurements, surveys, and other preliminaries of the settlement—may all be studied in the very full abstracts given in this volume of the original records of those memorable years. These records are more than ordinarily complete, and exhibit fewer notable deficiencies than those of the previous years of the reign of James I. The artful precautions adopted for the transmission of secret intelligence from Rome to Robert Cecil, Earl of Salisbury, regarding the proceedings of Tyrone, are very curiously illustrated. Among other documents of such a nature calendared is one entitled "Advertisements from Rome," the main subject of which is an account of the ceremonial of a canonisation there, written with all the enthusiasm of a devout Catholic, conveying news regarding the various religious orders, enclosing a packet of "Agnus Dei," and apologising for not forwarding a greater number, and sending the commendation of Father Parsons. And yet this letter, with all its parade of Catholic piety and all its details of Catholic gossip, is but a skilfully devised report of Salisbury's agent, giving incidentally an account of the doings of Tyrone and his friends at Rome. Salisbury's own endorsement of the letter describes it as "written with some clauses to disguise the affection of the intelligencer."

AMONG the autographs disposed of during a three days' sale, terminating on the 2nd inst., by Messrs. Sotheby, Wilkinson and Hodge, were two portfolios containing specimens of 120 distinguished characters connected with the United States, which realised 31l. Two pages from a note-book of Lord Chancellor Bacon, headed

"Elegancies. Miscellany, Apr. 22, 1605,

'All art, not hart,

'After separation reparation,"

sold for sixteen shillings. A letter of Richard Baxter referring to a controversy with Lawson, subscribed "You're very darke and weake fellow servant," sold for 10l. 10s. A letter of Calvin, in Latin, fetched 7l., while one of his successor in Geneva, Theodore Beza, fetched 3l. 14s. A written refusal of an invitation to dinner by John Brahman, the great vocalist and composer, was bought for 1l. 6s.—a friendly invitation from the author of *Religio Medici*, 2l. An interesting letter from Bishop Burnet to Dr. Fall, Precentor

of York, dated April 21, 1698, wherein he says that the Pretender's Court "is now as much despised, and as openly, as you and I knew it admired, but there is a spirit of open impiety and unnatural lust raging there without any reserve," 2l. 4s. Two letters of Robert Burns, 5l.; Caroline, Queen of Naples, to Lord Nelson, referring to the loss of her sister Marie Antoinette, 1l. 14s.; Isaac Casaubon, dated March, 1608, 13s.; Charles Cats, the Dutch theologian, written from London June 25, 1650, alluding to the return of Cromwell from Ireland, &c., 2l.; Charles I. to Prince Rupert, dated Ruperry, July 26, 1645, 7l.; several letters of Charles II., from 1l. 11s. to 2l. 6s. each; Christina Queen of Sweden, "A mon Cousin Monsieur le Duc de Crequy," from Rome, Nov. 10, 1652, 1l. 13s.; two letters of S. T. Coleridge, 1l. 6s. and 1l. 1s.; George Crabbe, 2l. 10s.; a scientific letter of René Descartes, dated Utrecht, April 1635, 3l. 10s.; Dr. Philip Doddridge, 15s.; Lords Eldon and Elgin, 1l. each; two Privy Council Orders signed by Elizabeth, Howard Earl of Nottingham, Lord Chancellor Egerton, Lord Buckhurst, Robert Dudley, and others, 2l. 18s.; Flaxman, the sculptor, to Dawson Turner, November, 1824, 2l. 2s.; a characteristic letter from Sam. Foote to Garrick, August, 1760, wherein he says, "My dear Sir, You and I are a couple of Buckets, whilst you are raising the reputation of Shakspeare, I am endeavouring to sink it, and for this purpose, I shall give next Monday the Tragedy of Hamlet," asking the loan of the Ghost's armour, 5l.; a letter of Garrick to George Colman, 3l. 8s.; another specimen, 1l. 7s.; a long letter of the Poet Gray to Brown, President of Pembroke Hall, Cambridge, in October 1761, in which he gives a list of his furniture, papers, etc., forwarded to the college, and adds, "We are all much out of countenance about this pension, I dare not see Delaval any more, and expect to hear Mason has taken laudanum, 5l."

AT the annual public sitting of the French Association for the encouragement of Greek studies, the ordinary prize was divided between M. Sathas for his publication of the text of Michael Psellus' *Byzantine History*, and M. Petit de Julleville, author of a *History of Greece under the Roman Domination*. The Zographos prize was likewise divided between M. Miliarakis, for his book on the Cyclades, and M. Margaritis for his works on the history of Macedonia.

SEVERAL interesting papers were read at the late annual meeting in Paris of delegates of the learned societies. M. Capmas, of Dijon, announced that he had discovered at a sale of old furniture in a remote part of Burgundy, a MS. containing a complete copy of the Letters of M^{de}. de Sévigné, of which the Gros-Bois MS. used by M^{me}. Régnier and Monmerqué seems to be only a very imperfect reproduction. This discovery will, it is believed, necessitate a new edition of the Letters. M. Combes, of Bordeaux, read a study on two unpublished letters of our Queen Elizabeth to Henry IV. of France, in which the Queen endeavours to dissuade the King of Navarre from embracing the Catholic faith; and M. Baguenault announced the discovery in the Orleans library, of a MS. containing the despatches of Mazarin to the Marquis de Fontenay, French Ambassador at Naples in 1647-8. These despatches, which will be edited by M^{me}. Loiseleur and Baguenault, throw new light on the policy of Mazarin with regard to the expedition of the Duc de Guise against Naples.

AMONG the books to be published in Paris in the course of the present month are the fifth volume of M. P. Lanfrey's *History of Napoleon I.* and the first volume of the posthumous and unpublished *Memoirs* of Odilon Barrot.

OUR esteemed correspondent in Paris, M. Gabriel Monod, will publish on January 1, 1878 the first part of an *Historical Review*. It is to appear quarterly, and will consist of from 1,000 to 1,300 pages a year, containing original documents and correspondence from all countries

together with a bibliography which will keep the reader of the *Revue* informed of the historical movement throughout the literary world. MM. L. Renier, Duruy, Fustel de Coulanges, Taine, Thurot, G. Paris, R. Reuss, and other distinguished writers, have already promised their co-operation. The annual subscription will be 30 fr., and intending subscribers may send their names to the Editor, 76 rue d'Assas, Paris. We have great pleasure in calling the attention of our readers to this new review, which promises to be of great value to all who are interested in historical research.

Det nittende Aarhundrede for April contains a very able and interesting monograph on Giordano Bruno, by Professor H. Bröchner. Viktor Rydberg continues his "Roman Emperors in Marble," and Paul Heyse contributes a pretty little novelette called the "Empress of Spinetta." Eduard Brandes gives a minute account of "A Turning Point in the History of the Danish Theatre," the confusions and bitternesses that led to the resignation of the great actor Høedt in December, 1857, and from which dates, in the writer's opinion, the period of absolute decay of the Danish stage. The article is clever, but takes altogether too pessimist a view of the present position.

THE Norwegian poet, Jørgen Moe, author of some of the most delicate and perfect lyrics in the language, and fellow-worker with P. C. Asbjørnsen in the labour of collecting the "Norse Folk Tales," is spoken of as likely to be the next Bishop of Christianssand, a diocese just vacant by the death of the last prelate. The see has been held by a poet before, namely, by Johan Storm Munch, who died in 1823.

ON April 2 last was Hans Christian Andersen's seventieth birthday. We understand that preparations had been made for extensive festivities both at Copenhagen and at Odense, the poet's birth-place, of which we hope to be able to give full particulars next week. Andersen's health appears to be in great measure restored.

THE so-called "William's Tower," at Dillenburg, intended as a memorial in honour of William the Silent of Orange, who was born in the town, is to be opened with great state on June 29.

THE Empress Augusta has headed the list of subscriptions for the establishment of a hall for students attending the University of Berlin with a donation of 3,000 mark (150*l.*).

THE German Imperial Admiralty has brought out, under the editorship of one of its hydrographers, Dr. G. Neumayer, a "Guide," or "Code of General Instructions for efficiently conducting scientific observations in foreign regions." The work is divided into twenty-eight separate parts, and while it undertakes to teach ordinary travellers how to use their senses to the best advantage, it points out how they may make their observations conducive to the benefit of science generally, and of the scientific requirements of the German Marine in particular. The work, under the unostentatious title of a manual, is in fact a complete encyclopædia of human knowledge, for the compilation of which some of the very highest authorities in Germany have supplied the materials.

It is now currently reported that Professor Waitz has accepted the invitation of the Imperial Government to migrate from Göttingen to Berlin, in order that he may assume the chief direction of the *Monumenta Germaniæ*, which has been offered to him at a salary of 6,000 Thl. He will have as his associates in the labour of completing this important national work, Dr. Pertz of Berlin, Dr. Euler of Frankfurt-on-the-Maine, Herr Tietzel of Vienna, Herr Stumpf-Brentano of Innsbruck, Dr. Hegel of Erlangen, Professor Mommsen of Berlin, and Herr von Giesebrecht of Munich. The ninth place at the board of management, which became vacant by the death of Dr. Blume, of Bonn, has not yet been filled.

WE have received *A Treatise on Arithmetic*, by J. Hamblin Smith, M.A., third edition (Rivingtons); *Life in Nature*, by James Hinton, second edition (Smith, Elder & Co.); Von Cotta's *Development-Law of the Earth* trans. R. R. Noel (Williams & Norgate); *The Decline of Turkey, financially and politically*, by J. Lewis Farley, second edition (the author); *Lecture on the Tendency of Trades Unionism*, by Peter Graham, Esq. (Stanford); *A Few Words on Vivisection* (Williams & Norgate); *Am Sarge und Grabe des D. th. Constantin von Tischendorf* (Leipzig: Hinrichs); *The Dramatic Works of William Shakespeare*, ed. S. W. Singer, Vol. V. (Bell); *Events to be Remembered in the History of England*, by Charles Selby (Lockwood); *Results of the "Expostulation" of the Right Hon. W. E. Gladstone* (King); *A Letter addressed to the Duke of Norfolk*, by J. H. Newman, D.D. (Pickering); *Twenty-First Annual Report of the Brighton and Sussex Natural History Society* (Brighton: Fleet & Bishop); Mackeson's *Guide to the Churches of London for 1875* (Metzler); *A Few Words about Bearing-Reins*, by E. F. Flower (Ridgway).

THE following Parliamentary Papers have lately been published:—Correspondence with British Agents abroad, and Reports from Naval Officers, relative to the East African Slave Trade (price 1*s.* 7*d.*); Appendix to the Second and Final Report of the Commissioners appointed to enquire into the working of the Master and Servant Act, 1867, and Criminal Law Amendment Act, &c. (price 1*s.* 4*d.*); Return of the Number, Names, and present Residences of Clergymen in the Irish Church, who have commuted under the Irish Church Act (price 4*d.*); Correspondence relative to the Kirwee Booty (price 8*d.*); Return of Fee Simple Land exposed for sale in the Landed Estates Court, Ireland; Return of the Cost of the several Colonies of the British Empire from 1869 to 1873; Army (Manufacturing Establishments) Return (price 2*s.* 2*d.*); Army Estimates of Effective and Non-effective Services for 1875 to 1876 (price 2*s.*); Memoranda by Colonel Pasley, R.E., explanatory of vote No. 11 (relating to dockyard and breakwater extensions) of the Navy Estimates, with plans (price 2*s.* 4*d.*); Papers relating to the Emancipation of the Negroes of Puerto Rico (price 4*s.* 4*d.*); Thirty-sixth Report on Prisons in Scotland (price 10*d.*); Report on the Colony of Assunguy (price 10*d.*).

IN *Blackwood* the gracious and fantastic history of Alice Lorraine ends happily with the discovery that Agasicles, the Carian astrologer, had discovered how to make artificial opals; six of his collection are sold for 65,000*l.*, and the family gets out of all difficulties. "In a Studio" contains a great many unsifted anecdotes from Pliny and elsewhere about the prices of ancient works of art, and an ingenious suggestion that the Clytie is a portrait of Poppæa, who is known to have been modest in manner, and was slain by her beloved as Clytie was slain by Apollo, whom Nero claimed as his father.

IN the *Cornhill Magazine* there is an interesting and tantalising article on the cost of living. The writer shows that the things which have got cheaper, like travelling and grocery, represent as large a proportion of expenditure as those which, like meat and house rent, have got dearer; but he does not allow for the rapid growth of wants which are conventional, not optional. The editor's most interesting article on William Hazlitt is a little disfigured by an assumption which runs all through it, that he ought to have done more, which means that he could have done more. In mortifying his eccentricities he would have mortified his talent, though he might have improved his character and his chance of happiness.

IN *Macmillan's Magazine* Mr. Freeman discusses Mr. Parker's theories about the ancient fortification on the Palatine, &c., and the questions raised by

the substructions discovered in the Coliseum: he tells us that the Goths turned the amphitheatre at Spoleto into a fortress, "not by making subterranean walls, but by blocking up its arches," which is rather an odd rendering of *siatōnc*.

Principal Shairp defends Keble's estimate of Milton against Mr. Pattison, by pointing out reserves which Keble would certainly have made; and Mr. Hullah informs us that Macchiavelli was the author whom Sir Arthur Helps quoted most often, and with most sympathy.

FROM an article on the Gilded Age in the *Revue des Deux Mondes* for March 15 we learn that Mr. Hepworth Dixon's talent is distinguished by elevation of view, exquisite penetration, a charm full of *finesse*; from an article on the last revolution in Buenos Ayres, that most of the respectable natives were on Mitre's side, but that the foreign majority in Buenos Ayres itself compelled them to abandon the capital, after which the insurrection was hopeless. In the number for April there is an article on the abortive attempts which have been made since 1872 to bring back the trade of the Sahara to its old route through Algiers; since the conquest it has diverged to Tunis and Morocco, both of which markets are occupied by English or Spanish goods, to the exclusion of French.

IN the *Fortnightly Review* Professor Clifford's article on the First and the Last Catastrophe is less exciting than its title. Most of it is taken up with explanations of the gaseous and fluid states of matter, and of what we know of molecules, which are sufficiently clear to enable an audience to share his civil contempt for anybody of less scientific eminence than Dr. Clerk Maxwell, who presumes to draw theistic inferences from the presumable uniformity of the molecules of oxygen or the limits of geological time. J. O. Morison complains that Mr. Pattison fails to enable us to understand Casaubon's rank and services as a scholar; but is otherwise egological.

IN the *Contemporary Review* E. H. Beverstock gives a *précis* of Maimbourg's forgotten and somewhat obsolete arguments against Papal Infallibility. Professor Whitney's article "Are Languages Institutions?" is rather at cross-purposes with his opponents; he is a clever man, has a plausible though perhaps a premature theory of how human language began when sign-making by instinct became sign-making by intention; from the vantage ground of this theory he criticises the speculations which European philologists pursue, for the most part rather *en papillotte*, and holds them up to the condemnation of American common sense. Naturally this method raises him rather disproportionately in the eyes of his own public, and makes his opponents rather disproportionately angry. Mr. St. George Mivart's paper on Instinct and Reason is an ingenious series of appeals from Mr. Herbert Spencer to Messrs. Tylor and G. H. Lewes, otherwise chiefly remarkable for the reiteration of the curious paradox that the gulf between rational and irrational is harder to pass than that between organic and inorganic.

IN *Fraser's Magazine* Mr. Carlyle discusses the portraits of Knox with the following results:—The Torphichen portrait is clearly akin to that in the first edition of Beza's *Icones* in 1580; so probably is that by Hondius published by Van Heiden in 1602; while the portrait in Goulart's translation of Beza in 1581 is clearly Tyndall inserted by mistake. He decides in favour of what is called the Somerville portrait, which he thinks is a copy of Kneller's time, or later, of a valuable original which may have been by Porbus, who is known to have painted Buchanan about 1565. Between the discussion of the portraits which he rejects, and of that which he accepts, there is a fragmentary life of Knox.

"A German" writes to explain that the hideous shabbiness of German home life, as described in *Fraser*, is due to the fact that the literary, professional, and official class in Germany is much larger and poorer than the analogous class in

England; "one might even say, on an average, that a German holding the social position and having the mental culture of a Queen's Counsel or an Oxford Professor possesses the pecuniary means of a Manchester workman."

In the "Secret Papers of the Empire" we are reminded of the abject way in which Zumpt and Ritschl flattered the author of the *Vie de César*.

NOTES OF TRAVEL.

THE chapters in the book, containing reprints of geographical and ethnological papers, which the Geographical Society is printing, at its own expense, for the use of the Arctic Expedition, will be as follows:—The first chapter, by Dr. Robert Brown, on the physical structure of Greenland, contains nine sections on the Greenland coast-line, on the interior of Greenland, on Greenland glaciers and sea ice, on the action of sea ice, on the rise and fall of the Greenland coast, on the application of facts regarding Arctic ice-action as explanatory of glaciation and other ice-remains in Britain, on the formation of fiords, on the northern termination of Greenland, and on the debateable points regarding the physical structure of Greenland. Then follow papers on the best means of reaching the North Pole, by Admiral Wrangell; on the discoveries of Dr. Kane, by Dr. Rink; and on the Arctic current around Greenland, by the Danish Admiral Tominger. Admiral Collinson contributes four valuable papers on the Russian explorations west of the river Kolyma, on the exploration of the Polar Sea between Point Barrow and the river Mackenzie, on the state of the ice along the coasts of Siberia and Arctic America, and on Behring's Strait. The ethnological portion of the book comprises four papers on the Greenland Eskimos, by Mr. Clements Markham; namely, on the origin and migrations of the Greenland Eskimo, on the Arctic Highlanders, the Eskimo language with classified vocabularies, and a list of names of places with meanings on the coasts of Greenland. There are also papers by Dr. Rink on the descent of the Eskimo, and by Dr. Simpson on the Western Eskimo, the Report of the Anthropological Institute, and a series of questions drawn up by members of its Council.

THE Havildar, who was sent into Central Asia on an exploring expedition, by the Superintendent of the Great Trigonometrical Survey, has returned to head quarters after completing an adventurous and very important journey. He has examined a portion of the course of the Oxus, where the river makes a great bend along the northern frontier of Badakshan, and has just supplied new geographical information of much value. The Havildar's work will not be reduced and ready for publication for some weeks.

WE regret to have to announce the death of that enterprising young missionary, Mr. Charles New, who fell a victim to the climate during an expedition into the interior of Africa from Mombasa. Mr. New made the first successful ascent of the equatorial snow mountain, Kilima-njaro. He was a careful observer and an energetic and courageous traveller, and his untimely end is much to be deplored.

THE death of the African explorer Karl Mauch is also announced.

THE surveyors of Palestine are now engaged in the south, which they expect to finish off before the summer. The winter has been one of unexampled severity, and field work was necessarily suspended for some time. As regards the collection of names, Lieutenant Conder reports that he has, up to the present, a list of nearly 3,000 in Arabic. The most important of the recent identifications proposed in his last letters is that of Bethabara, the place where John baptised. The word means simply the "House of the Crossing over," or Ford, and therefore might apply to many points in the course of the Jordan. The

place has generally been identified with Beth-nimrah, but Lieutenant Conder shows that this site is too far south, one condition being that Bethabara should be within a two days' journey of Cana in Galilee. Upwards of fifty fords of the Jordan have been found in the progress of the survey, only eight of which appear in the latest map. Among them, at a distance of twenty-five miles from Nazareth, is one called Makhadet Abára, the "Ford of the Crossing-over." It is described by Lieutenant Conder as one of the principal northern fords; the great road descending Wady Jalud on its northern side, and leading to Gilead and the south of the Hauran passes over it; the river bed is more open than at other places, and the steep banks of the upper valley further retired, leaving a broad space for the collection of the great crowd which followed John the Baptist. There are no traces of the ancient village on the spot, but then there are hardly any ruins, except of Christian times, in the Jordan valley. If the identification is accepted, another difficulty in Biblical topography will be removed. Lieutenant Conder thinks that the Bethabara of the Book of Judges must not be confounded with the Bethabara of the New Testament. The new number of the *Quarterly Statement* of the Palestine Fund, now in the press, contains his paper on this site. Among the other papers are an account of the German excavations in the Muristan, those of Mr. Henry Maudslay on Zion, showing the old scarp of the rock and the course of the first wall; the complete survey of Tell Jezer, where M. Clermont Ganneau discovered the boundary stones of Gezer; and a paper on a subject rarely touched upon, the mediæval topography of Palestine.

THE Russian *Golos* says that Government proposes to despatch during this spring four expeditions composed of civil engineers and naval officers, with the necessary complement of workmen, to survey the lakes, canals, and rivers which form the system of interior navigation in Russia. The first expedition will explore the Svir, Vytegra, and Kovgha rivers, the White Lake, the Szeksna, and the course of the Volga between Rybinsk and Nijni-Novgorod. The second will examine the Kama and the Tchusovaya; while the other two will occupy themselves with the Don and Dnieper and their affluents.

M. MIKLUCHO MAKLAY, the Russian traveller, has returned to Singapore after a fifty days' tour in the interior of the Tabor country, in the Malay peninsula. The object of his journey was to make researches on the ethnology of certain semi-savage races in the mountains inland. The Rajah of the country gave M. Maklay a safe-conduct addressed to various chiefs through whose territory he would have to pass, and this facilitated his progress, which was made partly on foot and partly by boat. He has made several interesting discoveries respecting the manners, customs, and idiosyncrasies of this hitherto unknown race.

THE melancholy death of Mr. Margary and failure of the Yunnan expedition, as well as the frontier difficulties with Burma, have invested the intervening country between India and China with special interest at the present time. We are glad, therefore, to welcome a very useful map of this region in the April number of the *Geographical Magazine*, accompanied as it is by an article from the able pen of Colonel Yule. The Colonel says that he has seen nothing to modify his former opinion, that the prospective commercial advantages to be derived from free intercourse with Yunnan are not so great as many would have us believe, and that one must avoid expecting that the wealth of a vast and varied part of the earth's surface will commence to flow in a new direction simply because that part happens to be known by one name, China. To this we would add that, even were Western China tranquillised, it is doubtful whether it could develop a brisk

export trade. Even at Shanghai (as appears from the most recent consular report) trade is paralysed by irregular and excessive taxation and by the want of cheap and speedy means of transit. How much more would this not prove to be the case in a province so far removed from the central seat of government as Yunnan?

OTHER articles in the same periodical are an interesting paper on Beccari's travels in the East Indies; a practical series of hints respecting the noting of unknown rocks and new dangers at sea, from the pen of an old Indian Navy officer; an obituary notice of the late Sir Henry Kellett, K.C.B.; and the usual allowance of reviews of books and maps, among which will be found a paragraph devoted to a critical dissection of the now notorious *Cabinet Atlas* of Messrs. Johnston.

AT the meeting of the Royal Colonial Institute, held on the 16th ult., a paper was read by Mr. Michie, Agent-General of Victoria, recommending the occupation of New Guinea by the British Government. His argument was supported by Captain Moresby, who had just returned from the exploration of the Eastern Coast, and who spoke favourably of the climate and of the natives, whom he described as an amiable race disposed to trade with Europeans. Gold had been discovered in the island by some of his party.

A VERY rich bed of iron ore has been discovered in Nordland, in the Arctic part of Norway. The ore, which is what is called blood-stone, gives from 60 to 67 per cent. of iron, and is free from phosphorus and sulphur. It is expected that this new bed will produce quite as much and as good metal as the famous mines of Dannemora, in Sweden; and the fact that it lies only a Norse mile from the little sea-port of Bodö, a haven which is never frozen over, makes it of great commercial importance. A Swedish speculator has already bought the right of working the mines.

COLONEL IVANOF has made a successful march from the fort of Petro-Alexandrovsk on the Oxus to Kunia-Urgenj and back, with the object of making a display of force, and, if necessary, repressing the aggressive movements of the nomad Turkomans, who have refused to obey the Khan of Khiva, have harassed his subjects, obstructed caravans, and made themselves exceedingly obnoxious for some time past. Colonel Ivanof's little force was composed of seven companies of infantry, two and a half sotnias of Cossacks, and eight pieces of artillery. He crossed the Oxus near Khojeili, the governor of the town having provided him with means of transport, and passed in succession several of the Turkoman settlements, the chiefs of which in many cases came to proffer their formal submission, the Yomuds being the only ones to hold aloof. A recent telegram from Tashkend announces the return of Colonel Ivanof to Petro-Alexandrovsk, after a satisfactory tour. The health of the troops had been good, though forty degrees of frost had been experienced.

A TELEGRAM has been received at Berlin by the Germano-African Society announcing the safe arrival at Loanda of Captain von Homeyer, who is reported to have started for the interior on February 11, and to have been well received at every station which he had visited. Captain Homeyer, who is chief director of the Second German Expedition to the Congo, and who is specially distinguished as an ornithologist, has obtained from the German Emperor a three years' furlough from his regiment (one of the Silesian Fusilier Guards), in order that he might devote himself thoroughly to the duties which he undertook last year, on behalf of the Germano-African Society, to make a scientific examination of the districts on the Congo which they were desirous of colonising. Another German officer, Lieutenant Stumm—who, as has been already noticed in our own papers, was the only foreigner allowed to take an active part in the Khiva Expedition of

General von Kauffmann, on whose staff he served through the whole campaign—has just brought out at Berlin a narrative of his personal experiences of life in Central Asia. The book is in the form of a journal, but Lieutenant Stumm is at present engaged in writing a larger work, in which he proposes to give the natural history of the interesting districts which he had the singular good fortune of being able to examine with much care.

BOSTON LETTER.

Boston : March 18, 1875.

The second volume of Mr. Hubert H. Bancroft's work, *The Native Races of the Pacific States*, is to appear shortly. It treats of the civilised nations, namely the Nahuas, representing the Aztec civilisation of Mexico, and the Mayas, representing the Maya-Quiché civilisation of Central America. Of these two branches the latter is the more recent and the wider-spread. This classification is one made more for convenience than as a strict definition; under both heads may be found included races which bear no real affinity to either the Mayas or the Nahuas. The Aztec empire proper is defined as having extended from the valley of Mexico and its immediate neighbourhood, through the existing Mexican States, Puebla, southern Vera Cruz, and Guerrero, but the title of Aztec belongs also, less definitely, to the whole country north of the isthmus of Tehuantepec. The Mayas were confined to the district south of this isthmus.

It is to the sixth century of the Christian era that trustworthy information about the Nahua civilisation goes back. At this period the Toltecs are found in possession of Anáhuac and the neighbouring country. Their sway lasted until the middle of the eleventh century, when it was succeeded by the Chichimec empire, which endured, with various changes, until the coming of Cortés, just as the Aztecs were becoming powerful. After a brief synopsis of the scattered threads of this early history, Mr. Bancroft devotes the rest of the volume to an account of the manners and customs of the Nahuas and Mayas respectively. This subject he has treated with the greatest fulness, dividing it into five parts. First, the systems of government; the laws of succession; the ceremonies of election, coronation, and anointment; and finally, the details of the life of the kings. Secondly, the social system; the divisions of society; the taxation, tenure, and distributions of land; vassalage and feudal service; the domestic life of the people; the laws and customs with regard to marriage, divorce, and education; their amusements, dress, food, medicine and mode of burial. Thirdly, what concerns war. Fourthly, their commerce, trade, sciences, arts, and manufactures. Fifthly, their legal affairs.

It has been no easy matter for the historian to unravel the truth from the vast amount of conflicting evidence about the Aztec civilisation. Mr. Bancroft acknowledges this difficulty, and makes no statements without definite reference to his authorities. He says in summing up:—

"The character of the Nahuas, although the statements of the best authors are nearly unanimous concerning it, is in itself strangely contradictory. We are told that they were extremely frugal in their habits, that wealth had no attractions for them, yet we find them trafficking in the most shrewd and careful manner, delighting in splendid pageants, gorgeous dresses, and rich armour, and wasting their substance in costly feasts; they were tender and kind to their children, and solicitous for their welfare, yet the punishments they inflicted upon their offspring were cruel in the extreme; they were mild with their slaves, and ferocious with their captives; they were a joyous race, fond of feasting, dancing, jesting, and innocent amusements, yet they delighted in human sacrifices, and were cannibals; they possessed a well-advanced civilisation, yet every action of their lives was influenced by gross superstition, by a religion inconceivably dark and bloody, and utterly without one

redeeming feature; they were brave warriors, and terrible in war, yet servile and submissive to their superiors; they had a strong imagination and, in some instances, good taste, yet they represented their gods as monsters, and their religious myths and historical legends are absurd, disgusting, and puerile."

While it would be hard to find a people which could not be charged with similar apparent inconsistencies, the particulars of some of the Aztec customs are very remarkable. This people seems to have added a sort of ornamental civilisation to a savage nature, which was not, on the whole, an excessively brutal one. The pomp of their sacrificial rites indicates this. The altar of the temple at Mexico was a green stone, probably jasper, convex above, about three feet high, as many broad, and more than five feet long. The robes of the officiating priests were brilliant; the chief priest had his ears adorned with golden ornaments, his under lip with a pendant of turquoise, and the heart of the human victim was laid bare by an obsidian knife, and sometimes placed in the mouth of an idol in a golden spoon. This is one of the extreme examples of the frequent combination of savageness and a gilding of civilisation. The people, however, had one strong claim to be counted among civilised races, namely, the weight of the taxes. These amounted to nearly one-third of everything made and produced. One authority states that in addition each taxpayer had to give one out of every three of his children, or in its place, a slave, for the sacrifice. His life was forfeited if he failed to do this.

It would be impossible by fragmentary extracts to give a satisfactory impression of the book, which is a well-arranged collection of curious and interesting facts. Mr. Bancroft is certainly doing his work well.

Mr. Nordhoff's *Politics for Young Americans* is a concise statement of such views as truly deserve to be spread among those on whom the future of this country rests. If it were the custom among human beings to profit by the wisdom of their ancestors more than by the pernicious results of their own folly, there would be good reason to hope that this book would have a beneficial influence. With those who agree with it it doubtless will, but those who believe that our paper-money is the "best currency the world ever saw," and that gold "is no more essential to our financial prosperity than the fly on the driving-wheel is essential to the speed of the train" (to quote from the records of the Congressional debate on the currency in 1873-74), will consider Mr. Nordhoff's little volume as a very dangerous publication. On such important matters as property, money, labour, and capital, usury, banks, &c., &c., it will be found to express clearly wise opinions. The author has taken care, and he has generally succeeded in his intention, "to explain in simple language and by familiar illustrations fitted for the comprehension of boys and girls, the meaning and limits of liberty, law, and government, and human rights, and thus make intelligible to them the political principles on which our system of government is founded." Consequently he has written a book which would be an admirable and intelligible manual not much above the comprehension of a member of Congress. Naturally enough—for the book grew out of an attempt on the part of the author to give the rudiments of political instruction to his own son—there is a good deal of unsupported assertion, such as is well enough in families which are not debating societies, and some prejudices are to be found rather absolutely expressed; but on the whole a father need have no shame for a son with as good principles as this book teaches.

The book about Harvard College, which you have already announced, will soon appear. It will be a large and costly volume, its price in the cheapest form being \$30.00, and it will be full of all sorts of information about the college. Beside the history of the college by Mr. Samuel Eliot, there will be descriptive and historical articles by

Professor J. R. Lowell, Mr. O. E. Norton, Dr. O. W. Holmes, Mr. R. H. Dana, jun., Professor Asa Gray, as well as many others less known to fame. It will also contain heliotype of the generally graceless buildings of the college, and very many engravings.

Another publication with which the college is concerned is to appear soon under the auspices of the Harvard College Observatory. This is a report of the recent investigations of Mr. Charles S. Peirce, who has measured photometrically the magnitude of all the stars between 40° and 50° declination, visible to the naked eye, about 500 in number, by means of Turner's astrophotometer. He has also reduced the magnitudes of Ptolemy, Ulu Begh, Tycho Brahe, Havelius, Sir William Herschel, Argelander, Heis, the Durchmusterung, Sir John Herschel, Seidel, Zollner, and his own to a uniform scale, and has made a comparative catalogue of the different measurements of the same. The numerous observations of Sir William Herschel had, I believe, never hitherto been made available. Mr. Peirce has also investigated the probable errors of all these observers, and made some inferences with regard to the general variability of stars, and with regard to the form of the galactic cluster.

The alleged Raphael, of which I spoke in my last letter, has been on exhibition in this city. A little circular, which was given to those who gazed at it by an attendant, spoke more warmly in defence of the origin claimed for it than did anything in the picture itself. It has now gone back to its original obscurity.

This device of instructing the public has also been followed by the composer of the programme of a concert given in this city a week or two ago. The orchestra was that of Theodore Thomas, and the music consisted entirely of Wagner, "the reformer and most prominent musician of the day," according to the programme. The following testimonial of an unknown but ardent J. H. C. tends to put the docile listener into the proper mood for the enjoyment of music:—

"If Music has a higher and nobler mission than to simply tickle the ear—if it is a language supplementary to speech, and of almost unlimited powers of expression, so that there is hardly anything within the range of human experience which it may not in its own way illustrate—then may Richard Wagner be said, pre-eminently among modern composers, to have fully apprehended the nobility of his art, and to have been initiated into the secrets of its wonderful powers. This explains why it is that, as a general rule, his music is not at first liked—it is so full of meaning which is not understood except perhaps to a very few. But when we know what the poet-musician means, we must, unless we are miserably prejudiced, recognise," &c.

Here, as elsewhere, the contest between music and Wagnerism is going on. At present the "miserably prejudiced" present a tolerably solid front to the alleged reformers, and "grand Wagner Concerts" are few. The fight, however, has not yet fairly opened, although preparations of all sorts have been going on for some time. The unmusical nature of the American people, and their fondness for what is new and noisy, tend to free them from prejudices.

THOMAS SERGEANT PERRY.

SELECTED BOOKS.

General Literature and Art.

- ENGLISH DIALECT SOCIETY. "Reprinted Glossaries." VIII.-XVII.; "A Bibliographical List of Works illustrative of the various Dialects of English." Edited by the Rev. W. W. Skeat. Trübner.
- FRISSEN, H. v. Will. Shakespeares Dramen vom Beginn seiner Laufbahn bis 1601. Wien: Braumüller. 8 M.
- GUZURU, V. Description géographique, historique, et archéologique de la Palestine. Seconde partie. Samarie: Chaillemel aîné.
- KNOLLYS, H. Incidents of the China War of 1860, compiled from the Private Journals of General Sir Hope Grant. Blackwood.
- LAWSON, J. Wanderings in the Interior of New Guinea. Chapman & Hall.
- LEE, F. J. Glimpses of the Supernatural. King.

PIRAT, G. Fiabe, Novelle e Racconti popolari Siciliani. Palermo: Pedone Lauriel. L. 20.
 RUSKIN, J. Proserpina. Studies of Wayside Flowers, while the Air was yet pure among the Alps, and in the Scotland and England which my Father knew. Part I. Orpington: George Allen. 2s. 6d.

History.

BUSOLT, G. Der 2. athenische Bund u. die auf der Autonomie beruhende hellenische Politik. Leipzig: Teubner. 5 M. 60 Pf.
 DIGBY, K. E. An Introduction to the History of the Law of Real Property. Clarendon Press.
 FERRAT, A. de C. de. L'Armée de la Révolution: ses généraux et ses soldats. Paris: Plon. 6 fr.

Physical Science and Philosophy.

SPACKER, G. Kant, Hume u. Berkeley. Eine Kritik der Erkenntnistheorie. Berlin: Duncker. 4 M. 50 Pf.
 VOGEL, H. The Chemical Effects of Light and Photography in their application to Art, Science, and Industry. ("International Scientific Series.") King. 5s.

Philology.

ALBERTI STADIENSIS Thollus primum ed. a Th. Marzdorf. Leipzig: Teubner. 3 M.
 BLACKE, C. Etymological Geography. Daldy, Isbister & Co.
 FERRAT, L. Etudes bouddhiques. Deuxième série. Paris: Maisonneuve. 5 fr.
 KELLER, O. Die Entdeckung Illons zu Hissarlik. Freiburg in Baden: Bader. 2 M.
 LAWRENCE, E. Etudes égyptologiques. 4^e livr. Le Mythe osirien. 2^e partie. Osiris. Paris: Franck.
 LENORMANT, F. Sébastien (un des principaux dieux de la religion phrygienne). Paris: Maisonneuve. 3 fr. 50 c.
 WRIGHT, W. A Grammar of the Arabic Language. Second edition. F. Norgate.

CORRESPONDENCE.

ARYAN ORIGIN OF THE FINNISH NAME FOR IRON.

St. Petersburg: March 25, 1875.

Allow me to correct an inaccuracy into which Mr. Sayce, following M. Lenormant, has fallen in his article in the ACADEMY for March 20. He says there: "Indeed, as M. Lenormant has pointed out, the word for bronze (*urud*) is identical with the Finnic term for 'iron,' showing that the Turanians had already begun to work the metals before their separation." The word for iron, to which M. Lenormant refers, now prevalent in the West-Finnish languages, is in Finnish and Votian *rauta*, Esthonian and Vepsian *raud*, Livian *raud*, *raod* or *rōda*, and Lapp *ruovdde*. It is not, however, an original word common to all the Finnic languages—the connexion of which with the so-called Accadian does not yet seem clearly established—but comes from what appears in Russian as *ruda*, the usual word for ore, especially iron ore. The same word is found in all the Aryan languages which surround the Baltic Finns. In Lithuanian we find: *rūda* ore, metal, *rūdis* rust, iron rust, *rūdas* reddish brown, *raudà* red, *raudus* a mass of ore; and in Lettish *rūds* reddish, brown. The Russian *ruda* also means blood. It is certainly an Aryan word, and is connected with the Gothic *raude* red, Old Norse *raute* red, *raudr* iron ore, English *red*, *ruddy* and *rud*, *ruddle* red ochre, red iron ore. The idea of redness is at the bottom of all the words, which have been applied to the most common iron ore on account of its characteristic red colour. The opinion which I have just given as to the Aryan origin of the Finnish name for iron is that of Professor Ahlqvist of Helsingfors, the greatest authority on the Finnic languages, and I would refer Mr. Sayce to his interesting book, *De Vestfinska Språkens Kulturord* (Helsingfors, 1871), a German translation of which is soon to appear. It is an exceedingly valuable contribution to the history of Finnish civilisation.

As the supposed origin of the word *rauta* was used by M. Lenormant, if my memory of the passage is correct, as a sort of crucial test of the degree of early civilisation of the Accadians, it shows that great caution should be used in studying the affinities of the erroneously so-called Turanian languages. EUGENE SCHUYLER.

ANCIENT MOSQUITO-NETS.

Bottesford Manor, near Brigg.

It may, perhaps, be worth while to point out that nets to protect the persons of sleepers from the attacks of noxious insects, though perhaps at

no time very common in this country, were known in former days to others beside Richard Bishop of London (ACADEMY, p. 314). There was a "bedstead with a net for knatts" in the new chamber at Sawtre Abbey, when an inventory of the goods of that establishment was made at the time of the dissolution of the monastic corporations. (See *Archæologia*, xliii. 1. 240.)

I have met with one or two other notices proving that these nets were in use in old days, but I cannot now call to mind where they are.

Bartholomew Glanvil, in his *De Proprietatibus Rerum* (Trevisa's version) has a chapter in which he tells with the deep feeling of one who had evidently suffered much how—

"A gnatte is a lyttell flye" that "soucketh bloudde, & hath in his mouthe a pype like a prick, and there with he perceeth the flesche for to soucke the bloudde. . . . And is gendred of rotted or corrupt vapours of caraynes and corrupt place of marreys. By continuall flappinge of wynges he maketh noyse in the ayre as though he hurried . . . and greueth slepyng men with noyse and with bytynge, and waketh theym of theyr reste, and fleeth aboute mooste by nyghte, and perceeth and byteth membres vpon whiche he sitteth."—Edit. 1535, p. 169.

EDWARD PEACOCK.

HANDEL AND BACH.

3 Wetherby Road, South Kensington: April 5.

Your musical critic, in his notice, in the current number of the ACADEMY, of the Crystal Palace Concert on the previous Saturday, draws attention to the "most singular resemblance between the theme of the opening chorus of Bach's cantata 'My spirit was in heaviness' and that of the trio 'The flocks shall leave the mountains' in Handel's *Acis and Galatea*—remarking especially on the extension of this resemblance to "the treatment of the subject by imitation in the seventh at half a bar's interval." Mr. Prout does not suppose—Handel's notorious habit of appropriating the thoughts of others notwithstanding—that the great composer had borrowed the subject from Bach; regarding it as improbable that he had ever had the opportunity of hearing the work of the latter; but points to the circumstance as a simple but most remarkable coincidence, rarely to be paralleled in the range of music.

The object of these few lines is to direct the attention of such of your readers as may be interested in the point to an old Italian melody—"Col freddo suo velen," of apparently unknown authorship, in which the same theme appears, with a suggestion, in the bass, of the particular treatment noticed by Mr. Prout, and with further points of correspondence, which make it difficult to suppose Handel could have been ignorant of this air when he penned the exquisite trio in question.

The air will be found in the second volume of Crotch's *Specimens*, having been taken from the collection bequeathed by Dean Aldrich to the library of Christ Church, Oxford—its priority to either Bach or Handel being thus pretty well established. Does it not seem probable that this old Italian song was familiar to both the great composers, who, if so, have used it in the same noble way as Shakspeare his borrowed material, and with kindred amplitude of development, moulding it by the force of their own genius and shaping it into a new and consummate work of art. That the correspondence between the Italian air and Handel's trio struck Dr. Crotch may be safely inferred from the small notes added by him.

G. DOWNING FRIPP.

MR. PARISH'S GLOSSARY OF THE SUSSEX DIALECT.

1 Cintra Terrace, Cambridge: April 6, 1875.

May I be allowed to say that I am extremely sorry that your reviewer should have been led to ascribe to Mr. Parish several mistakes that were really due to myself, if indeed they are mistakes?

I have received so many letters from correspondents, expressing their satisfaction with Mr. Parish's book, and it is, for the purposes of the English Dialect Society, so extremely useful a work, that it is a little hard to find that, in the pages of the ACADEMY alone, the imperfections of it have been rather severely insisted upon. I think it will bear comparison with such works as those of Forby, Moor, and others, which have been for some time well known and of acknowledged utility.

But what I am most concerned about is, to obtain further information upon some of the supposed errors. I want to know wherein consists the absurdity of connecting the word *kell* (a kiln) with the Welsh *cylan*, or the word *dole* with the A.S. *dol*? It was not intended to be implied that the words are absolutely derived from the forms given, only that there is a connexion between them. This has long been the practice in English etymology; any one who looks out *kiln* in Wedgwood or Webster will find the Welsh *cylan* duly cited. I am not defending the practice, and I think it high time that phonetic considerations should begin to find a place in our etymology; I only submit that it is hardly fair to single out this particular book for attack, because old habits have been complied with; and I extremely regret it because, partly through my desire to help forward the work, the weaker points of it have invited comment, and Mr. Parish has come in for but small thanks.

In particular, I wish to know if any further information is to be had. Your reviewer says, "to those who can detect the blunders, the etymologies which happen to be correct are familiar;" in reply to which I have to say that I shall be obliged by being made acquainted with such etymologies, that the English Dialect Society may print a list of them. We are extremely anxious to print all corrections and emendations, that the accumulation of information may at last become valuable. The work of collecting is humble, and errors will creep in, but it is a very important duty; and we hope, by continual corrections and additions, to perfect the work at last. For this reason, a list of corrections, duly forwarded to me, will be very thankfully received. After some experience, I may say that the endeavour to correct etymologies is much harder work than it appears to be, and the certainty that it will be found fault with, after all, is not very encouraging.

Another remark is, that "where there is any real difficulty, no assistance is given." How could it be? How can I tell the etymology of a word which the reviewer does not even know himself? Surely, it is better to be silent in such a case, and to say nothing instead of indulging in guesswork. It is just this guesswork which is the curse of English etymology. WALTER W. SKELAT.

MRS. KINGSFORD'S "ROSAMUNDA THE PRINCESS, AND OTHER TALES."

Savile Club: April 6, 1875.

I am a little surprised that Mrs. Kingsford should think that a reviewer in the ACADEMY could attack her with anything like personal animosity; but after reading her letter I am not surprised that she should feel herself aggrieved by a review which, having to deal with a large number of volumes in a very limited space, laboured to be brief and became obscure. If, therefore, any reader of the review was led by it to form an opinion hostile to Mrs. Kingsford's character as an upright and pure-minded woman, or to believe that she wilfully advocated a pernicious system of morals, I beg to say that I meant nothing of the sort. It is quite true, and I am happy to have this opportunity of stating, that there is not in the tale one gross word, one immoral thought, or hint of the advocacy of vice which she thinks I imputed to her.

I based the article on two hypotheses. I presumed that Mrs. Kingsford's tale was written to

illustrate a political pamphlet on women's rights published by her in 1868, and founded this supposition on the ground that Mrs. Kingsford held up her heroine, Rosamond the Goth, as the type of a "true, strong-minded woman," and one of a class that she prayed might again be born into a regenerate world. I also presumed that Mrs. Kingsford was as well acquainted with the true character of Rosamond as all readers of Gibbon and the older historians; and founded this supposition on a preface which undertook to reproduce the facts of history "as on the table of a camera." Mrs. Kingsford's letter now makes it very plain that she had forgotten her pamphlet, for she accuses me of inventing a passage which I quoted from it. It also shows me that she has not read Gibbon and the older historians, but drew her heroine from the lays of the minnesingers and the romantic poets. My hypotheses therefore crumble away, and because they are erroneous I am very willing to offer the "amplest reparation" to Mrs. Kingsford, as Mrs. Kingsford the woman.

But before Mrs. Kingsford the writer I am wholly unable to shift my ground. History has its rights as well as women, and historical examples which are quoted with a view to social reform may not be drawn partly from history and partly from romance. Moreover, if Rosamond were simply the murderess Mrs. Kingsford makes her to be, nothing deserving the imitation of her sex can be found in the career of a woman whose sole claim to greatness is that her wrist was as strong as her passions. These apotheoses are highly dangerous to society. If writers choose to set up Judith the Bethulian as their standard of patriotic devotion, they must remember that the assassins both of Henri III. and William of Orange put forward the murder of Holofernes in their defence. If they think that Beatrice Cenci could "o'erbear suspicion with such guiltless pride as murderers cannot feign," they strike at the laws on which civil and domestic well-being is founded. If they condemn the execution of Charlotte Corday, they say that excessive tyranny justifies a maiden in buying a sheath-knife and slaying the tyrant as he stews in a slipper-bath. Positive law, which is based on the single and indivisible motive of the common good, and the law of universal opinion, which is based on a thousand variable motives, are sometimes necessarily at odds. The sentiment which takes these heroines from their high offices in poetry and the drama, and cites them as precedents on a point of law, is the false sentiment against which jurists and men of practice have long had to contend. But among this poetic sisterhood Rosamond, wife of Alboin, has no place at all. Even by Mrs. Kingsford's showing she was criminally vindictive in her rage; and history gives her such names as the pen shrinks from writing.

WALTER MACLEANE.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 10, 3 p.m.	Physical: Papers by Professor H. MacLeod and Mr. J. Barrett.
"	Royal Institution: Mr. G. Smith on "The History of Assyria."
"	Crystal Palace Concert (Herr Paer).
3.45 p.m.	Royal Botanic.
MONDAY, April 12, 3 p.m.	London Institution: Professor Bentley on "The Classification of Plants." II.
8 p.m.	Medical.
"	Second Philharmonic Concert, St. James's Hall (Raff's <i>In Walde</i>).
8.20 p.m.	Geographical.
TUESDAY, April 13, 3 p.m.	Royal Institution: Professor Duncan on "The Grand Phenomena of Physical Geography."
8 p.m.	Anthropological Institute: Professor Rolleston on "The People of the Long Barrow Period."
"	Civil Engineers. Photographic.
8.30 p.m.	Medical and Chirurgial.

WEDNESDAY, April 14, 3 p.m.	Literary Fund.
"	Dr. Bülrow's Last Recital (St. James's Hall).
4.15 p.m.	Royal Society of Literature.
8 p.m.	Society of Arts. Geological.
"	Archæological Association. Graphic.
"	Mr. Ransford's Ballad Concert, St. James's Hall.
THURSDAY, April 15, 3 p.m.	Royal Institution: Professor H. G. Seeley on "The Fossil Forms of Flying Animals."
6.30 p.m.	Royal Society Club.
7 p.m.	Numismatic.
"	London Institution: Dr. Freeman on "The History and Use of the English Language." III.
8 p.m.	Chemical. Papers by Mr. J. W. Thomas, Mr. G. H. Beckett, and Dr. Wright, Dr. Armstrong, Professor Maskelyne, and Dr. Flight.
"	Linnæan.
8.30 p.m.	Royal. Antiquaries.
FRIDAY, April 16, 8 p.m.	Philological: Mr. H. Nicol on "French Sounds in English." I.
9 p.m.	Royal Institution: Professor Gladstone on "The Progress of Science in Elementary Schools."

SCIENCE.

A History of English Sounds from the Earliest Period, including an Investigation of the General Laws of Sound Change, and Full Word Lists. By Henry Sweet. (London: Trübner & Co., 1874.)

THIS small treatise (163 pp. 8vo), reprinted from the Philological Society's *Transactions*, is not only the most important work in the philology of English since the appearance of Mr. A. J. Ellis's *Early English Pronunciation*, but offers several substantial contributions to Teutonic and general linguistics. The recent remarkable development of pure phonetics in this country, dating from the publication of Mr. A. M. Bell's *Visible Speech* in 1867, and still hardly intelligible to many of the older school of philologists here and abroad, is enabling those familiar with the historical linguistic science of Germany to investigate the external side of language with an exactness and by methods undreamt of by Grimm; while Mr. Ellis's unique researches, to which Mr. Sweet fully acknowledges his indebtedness, have rendered it possible to apply these methods to English with most gratifying success. By combining all known modes of enquiry, and attacking the subject at its two extremities, the ancient and the modern, Mr. Sweet has produced the first continuous history of English sounds from the time of Alfred to the present day, a period of a thousand years; and incomplete in various respects as are his investigations (which chiefly concern the vowels), the quality of his work within the limits he has found it necessary to impose on himself is such as to leave little doubt of the correctness of most of his often very precise conclusions. This being the case, and it being impossible here to give its details the careful discussion for which many of them call, our task is to a considerable extent reduced to describing the principal contents of the book, and indicating some of its more general bearings.

The most striking, and from one point of view the most important part of the work, is a list of almost all the simple English words of known native or early Scandinavian origin, with the corresponding Old and Middle English forms. This valuable collection of facts, which is the foundation of much of Mr. Sweet's theoretical investi-

gation, and which affords the means of testing his conclusions and of drawing others, occupies a third of the book, and comprises over 1,700 numbered words. These are arranged in four columns, the first giving the Old English (Anglo-Saxon) form, the second the Middle English as deduced from the present spelling, which is itself given in the third column, while the fourth gives the present sound; this column and the second are written in Mr. Sweet's simple phonetic orthography mentioned below, which is practically the same as that of Old English, and thus exhibits clearly and unmistakably the principal sound-changes our language has undergone. The arrangement of the words is based on the organic formation of the vowels and consonants, and is consequently a classification of the facts; while an alphabetical index allows any modern word to be found at once by those not familiar with the older forms. It is the first attempt to collect the phonetic facts of all the stages of a living language with that exhaustiveness first applied by Grimm to the spellings of some of the old Teutonic tongues, and we fully admit the author's claim to indulgence for imperfections; the labour involved is great, it should not be thankless. Still, we must express our regret that Mr. Sweet did not keep his MS. a little longer before having it printed; a week or two's revision and completing would have prevented several vexatious, if generally unimportant, inconsistencies and omissions. The chief defect is perhaps in the arrangement, which is based neither on the Old English nor the Middle English forms, but attempts to follow both, with a success that sometimes produces confusion; one definite period should have been made the standard, for mixed classifications only conceal the laws the facts have followed. We miss several common native words, as *geese*, *yon* (the Old English original of which latter Mr. Sweet himself discovered), and occasionally the Old English form given is not really the primitive of the later ones; *hip*, for example, clearly derives not from *hup*, but from *hype*, which is given in dictionaries, and of whose existence there can be no doubt, as it exactly corresponds to the Gothic *hup(i)-s*. But such oversights as these, due to haste, hardly affect the great value of the list, which is increased by supplemental lists of irregularities, with notes.

The text begins with a short account of the thirty-six principal vowels with their physiological nomenclature, and of the rough practical notation adopted for the benefit of those whose phonetic knowledge is elementary; this is based on the original Roman value of the letters, and is so simple that ordinary readers will have little difficulty on this score in understanding the main arguments and results, though the detailed exactness of both will be appreciated only by trained phoneticians. Then follow a classification of sound-changes and an investigation of their general laws, a subject which has previously been treated in so fragmentary a manner, and, especially as to the vowels, on such an imperfect phonetic basis, that the sketch forms a valuable and original chapter of general phonology. After a section on general alphabetics, particularly on

the early adaptations of the Roman alphabet to representing Teutonic sounds, there comes the first part of the actual history of English sounds, an account, based of course on Rask and Grimm, of the Old English vowels. The chief novelties in this are the establishment of the distinction between the open *e* and *o* from *a*, and the close *e* and *o* corresponding to Gothic *i*, *u* respectively; and the proof that *ea*, *eo* differed from *ea*, *eo* by the length of their second element, which in all four had the stress.

The Middle English chapter opens with an investigation of some puzzling phenomena of the Transition period (Semi-Saxon), the reduction of Old English *æ* and *ea* to the *a*, and of *eo* to the *e(i)*, from which they arose. Mr. Sweet's explanation of the anomalous change of *æ* into *a* is that it is a case of levelling, that is, of the abolition of useless distinctions. In different inflectional forms of the same words *æ* and *a* constantly interchanged in Old English; Transition English finally selected the most distinct sound, the *a*, and dropped the other, which was liable to be confounded with open *e*, and in a few words, as *less* from *læssa*, has actually gone into it. The remaining vowel-changes of this period are discussed in connexion with the chronologically more recent ones of the other Teutonic languages; and for the first time the phonetic phenomena, not the antiquated spellings, of the modern dialects—High German, Dutch, Icelandic, Swedish, Danish, and English—are collected, and compared with one another and with those of the older tongues. The tabulation brings out the great difference in the way in which short and long vowels have been treated, and establishes, for the vowels of the Teutonic languages at least, rarely-violated laws of change; while the examination of the quantitative changes, now become qualitative, shows that English has preserved the original shortness of many vowels generally lengthened in the cognate dialects. These results enable Mr. Sweet to properly investigate the question as to the existence in Middle English of two varieties of long *e* and long *o*, and to answer it conclusively in the affirmative, besides proving incidentally that our present spellings are, as a rule, trustworthy representations of sixteenth century pronunciation, and that this is an accurate guide to that of the fourteenth. This, again, can be deduced from that of the ninth century; an apparent exception is the class of *æ* words whose vowel corresponds to Gothic *ē*, not to Gothic *ai*, which give close *ē* instead of open, the explanation being in the fact that the Modern English forms are not descended from the West-Saxon of Alfred, but from the Mercian dialect, which preserves *ē* for original Teutonic *ā* throughout. A short account of the formation of diphthongs by the vocalisation of *g* and *w* to *i* and *u*, and of the influence of consonants on vowels, ends the section.

The chapter on the Modern period is to a great extent a rediscussion of the materials collected by Mr. Ellis, with results similar to his; the principal novelty for the sixteenth century is the discovery of the retention of the sound of Old English *y* (French *u*, German *ü*) in a few words, as *bury*, *busy* (O. E. *bebyrgan*, *bysig*). The account, how-

ever, of the present pronunciation of English brings out some quite new and very curious facts, which, as all the other statements referring to living languages, have the advantage of resting on personal observation of the spoken sounds, not on inference, however well founded. The most prominent is the diphthongisation of all long vowels; that our vowels in *name*, *home* are diphthongs is well known, but it will be news to most people that in the usual educated London pronunciation those in *feel*, *fool* are also diphthongs, not the pure Italian and German long *i* and *u*, with which they are generally still identified. The laws of quantity in the Latest Modern English are also remarkable, both as to vowels and consonants; and it is evident that we must be prepared for some considerable changes in our sounds in the next generation or two.

Of his notes on the consonants Mr. Sweet says that they are merely a stopgap. We think, however, that if he discussed any of them he was bound to discuss all; as it is, the completeness of the work is impaired by the omission of several interesting facts, which with comparatively little time and trouble could have been included. We may instance the change of *d* between vowels to *ð* (*father*, *mother*); the archaic retention of the *g* of medial *ng* (*English*, *stronger*), lost in German, and of final *m* (*bosom*, *fathom*), there changed to *n*; and the change of *s* to *z* between vowels (*busy*, *freeze*), as well as often when final (*was*, and inflectional *s*). Mr. Sweet investigates anew the sounds represented by the Old English *p* and *f*, an important element in the explanation of Grimm's law, and fortifies by a survey of their present Teutonic representatives his previous conclusion as to their being originally everywhere voiced (= *ð*, *v*). The changes of *c*, *sc*, *g* into *ch*, *sh*, *j* are also examined, though without very certain results; but the most striking fragment is a theory of the value of Old English *g* where used for the *j* (consonantal *y*) of the cognate dialects. Mr. Sweet's hypothesis is that the sound represented was the voiced palatal stopped consonant corresponding to our *y* (that is, the *j* of English transcriptions of Sanskrit); which satisfactorily explains how the two Old English *gs* were sufficiently alike for *gēr*, *geoc* to alliterate with *gifan*, *gōd*, and yet have since diverged (*year*, *yoke* opposed to *give*, *good*). After this come the word-lists; and the work terminates with a discussion of the periods of English and their nomenclature. Mr. Sweet is known to be a warm advocate of the use of the term "Old English" for "Anglo-Saxon," both on philological and general grounds, and he takes the opportunity of examining Professor March's arguments on the other side, with the result, in our opinion, of showing their entire insufficiency to warrant the conclusion drawn by that eminent scholar.

It is hardly necessary to point out what a complete contrast Mr. Sweet's treatise presents to the phonological part of the two principal grammars which include all stages of English, those of Koch and Mätzner. Admirable as these works are in many ways, their treatment of letters and sounds, considering that they have only recently appeared, is marvellously bad. The utter absence of

real phonetic knowledge, their mystic reverence for our customary spellings, and the inextricable confusion of sounds with the arbitrary visible marks used to represent them, combine to make many of their statements false or unintelligible, and to display English phonology as, in the words of Grimm, nothing but "wild lawlessness." On the contrary, when the facts are presented in any orthography which represents them consistently, nothing is more striking than the great regularity with which the sounds of what is now our literary language have developed, unimpaired by its artificial cultivation, and uninfluenced by other dialects. Exceptions there are, of course, but almost every detail comes under some law, so that given only the Old English form, we can generally tell exactly what it became in Middle English, what it is to-day. That it should have been left for Mr. Sweet to make this evident shows the little progress we have made towards a real English grammar. The cramping influence of the Latin grammars of the dark ages, an influence which a too exclusively antiquarian philology has in most points been unable to shake off, even with the help afforded by native grammars of Sanskrit, has made it difficult for most of us to realise what a real grammar is, we might say almost impossible where a modern language is concerned; so that there is some excuse for those who believe that our exceptionally highly developed language is of little educational value in comparison with Latin and Greek. If English were thoroughly studied, the ludicrousness of this objection would be obvious even to those who fail to see that the increased complexity and precision of modern thought, joined to our eminently "practical" spirit, almost necessitate a remarkable improvement in the means of expressing it; and Mr. Sweet's book is a substantial and much-wanted aid to that desirable result. Comparatively great, indeed, as is the extent to which the study of our language and literature in all their stages now prevails, it is yet, partly in consequence of the name "Anglo-Saxon" making us think that their earlier portion is foreign, very far from having assumed its proper position; its natural one, we may say, for if it were not for tradition, who would think of not making it an essential part of any education for Englishmen and Englishwomen which could be called liberal? Still, many who are hardly acquainted with Early English will find much of the book of interest, and to those who occupy themselves with our provincial dialects it will be useful in many ways; besides conveying information, it will help to substitute careful observation and recording of facts for wild guesses at etymologies, and we are glad that the English Dialect Society has secured copies for its members. The fact, too, that the splittings-up of our language into its dialects, and of these into subdialects, have taken place at various periods from the arrival here of the English till now, makes the explanations and lists of the earlier forms of our words of great service for the historical investigation of local divergencies.

To those philologists who have followed us thus far, it is needless to recommend

Mr. Sweet's work; they will have seen that it interests a far wider circle than that of the students of English merely. It is true, as he remarks, that it is but a meagre sketch of what would be a really adequate history of English sounds; it investigates but one dialect, and that only roughly in many respects, while the large and important foreign element of our vocabulary is not touched. But even not taking into account the portions on general phonology, we do not hesitate to say that if similar sketches of the principal other modern languages were in existence, the formal branch of linguistic science, on which rests that most important one relating to meaning, would be much further advanced than it is.

HENRY NICOL.

Introduction to Experimental Physics, Theoretical and Practical. Including Directions for constructing Physical Apparatus and for making Experiments. By Adolf F. Weinhold, Professor in the Royal Technical School at Chemnitz. Translated by B. Loewy, F.R.A.S. (London: Longmans & Co., 1875.)

THIS work does not belong to either of the two classes into which existing text-books on physics may be divided; for neither does it—like Ganot, Deschanel, Lardner, &c.—undertake to teach physics by presenting all the facts and experiments cut and dried; nor does it—like the far smaller class of works on physical manipulation, Kohlrausch, Pickering, &c.—give us minute methods of research and elaborate calculations of results. It does not conduct us to a house already built and stocked with everything requisite for the study of physical phenomena, but it tells us how to build the house and to fill it with the requisite appliances of the study.

The usual order of subjects is followed, the general properties of matter being first discussed. Here (p. 23) we find, for almost the first time in an English text-book, an account of the "cohesion figures" formed by the immersion of wire frames in soap solution, and directions for making the frames. A frame of twelve equal wires, representing the edges of a cube, gives after immersion a small rectangular frame in the middle, which is joined to the edges by twelve plane surfaces; a triangular frame, on the other hand, shows six films after immersion which intersect towards the middle of the frame. The author states that the films will last *several hours* if the soap solution be made in the following manner:—Ten grammes of Castile soap are to be put into 400 c.c. of cold water which has been previously boiled; it is then to be gently warmed until the soap dissolves: after standing for a few hours, the clear liquid is to be poured off, and 270 c.c. (about 335 grammes) of glycerine are to be added. The solution is then ready for use. We must take exception to the term "cohesion figures," which might be misunderstood, as Mr. Tomlinson has already given the name to those figures which are formed by one liquid on the surface of or within another for which it possesses some

attraction. The term *porosity*, which we usually apply to solids only, is applied both to liquids and gases by Professor Weinhold; he proves the porosity of liquids by mixing alcohol and water and showing that a diminution of volume takes place, and the porosity of gases by volatilizing iodine in a closed flask full of air. Diffusion is not mentioned in reference to this subject. We certainly prefer not to use the word "porosity" in connexion with the above results. A very lucid and complete description of the experiment in which a double cone appears to ascend an inclined plane will be found on p. 111, accompanied by good drawings of the cone in its various positions, and clearly pointing out the cause of the fallacious appearance. A simple arrangement for showing that the angle of incidence is equal to the angle of reflection, is described in the chapter on Light. In the account of the eye in the same chapter, it is to be regretted that no examination and dissection of the organ itself is suggested; the eyes of sheep and bullocks are easily procured, and nothing can be more instructive than the separation of the lens and various humours. The real nature of the eye can scarcely be understood from a simple description such as we find here. A very capital account of the construction of a gold-leaf electroscope is given, pp. 572-4, together with drawings to illustrate the various conditions of the expanded and collapsed leaves; somewhat further on we find some novel experiments on the effects of electrical induction on a jet of water. A long account is given of that very important instrument, the electrical condenser, and the following calculation is made to illustrate the effect of touching alternately the upper and the lower disc:—

"The process may be illustrated numerically if, for example, we suppose the distance between the two discs to be such that a given quantity of positive electricity communicated to the upper disc, which we may represent by the number 1000, can only bind $\frac{1}{20}$ of this quantity of the opposite electricity in the lower disc. Then we should have, at starting, 1000 of positive electricity in the upper disc, and $\frac{1}{20} \times 1000 = 950$ of negative electricity in the lower disc. This 950 can only bind $\frac{1}{20} \times 950 = 902.5$ of positive electricity in the upper disc, in which there is therefore $1000 - 902.5 = 97.5$ of positive electricity in the free state. This 97.5 of positive electricity is removed when the upper plate is touched, and the remaining 902.5 now binds only $\frac{1}{20} \times 902.5 = 857.375$ of negative electricity in the lower disc, so that $950 - 857.375 = 92.625$ is in the free state."

We are very much surprised to find no mention of Faraday's theory of induction, and of specific inductive capacity. The book does not contain any mathematical formulæ, and does not appear to aim at excessive accuracy—thus the magnetic declination in London is spoken of as "about 20°,"—the object appears to be rather to give a good general insight into the processes of physical manipulation, and then to connect together the results obtained into a complete body of physics. The book will be found alike useful to the student, and to the lecturer, who will obtain many hints for experiments from it. G. F. RODWELL.

SCIENCE NOTES.

ONE of those border questions in which physiology and psychology meet was brought before the French Academy on the 22nd of last month by M. Chevreul, and, though his observations relate to vision and colour, the principles elucidated bore a wide application. When two or more objects are simultaneously presented to the eye, it is often found that attention is so concentrated upon certain parts, that the effect of the whole is not perceived. In one case M. Chevreul found that for several successive days his opinion of the effect produced by a border of paper painted with rose leaves and garlands of roses at intervals, placed upon various backgrounds, including black and white, differed from those of his colleagues. On the fourth day it was discovered that, instead of seeing three distinct things, he had only seen two. His companions likewise had only seen two, but not the same two as himself.

As an illustration of this preferential vision he took to the French Academy one of the sign umbrellas, with alternate sections of red and white, sometimes hung up outside umbrella shops to indicate their trade. Standing this in full view, he first called upon those present to see the disc divided into four sections of red and of white. Then, pointing with a stick, to direct special attention to the outlines of the red stripes, he invited them to see a Maltese cross on the white ground, and then a similar cross in white upon a red ground. Citing a precept of Buffon, that it was "needful to see and see again often," in order that we should avoid the error of only seeing in part, he mentioned a curious instance from the Memoirs of St. Simon. The Duke was sent to Madrid to demand the hand of the Infanta for Louis XV., and when he first saw the Duke of Albuquerque, he appeared to him as a small, thick, and badly-made man, dressed in a deep blood-red suit, with green greasy hair hanging about his shoulders. When he turned his head, the face was seen blotched with red, the lips thick, and the nose flat. St. Simon took him for a porter, but a sudden movement showed his Order of the Golden Fleece. The question arises, Was the Duke of Albuquerque's hair really green? which, as M. Chevreul observes, is a very rare tint. In St. Simon's case he supposes that his eye was simultaneously affected by the hair and the dress, and that the red of the latter threw a complementary greenish tint on the former. Placing some hair on an orange ground, he found it appeared blueish; hair of the same colour looked violetish on a yellow ground, reddish on a green one, orange on blue, and yellowish-green on violet. On black the same hair lost colour and became whitish. A large mass of colour is seen in its absolute aspect, one colour in the centre of another colour is seen in its relative aspect, according to the law of simultaneous contrast.

In seeing, or not seeing, likenesses between different individuals, M. Chevreul says it may arise from some persons comparing only the upper portions of faces, and others only the lower parts. It seems to require careful training to attend to all the parts of a complete whole, so as to give them their relative value. We see this in operations to which the term mental is usually given, as well as in those relating to physical perception. M. Chevreul thinks that contrasts of colour are only part of a general law of correlative opposition, found in magnetism, chemistry, our sensations, &c.

M. TH. RIBOT had an explanatory paper on "Physiological Psychology in Germany" in the *Revue Scientifique* for December 12 last, from which we shall extract a few passages, as the investigations to which he refers are as little known in England as he represents them to be in France. One of the problems which he solved is to obtain a measure of sensation, so that one sensation may be compared quantitatively with another. M. Ribot cites from Fechner's *Elemente*

der Psychophysik, vol. i. pp. 74-6, three methods of experiment: the method of smallest perceptible differences; the method of true and false instances; and the method of mean errors. These are thus explained: "Suppose we have two weights, A and B, to compare. If their difference is very slight, it may not be perceived, and they may be pronounced equal. If the difference d is gradually increased, it will at last become appreciable," and the sensitiveness of the person experimented upon is estimated by the weight of d when this occurs. "The second method consists in taking two weights with a slight difference, so that an error in judgment is possible. Sometimes one and sometimes the other will be pronounced the heavier, and in comparing the results of many trials there will be a certain number of decisions true, and a certain number false. As the difference between the two weights is augmented, the number of true decisions will increase at the expense of the false ones. Taking the total cases as 100, and the number of true estimations 70, we have $\frac{70}{100}$ obtained by comparing A and B. Given then a weight a , we can try to determine the weight b , which compared with a will give the same relation $\frac{70}{100}$. The cases of undecided judgment must be equally divided between the true and the false instances."

The third method consists in taking a normal weight A, ascertained by a balance, and then trying to determine by a judgment from sensation the value of another weight B, which looks equal to A. Usually the second weight differs from the first by a quantity, a , which is small in proportion as the sensitiveness of the operator is great. The trial is repeated a great many times, and the mean results ascertained.

In experimenting on the sensation of weight, the hand is stretched upon a table, and a certain weight placed on it, the subject of the trial being blindfolded. Minute additions to the weight are then successively made, and the subject asked if any difference is felt. If not, more is added until the difference is noticed, and the trials repeated many times. By this method it is found that there is a constant relation between the original weight, and the additional weight, whatever may be the amount of the former. If, for example, for 1 gramme an additional weight of $\frac{1}{4}$ gramme is required, for one ounce it will be $\frac{1}{4}$ oz., for one pound $\frac{1}{4}$ lb., &c. The mean of a great number of experiments gives one-third as the relation between the two weights, so that "whatever pressure may be on the skin, no augmentation or diminution will be felt if it does not amount to one-third of the primitive weight."

Muscular effort in raising weights gives more easily appreciable results, and the average sensitiveness is found to be about five times as great as in the preceding cases, a difference of $\frac{1}{100}$ being noticeable. This number applies to all weights, so that 6 grammes must be added to 100 grammes, 60 to 1,000, and so on, to make the difference felt.

Sensations of temperature felt by the hand are stated to require differences of one-third to be appreciable. Trials are made with two vessels of water, plunging the same finger first in one and then in the other. Sensitiveness to light is determined by the help of a photometer, and it is stated that any given luminous excitation of the eye must be augmented by $\frac{1}{100}$ for the change to be perceptible.

In testing sensitiveness to sound, two balls of the same size, A and B, have a small tablet placed between them. They are suspended by strings of the same length, and a graduated circle marks the extent to which they are elevated before being allowed to fall upon the tablet and occasion a sound which will be proportional to the height from which they descend. Producing sounds of different intensities afforded the result that any given sound must be augmented one-third to be distinguished from the preceding one.

It becomes necessary for the utilisation of these results to determine minimum limits of sensa-

tion, and to fix zero points. With regard to weight, various parts of the skin differ in sensitiveness; the most sensitive, as the forehead, temples, eyelids, and back of the hand, can appreciate one-five-hundredth of a gramme; the palms, belly, and legs, one-twentieth of a gramme, and nails one gramme. Aubert gives us the result of a great number of researches, 0.002 gr. to 0.05 gr. as the minimum of excitation by pressure that can be felt.

According to Wundt, the minimum of muscular effort appreciable is when the rectus internal muscle of the eye is caused to contract 0.004 mm.

The minimum of perceptible sound results from letting a cork ball weighing one milligramme fall from the height of one millimetre on a plate of glass when the ear of the listener is 91 millimètres off.

The internal light of the eye, having a lasting cause in chemical processes of nutrition, or muscular motion, renders it difficult to discover the minimum of light that can be recognised. Measuring light by the intensity of its shadows, and using a screen of black velvet, Volckman found the light of the eye represented by the effect of an ordinary candle about 9 feet distant.

With regard to heat, the human skin at its normal temperature, 18° 4 C., appears capable of appreciating a change of about one-eighth of a Centigrade degree.

After supplying numerous details, for which we must refer the reader to the original paper, M. Ribot comes to the law formulated by Weber and Fechner, to express the relation between excitation and sensation, which is as follows: "the sensations increase with the logarithms, while the excitations increase as the ordinary numbers." Illustrating this, M. Ribot says:—

"We know that, for pressure, the minimum perceptible is $\frac{1}{10}$ gramme; say then, excitation of grm. $\frac{1}{10} = 1$; ten times that will be one-fifth. Under this excitation we place sensation as = 1. If we wish to make the sensation two and a half times stronger, we look at a table of logarithms, and opposite log. 2.5 we find the number 316, that indicates 316 units of excitation, or $\frac{1}{10} \times 316 = 6.3$ grm. Let us make an opposite calculation. Let the excitation be 5,000 units (or 100 grammes): how much sensation will this produce? We find the logarithm of 5,000 to be 3.698, so that a pressure of 100 grammes produces a sensation 3.698 times greater than the pressure produced by $\frac{1}{10}$ gramme."

M. Delbœuf remarks that the intensity of a sensation does not entirely depend upon that of the excitation, the first impressions of light, heat, &c., being stronger than those which succeeding impulses of the same force produce.

MR. HORNE, of the Botanic Garden, Mauritius, has been exploring the Seychelles and Mauritius for the purpose of collecting materials for Mr. Baker's forthcoming *Flora*. The screw-pines or Pandanaceae find their head-quarters in this region, but they have been very little investigated, their formidable spines rendering it exceedingly difficult to collect specimens. Mr. Horne has taken great pains to secure a good set, and has sent to Kew eight barrels filled with specimens preserved in rum. Mr. Balfour, too, who accompanied one of the transit expeditions, has been studying them on the spot, and with additional materials promised by Mr. Horne, it may be possible to monograph the genus, and determine its exact affinities with Freycinetia, with which it is usually associated.

SIR HENRY BARKLY is ever active in the cause of natural history, and his name is associated with many notable discoveries in the vegetation of Australia, Mauritius, and South Africa. He has lately sent to Kew a fine collection of Stapelias and allied plants collected by himself, we believe, in Namaqualand. The small geographical area of South African vegetable types is a fact well known to botanists; hence it is not surprising that his collection contains several new species. One of the most interesting of the new types, possibly of hybrid origin, forms a connecting link between the true Stapelias and the sec-

tion or sub-genus Orbea. The specimens are preserved in spirits and accompanied by coloured portraits of several of the species. Masson in England and Jacquin on the Continent illustrated many species of this peculiar group of plants towards the end of the last and the beginning of the present centuries; but since then little has been done with them, and much remains to be done.

M. PANCERI states that the light which the Polynoe (sea annelids) can emit comes from the nerve-threads distributed in their elytra. M. Quatrefages, in presenting his paper to the French Academy, observed that M. Panceri had previously found the light of *Phyllirhoe bucephala* was produced in the same way which he himself had noticed that certain annelids not possessing elytra, together with the Ophiurids and Noctilucae, exhibited their luminosity simultaneously with muscular contractions. In the elytra of Polynoe there were no muscles, and it might be asked whether in the other cases the light was not due to the distribution of nerves among the muscles. From this point of view the further study of Noctilucae would be particularly interesting, as nothing had hitherto been discovered in those creatures resembling muscular, or nerve-fibre. M. Panceri's researches have confirmed the conclusions to which M. Quatrefages had been led, namely, that under the term phosphorescence distinct phenomena have been comprehended which have nothing in common but the production of light. (*Comptes Rendus*, Jan. 25, 1875.)

THE nature of albumen and its congeners is illustrated by experiments of M. Schützenberger, which he described in *Comptes Rendus*, Jan. 25, 1875. When albumen is acted upon by hydrate of baryta and water at a temperature of 100° C., or in an autoclave at 140° to 150°, the latter giving the most complete results, it takes up water, and resolves itself into carbonic, oxalic, sulphurous and acetic acids, and ammonia, elements of urea, of oxamide and taurine; in tyrosine, amide acids of the fatty series, and amide acids more oxygenated and less hydrogenated.

AT the last general monthly meeting of the Royal Institution the managers reported that they had elected Mr. A. H. Garrod Fullerton Professor of Physiology.

Dr. A. BRÜLL has brought out with the fourth fasciculus of his Samaritan Targum, which contains the Book of Numbers, a first appendix comprising the variations of the Bodleian fragment of this Targum, published last May by Mr. Nutt, with an elaborate preface on the history, dogma, and literature of the Samaritans. The MS., as is to be seen in Mr. Nutt's edition, has on its margin at the beginning of various sections a few words which Dr. Brüll recognises as the beginning of prayers and hymns, to be recited on the occasion when each particular section was read in the synagogue. From the fact that the words are in the Samaritan dialect and not in Arabic, Dr. Brüll ascribes an early date to the MS.; it must have been written, he thinks, at a time when the sect still understood the Samaritan language. From other reasons, we believe with Mr. Nutt that the fragment was written in the eleventh century, or perhaps even earlier, but this can hardly be proved from Dr. Brüll's argument alone. For prayers in the Samaritan dialect are still in use at Nablús in spite of the fact that no one in the congregation, with the sole exception of the high priest, understands this dialect. The same fact, too, may to this day be observed in many Jewish and all Roman Catholic congregations. Besides, we did not find a single one of those glosses agreeing with a beginning of a Samaritan prayer, of which a large number are published; it can hardly be imagined that all the prayers of which the beginning is given, according to Dr. Brüll, on the margin of the MS., should be lost. Dr. Brüll is too hasty in correcting (p. 39) some of Mr. Nutt's

readings; the MS. has סוקן מרן (not למרן; the ל remained from the original לכון); the ה and ח also are continually interchanged in the Bodleian fragment. He expresses a wish (p. 4, note 11) that instead of the entire texts of other MS. fragments, only the variations from Walton's Polyglot should be published, and thus much time and money be saved, including in this counsel the edition now being made by Dr. Petermann from three Nabla MSS., of which Genesis appeared some time ago. Dr. Petermann however, we think, would have a right to ask his adviser why he himself is wasting time and money in bringing out a simple reprint of the Polyglot text, when it was long ago known that Dr. Petermann was preparing a critical edition from original MSS. ? It is astonishing that Dr. Brill should have made no use of the Barberini MS. at Rome, a collation of which has been made by Dr. Heidenheim.

THE third edition of Bartsch's *Chrestomathie Provençale* (Elberfeld, 1875) has just appeared, seven years after its predecessor. The work is too well and favourably known to Romanic philologists to require detailed notice; though it by no means comes up to our ideal of an elementary reading-book, it must be remembered that its defects arise to a great extent from the state of Provençal studies rather than from its author. The extensive selection of texts, with the concise account of the accident and the complete, but very bare, glossary (in French and German), will give anyone who goes through it carefully a good working acquaintance with the language, sufficient for ordinary reading, or as a foundation for acquiring a more exact knowledge of its variations at different times and places, and its relations to the sister tongues, as well as for studying the modern dialects; while it will itself furnish the general reader with a fair idea of the literature which flourished in the Middle Ages, not only in the south of France, but in the north of Spain and Italy. The present edition has been revised throughout, especially the glossary, but is otherwise little changed, if we except the innovation of its pages being cut even—a great convenience for the use of the book, which involves constant reference from one part to another.

A THIRD edition of M. Heyne's useful compendium, *Kurze Laut- und Flexionslehre der Altgermanischen Dialecte* (Paderborn: Schöningh, 1874), has lately appeared. The work is substantially the same as in the previous edition, only a few unimportant alterations having been made.

MR. C. J. GRECE has, in translating Mätzner's well-known grammar (*An English Grammar*, by Professor Maetner, translated by C. J. Grece, LL.B. (London: Murray, 1874, 3 vols.), undertaken a praiseworthy, though laborious, and, we fear, rather a thankless task. It is, indeed, difficult to see what profit anyone who is not already a good German scholar could obtain from the study of a work whose full understanding requires so wide a range of linguistic knowledge as Mätzner's Grammar does. A free translation and abridgment of Koch's rather than Mätzner's Grammar, with such alterations as would bring the work up to the present state of English philology, would certainly be of more general utility than the painfully literal translation (or rather, in many cases, transliteration) of Mätzner's ponderous work that Mr. Grece has produced. The translation is not happy in point of style; we quote a passage from vol. i. p. 73: "But with the principle, which appears so natural, to consider in the division of syllables the sensuous articulation of the word as the standard, is associated the theoretical interest to render evident the stem and the termination, and, in the compounding of words, to render the separate stems manifest." If, in spite of these defects, Mr. Grece's translation succeeds in winning over any Englishmen to the scientific study

of their own language, we shall be glad to welcome it as a genuine contribution to English philology.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE (Tuesday, March 23).

COLONEL A. LANE FOX, President, in the Chair. The President communicated a note on the chest measurement of recruits for the army, pointing out how the departure from a uniform method of measuring gave rise to unnecessary public expenditure, and often to the loss of good and sound men to the service. The method employed by Colonel Fox himself at his dépôt was explained, and a table of statistics was exhibited in illustration of his remarks. The Rev. Dunbar I. Heath, M.A., read a paper entitled "Molecules and Potential Life." The object of the author was to adduce arguments to show that there is a physical foundation for the measurement of vitality. The labours of Dr. Lionel Beale enabled us to put the amount of protoplasm or living matter in the adult human body at about 15 lb. in weight. Every vital action of every sort or kind kills a portion of that matter, and the mechanism by which its death is compensated, by the vitalisation of fresh pabulum, was anatomically and physiologically described. Hence it followed that every unit of physical action corresponds to the death of a unit of protoplasm, and a unit of vital action is at the same time exhibited. The death of protoplasm at the outside of a cell was described as diminishing the velocity and therefore the pressure of the outside dissociated atoms, the consequence of which was the deposit of the proximate principles such as fibrine, &c., and a rush of fresh pabulum inwards into the cell. Mr. G. H. Kinahan, F.G.S., contributed a paper on a prehistoric road at Duncan's Flow, Balbylbaugh, co. Antrim.

GEOLOGICAL SOCIETY (Wednesday, March 24).

J. EVANS, Esq., F.R.S., President, in the Chair. —A paper "On the Occurrence of Phosphates in the Cambrian Rocks" was read by Dr. Hicks. Contrary to the opinion of Dr. Daubeny, the author had been able to detect the presence of phosphates, sometimes in considerable proportion, in many Welsh rocks of Cambrian age. The proportion was greater in the more fossiliferous beds, and attained a maximum in those deposits which contained large trilobites, such as some of the Menevian group. At St. David's, in Pembrokeshire, the author had observed that the fertility of the land bore a direct relation to the presence of phosphates in the surface-rock. He found that in the neighbourhood of igneous dykes the proportion of phosphatic minerals was considerably diminished, and the author even suggested that in some cases the eruptive rocks might have derived their supply of phosphates from the fossiliferous strata which they traversed. Mr. Hudleston gave the results of several analyses which he had made at Dr. Hicks's request. In order to compare the proportion of phosphate of calcium in the remains of the Cambrian trilobites with that of recent crustaceans, he had examined the exoskeleton of the lobster, and had also determined the proportion of phosphorus in the entire lobster, including its soft parts. Mr. Hawkins Johnson described the microscopic structure of some of the phosphatic nodules from the top of the Bala limestone in North Wales, which were recently brought before the Society by Mr. Davies. According to Mr. Johnson they exhibit organic structure. Professor Seeley described the maxillary bone of a new Dinosaur, said doubtfully to have been obtained from Tilgate forest, and now preserved in the Woodwardian Museum at Cambridge. The species has received the name of *Priodontognathus Phillipsii*. Mr. Etheridge, jun., exhibited and described some new echinoderms,

which he had collected in Australia, and which included a new species of Desor's genus *Hemipatagus*, from the Tertiary rocks of Victoria. Some South Australian species were also noticed.

LINNEAN SOCIETY (Thursday, April 1).

DR. G. J. ALLMAN, F.R.S., President, in the Chair. On taking the chair, the President alluded in a feeling manner to the loss sustained by the Society, and personally by many of its members, in the death of its treasurer, Mr. Daniel Hanbury, F.R.S. The following papers were then read: "Notes on *Octopus vulgaris*," by Mr. W. S. Mitchell; "On the Connexion of Vegetable Organisms with Small-pox," by Dr. E. Klein, Assistant-Professor at the Laboratory of the Brown Institution.

FINE ART.

RESEARCH, DISCOVERY, AND RESTORATION IN ROME.

Rome: March 31, 1875.

Still may we report of progress in the search on classical sites, and also in the range of antiquarian discoveries at Rome. Works on the Forum have been, after long suspense, resumed; and there, near the temple of the Divus Julius, has been brought to light the remnant of a colonnade, three fluted marble shafts, probably from some more ancient edifice, with portions of brick walls at the two extremities, the whole apparently belonging to some mediæval mansion enriched with spoils of antiquity. On the Palatine Hill, and within the Colosseum, the task of excavation is more actively pursued; and in that great amphitheatre the results are becoming daily more conspicuous—the alteration in the features of the scene of ruin more and more striking. But it is the Esquiline Hill which proves the yet unexhausted mine, yielding treasure-trove more or less precious. Here, in the vicinity of the massive structure of a fortified tower which rises above the earthworks of the Servian Agger, have been lately found among the ruins of a patrician house (already mentioned by me) several miscellaneous antiquities—e. g., terra-cotta lamps with figures of deities in relief, and a good bronze statuette of a household god. Near the Arch of Gallienus, which is partly built up into one side of a church (S. Vito), has been unearthed a pedestal with mouldings of decadence style, and an inscription on its front referring to restorations, made in the fifth century, of the *macellum* of Livia, and also of the adjacent area called "Forum Esquilinum." We know that that market for flesh, fowl, and fish, named by Augustus after his Empress, was founded by him about the same time with a stately portico, dedicated as "Porticus Liviae," respecting the situation of which archaeologists still differ. The *macellum* occupied the place of a more ancient market on the Esquiline, and was inaugurated by Tiberius during the lifetime of Augustus, B.C. 7; the portico was dedicated by that Emperor himself in the year B.C. 12. The question as to the place of the latter structure may be solved more easily through the light thrown on it by this newly-discovered inscription, which perhaps justifies the inference that the portico and *macellum* were adjacent to each other; while the inscribed notice serves also to indicate the situation of the Forum on the same hill. Several antiquarians (see the German *Beschreibung*) point out the extant ruins of the Porticus Liviae in some arcades in the gardens of a convent (La Purificazione), and also in some dilapidated travertine pilasters with remnants of arches between them, built up into the front of another convent and its church, S. Lucia in Selce, both on the Esquiline height. On the same heights, near the new piazza Vittorio Emanuele (just commenced), have been brought to light the remains of a superb colonnade with fluted shafts of yellow Numidian marble (*giallo antico*), the

position of which, scattered as they are, has enabled the measurement of the whole structure to be, if not positively given, conjectured as 65 mètres. This colonnade, or rather portico, had a pavement of corresponding richness, mainly, as it seems, composed of veined alabaster, no fewer than seventy large slabs of which, all alike precious and entire, have been exhumed. At the northern extremity of this portico have been found two small chambers, one with the remnants of an encrustation of agate, which appears to have entirely covered its resplendent walls; the other with lamina of slate, retaining vestiges of ornamentation in gold leaf, alike encrusting its interior. Near the railway station which fronts the scattered ruins of the *Thermae of Diocletian*, several sculptures and household utensils, bronze and marble, have been dug up at some depth—among the former a bronze statuette (subject not easily recognisable), a marble statuette of an athlete, and the mutilated lower part of another much smaller male figure, nude, of solid silver, showing the marks of injury by fire. Together with these should be noticed a life-size marble head of an Egyptian deity, exhumed in the valley between the *Caelian* and *Viminal* hills—one among many proofs of the popularity of those Oriental superstitions, the prevalence of which under the Empire is severely satirised by *Juvenal*, and other records of which are before us among the paintings in the *lararium* of a palace discovered deep under ground, some years ago, below the southern side of the *Antonine Thermae*. The progress of change affecting all objects around us, on the plateau between the railway station and the *Praetorian camp*, and over the sloping grounds near the high-placed *S. Maria Maggiore* basilica, is one of those striking displays of the realities of transition, now picturesquely manifested, and of the rapid vanishing of the old before the new conditions, which are among the memorable things of the present period in Rome's history. Such aspects deserve to be recorded, for it may be difficult even to imagine them after further renovations of the local features and circumstances in this new Italian capital.

It is satisfactory to know that the distinguished *Chevalier Fiorelli* is now at the head of the Committee for directing public works and attending to archaeological interests in Rome, he having at last complied with the invitation from the authorities to quit Naples and establish himself here. *Signor Rosa*, whose merits and services cannot be forgotten, still continues to belong to the same Committee, from which so much is now expected. The *Roman Municipal Council*, installed on the *Capitoline Hill*, has voted, as the outlay of this current year, 3,040,000 francs for works on the *Esquiline Hill* and around the *Praetorian Camp*; also 3,000,000 more for enlarging and improving streets, for a new bridge across the *Tiber*, and for altering the course of that river, in order to guarantee this city from the danger of future inundations. We may conclude that the sum voted for the last-named purpose will be better applied towards the accomplishment of the plan generally approved of alike by statesmen and by public opinion here, and now well known to the readers of journals throughout Europe—that, namely, originated with happy suggestion by *Garibaldi*.

A fine work of sculpture, one of the noblest specimens of antique Roman portraiture, is now on view at the establishment of *Signor Castellani*—a colossal bust of *Maecenas*, grand and severe in character, with traces of thought and suffering on the worn but strongly-marked features—the age apparently about fifty, or upwards—supposed to have belonged to a statue erected in a public place at *Narni*, where this truly precious antique was found about twenty-seven years ago. From that city it passed into the possession of the *Altieri* family in Rome; and it is now hoped will be purchased by the magistracy to be placed, where it should have its proper niche among the

illustrious, in the "Hall of Philosophers" in the *Capitoline Museum*.

An interesting addition to the *Pinacotheca* of the same museum will soon be made (has already been so, in fact), consisting of a series of seven colossal figures painted in fresco on the walls of a long desolate and neglected old palace of the *Popes*, *Magliana*, a rural residence once in favour with its *Pontifical* owners, on the low ground near the right bank of the *Tiber*, about nine miles from Rome, and near a station on the railway between this city and *Civita Vecchia*. The house was built in the fifteenth century, and named after an ancient *Praedium Manlianum*, on the site of which it stands—now a most melancholy, forlorn, and ominous-looking abode. During the seasons of the chase it served as a frequented hunting lodge to his jovial Holiness *Leo X.*; and here was that worldly-minded *Pontiff* seized with his last illness, in the midst of pomps and festivities for the just-announced victory, favourable to the *Papal* cause, of the Spanish over the French forces—see the interesting account of that *Medici Pontificate* by *Ranke*. The frescoes on the walls of the deserted palace—which has long been utilised as a farm by a community of nuns, and only inhabited by labourers—are all more or less injured, and the feet of each figure, together with the lower part of the pictures severally, are quite obliterated. They represent the *Muses*, with *Apollo* as *Musagetes*, each figure distinguished by a motto in verse descriptive of the individual character, from the epigrams of *Ausonius*. The figure of *Polyhymnia* is already in the picture-gallery of the *Capitol*. The other figures, removed from their original place, are now in the studio of an artist engaged for the transfer—these latter being: *Urania*, with a distant view of *Florence* in the background (perhaps allusive to the pre-eminence of that city in astronomical science); *Thalia*, with the motto—

"Comica lasciva gaudet sermone *Thalia* ;"

Clio, who is playing on the double-flute; and *Apollo*, as leader of the *Nine*, who is seated and playing on the violin; in the background to this picture is introduced a small group of *Perseus* slaying *Medusa*, while *Pegasus* springs from the blood of the decapitated *Gorgon*. All these frescoes are ascribed to *Giovanni lo Spagna*, and there is much in their conception and sentiment which reminds us of the far superior works by that pupil of *Pietro Perugino*. The artist who suggested and superintended the transfer from the walls of the desolate old *Magliana Palace* was *Signor Mariani*, who in the modern school of sacred painting at Rome is now pre-eminently distinguished among his competitors by genuine truthfulness, poetic sentiment, and grandeur of style. I may refer especially to his large and finely conceived frescoes of the martyrdom and funeral of *St. Stephen*, on the altars of the extramural *S. Lorenzo basilica*, executed not many years ago.

Many will be interested in the project lately advanced by *Sir Vincent Eyre* (a military gentleman long resident in Rome) for restoring the tomb of *Keats* in that Protestant cemetery near the *Ostian Gate* and *Cestian pyramid*, which the poet's biographer, *Lord Houghton*, well describes as "one of the most beautiful spots on which the eye and heart of man can rest." In an appendix to a poem on sundry Roman topics, introducing the principal arguments, in honour of the illustrious poet cut off by early death, *Sir Vincent Eyre* advocates the project with just and fervent feeling. Proposing that a marble medallion of *Keats* should be placed on his modest gravestone, he states that "a new bed of violets and daisies will be planted, and carefully tended, to perpetuate the traditions of the spot; and a young stone-pine tree will be planted in the rear." The appeal, he tells us, has already been anticipated from England and America. *Miss Frere*, a relative of *Sir Bartle Frere*, has forwarded a sum, the offering of several ladies from our country; and from beyond the

Atlantic has been received a contribution from a lady who has the honour of relationship to the deceased poet. The veteran artist *Mr. Severn* (formerly *British Consul* here), the friend and in his last illness the devoted attendant of *Keats*, has in his possession at Rome an admirable mask of that highly gifted poet, "taken in England" (*Sir Vincent* informs us) "when he was in the full bloom of youth and health;" and the project now advanced by the same gentleman is that a bust, besides a portrait-relief, should be executed to perpetuate the interesting countenance of *Keats*, and to be within reach of his countless admirers. A distinguished and most estimable sculptor, well known to all the English in Rome (as indeed in his own country), *Mr. Warrington Wood*, undertakes to execute the medallion gratis; and the cost of the marble, also of the erection *in situ*, will be defrayed out of the fund formed by subscription. Offerings may be sent to *Sir Vincent Eyre*, 81 *Via Candotti*, Rome; or to *Mr. Macbean*, now *British Consul* here. It is gratifying to know that the accomplishment of this generous project will be the implied protest of Englishmen against at least our (perhaps erroneous) interpretation of the sad and self-deprecating words inscribed by poor *Keats'* desire between his name and the date of his death (February 24, 1821), on his not-forgotten tombstone: "Here lies one whose name was writ in water."

C. I. HEMANS.

THE FRENCH GALLERY.

"ARTISTS of the Continental Schools," not merely French artists, furnish forth this exhibition at 120 *Pall-Mall*, the twenty-second of the series. It has a general air of liveliness, efficiency, and attraction, and contrasts very favourably with some of the gatherings of recent years. We shall, on the present occasion, mention a few of the pictures according to the nationality of the painters, reserving others for a future occasion.

French Painters.—*M. Gérôme* sends a work of considerable importance, *La Danse du Sabre*: a fact which of itself would suffice to make the collection a not undistinguished one. In point of colour, this picture is painted too obviously for the English market. *Gérôme* is not a colourist, and, when he is left to himself, he employs hues of a subdued and rather dingy kind, which, if not precisely harmonious, are at any rate consentaneous and in keeping. In the present instance, as in some others of late years, he introduces several bright tints—variegated, but neither rich nor beautiful, nor pleasing in the general impression: the casement of painted glass, for example, is not successful, nor the bright-green gauze which envelopes the female dancer's face, above which the sabre is so precariously yet so securely balanced. Another rather failing point is the face of the piper seen in profile. The figures are numerous: one of the most effective in itself, and in the character which it gives to the composition as a whole, being the well-behaved Arabian baboon, seated on his haunches on a rug in the foreground, with yellow fur and black face, and watching the dance with a semi-civilised, semi-brutal air which emphasises the key-note of the work. The master of the house, with a green-turbaned head, has a harsh, rather haggard visage; he unbends for the moment, but with a joyless and unenlivening air. Among the most masterly pieces of design in the work we may name the glancing and tinkling tippet of gold discs or coins which covers the dancer's breast, and sways in and out to her consummately skilful motions; also the female musician who thrusts her tambourine forward as she plays, with a thoroughly easy and natural action. A clear white light comes through a window to the left, which, according to the perspective of the picture, is only indicated, not represented. Another conspicuous work is *The Marriage Contract*, by *J. Goupil*, the costume being of the period of the French

Revolution. This has a fair amount of skill, but is essentially a poor affair, with more of strained and pretentious posing than of real character or well-found incident. M. Bouguereau exhibits two pictures, of which the better one is named *Returning Home*—a peasant-girl whose arms are filled with wild-flowers and leafage, fitfully nibbled at by her white goat. *The Letter* is but a trifling specimen of Comte: the dexterous painting of the lady's white satin dress counts for little, but the face, no doubt, has a good deal of *esprit* in the expression. M. Billet resembles the late admirable peasant-painter Millet as closely in style as he does in name: his handling is vigorous, perhaps more directly so than that of Millet himself. *The Breton Mussel-Gatherer* and *The Young Ducklings* are capital performances of their class, and such as only an able and fully-trained artist could produce.

Italian Painters.—Campriani, Rossi, and Tapiro are three painters of exceptional skill, working in that very marked manner, so observable now in many quarters, which may be traced to the combined influence of Meissonier and of Fortuny. The delicate precision of touch, completeness of representation, and literality of aim, along with bright colour, sometimes too miscellaneous and unmitigated in hue to be harmonious, are highly noticeable in some artists of this school. The general effect is like that of seeing objects through an opera-glass: everything is minute and exact, diminished but not slurred or dwarfed, clear-cut as crystal. Such a work as that of Tapiro—*A Cobbler's Family, Rome*—might be pitted, for resolute undaunted precision, against the most determined examples of the English prae-Raphaelites, dating twenty and more years ago. There is a very good sense of design about this picture, which, spite of the unspeakably ragged trowsers of the piping boy, and tattered apron of the Cobbler, is not defaced by meanness or vulgarity: it has even something of idyllic grace, or classic under-current of suggestion. The handling, however, is too hard: it is as if Signor Tapiro had painted with diamond dust as his medium, instead of magilp or turpentine. *Feeding the Fowls*, by Campriani, with a steep flight of stone steps up which the birds are hopping or fluttering, is most picturesque and enjoyable; and *The Phenologist* of Rossi—a spare arid man of science, half enthusiast and half quack, demonstrating upon a skull to two overdressed ladies of the late eighteenth century—is a very able work, which leaves a tart impression on the eye, like that of some hardly pleasant but choice wine on the palate. It realises the idea of a decadent over-civilisation; the man of science becoming somewhat of the Cagliostro type, compounded of mystic, impostor, and intriguer, and the great ladies who dabbled in his secrets ripening for the Revolution and the guillotine. Another talented vivid Italian painting, belonging to a different subsection of style, is that of Jaccovacci—*A Nuns' Chapel, the Fête-Dieu*.

Spanish Pictures.—Here again much the same general influence as that which we have noticed in speaking of the Italian works is apparent: literality of motive, skill of handling, and minuteness of work, are carried to a high pitch. *The Conjuror*, by J. Agrassot—the costume being of about 1780, and the man of legerdemain being occupied in drawing an endless string of ribbons from his mouth—is extremely clever, but, as a whole, ugly; the expressions are true and bright, but a little hard; the colour varied and trenchant. The faces of the children are less successful than the rest, being somewhat blowzy and bloated. *Returning from Market, Seville*, by A. Liardo, is a surprising bit of almost microscopic nicety. *Behind the Scenes*, by R. Ribera, represents a female equestrian in a circus who has had an accident, and is carried off in a dead faint. There is abundance of incident and by-play in this picture, which would bear lengthy description, were one to go through it point by point: the technical ease and dexterity of touch are also eminent, but

the nature of the subject, with its tawdry stage-costumes, alien from nature and from pictorial propriety, makes it unpleasant, and well-nigh repulsive. W. M. ROSSETTI.

NOTES AND NEWS.

A COLLECTION of drawings was sold at Amsterdam on the 19th ult., by the following masters (the subjects are not given in the report of the sale):—Descamps, 1,400 fr.; Ary Scheffer, 1,025 fr.; Le Gallait, 850 fr.; N. de Keyser, 2,200 fr.; H. Leys, 1,160 fr.; H. T. Ten Kate, 1,225 fr.; J. B. Madou, 2,180 fr., and another, 1,910 fr.; D. Bles, 3,005 fr., another, 970 fr., another, 790 fr.; J. Bosboom, 1,620 fr.; J. Cats, 580 fr.; J. Israël, 1,170 fr. and 700 fr.; C. Rochussen, 930 fr.; H. Scholten, 1,040 fr.; C. Sprenger, 1,110 fr.; H. Frigt, 590 fr.; Waldorfe, 550 fr.; Wynants, 550 fr.; Baron, 460 fr.; Oalame, 400 fr.; Rembrandt, 850 fr.; A. v. Ostade, 1,350 fr., another, 825 fr., and another, 900 fr.; Van der Meer, of Delft, 1,890 fr.; a painting by Verschuur of a Stable sold for 6,000 fr.

We noticed lately as to be seen in the British Museum a terra-cotta boot, on the sole of which the hob-nails were arranged to form an *alpha* at the beginning and an *omega* at the heel. Since then we have seen, in the Castellani collection of the Museum, a small gold boot with the nails very expressively forming the word *παρου*—"walk." There was thus apparently a good deal of scope for the ancient *sutor* without his looking *ultra crepidam*.

M. DE SAINT-MARTIN, in the first instalment of an article on Troy (*Revue Archéologique*, March, pp. 164-170), contends vigorously for the impossibility of Schliemann's site—*Ilium Novum*—being that of the Homeric Troy. As yet his arguments are based only on topography; and though he does not advance anything new, it must be said that he has been very judicious in his selection from the old arguments against *Ilium Novum* and in favour of Bunarbashi. Between the two theories, we shall be compelled to believe again that Homer really was blind.

FOR the information of MM. Dumont and Rayet, the latter of whom raises the question in the new number of the *Revue Archéologique* (March, p. 172), we may state that the vase bearing the name of the artist *Gamedes*, and said to have been found at Thespiae, in Boeotia, is in the British Museum. It is a small aryballos of a brownish clay, unpainted, ribbed vertically, the ribs being interrupted half-way by a narrow horizontal band on which the inscription is incised. Heydemann had certainly read the name wrongly as *Panedes*. But it may still be doubted, even with the recurrence of the name on a vase in the Louvre from Tanagra, whether the fifth letter is correctly read as Δ. Its shape on both vases is D, which in archaic Greek corresponds rather to P. *Gameres* would be quite satisfactory as a name, and is so given in the Parliamentary Report of the British Museum for 1873, p. 16, No. 27, where this vase is described among the acquisitions of the year.

A CORRESPONDENT in Edinburgh writes to us:—"The latest picture of Sir Noel Paton, which is now on view at the gallery of Hugh Paton and Sons, Princes Street, Edinburgh, is entitled *Satan Watching the Sleep of Christ in the Wilderness of Temptation*. The picture was conceived as an early episode in the sublime epic of the Forty Days' Temptation, the more immediate object of the artist being to depict the surprise and rage of Satan at his first discomfiture by the mere man Christ Jesus, of whose indwelling divinity he was necessarily unconscious or incredulous. The scene is a wilderness of boulders and broken rocks, with jagged cliffs in mid distance and purple hills beyond, above which the first faint beams of morn are beginning to appear, while on the left the morning star still shines in the heavens. Drifting before the dawn, trailing clouds sweep across

the sky, their edges tinged with the light of the coming day, a slight haze still hanging over the landscape, which is suffused with the radiance of early morning.

"In the centre of the picture, the Prince of Darkness, a grand statuesque figure, without that repulsive appearance so often given to him by painters, is seated on a large rock, with half-closed wings. A lurid crown of flame encircles his swarthy locks, his spear placed on the ground rests on his right shoulder, and a red garment enwreaths his loins. His left hand clenched in anger presses on the knee, on the other knee the right elbow rests, the hand clasping the under part of his face, while he glares with baffled rage and surprise at the Sleeper who has defeated his wiles. In the foreground, lying on the bare rock, Christ sleeps at the feet of his tempter. The figure is after the traditional model, the drapery being felicitously disposed in robes of red and blue, while a halo surrounds the head. The hands are clasped, and on the countenance, wan and weary with fasting and mental agony, there still linger traces of the conflict through which He is passing, and which seems from the troubled repose to be repeated in His dreams. The face of Christ is a study in itself. The picture is well composed, the drawing masterly, the figure of Satan especially being boldly delineated and admirably modelled; the colour, though in a low key, harmonious and in keeping with the subject; and the technical treatment in the artist's usual elaborate and finished manner. Alike in conception and execution, the picture is one of the finest that we have seen from the easel of the gifted painter."

FOLEY's statue of Grattan was successfully cast in bronze last week at the foundry of Messrs. Masefield. It is to be erected in Dublin.

The Globe states that the collection of casts and statues bequeathed to the nation by the late Mr. Gibson will probably be opened to the public at the Royal Academy about the middle of May.

AN EXHIBITION of the works of the distinguished Swiss painter M. Dätier is being organised at Soleure by the Swiss Société des Beaux-Arts.

THE exhibition of the works of Führich, the religious painter, at Vienna, continues to attract a large number of visitors.

It is announced that the committee appointed to decide upon the true character of the statue of St. John the Baptist, recently brought to light in the Rosselmini-Gualandi palace at Pisa, have given it as their decided opinion that it is a genuine work of Michel Angelo.

THE German papers report the death, on March 29, at Darmstadt, of the copper-plate engraver, Heinrich Felsing, whose name is well known in Germany as one of the founders and most zealous supporters of the present "Turn-System," which has acquired such widespread popularity among Germans of all classes.

THE Administration of the Fine Arts has just ordered four ceilings for the decoration of the Louvre. The first, representing "The Glory of Mary de Medicis," is to be executed by M. Carolus Duran; the second, "The Glory of French Sculpture," by M. Tony-Robert-Fleury; the third, "The Glory of Rubens and of Painting," by M. Giacomotti; the fourth, "The Glory of Jacques de Brosse and of French Architecture," by M. Jules Lefèvre.

THE death is announced of M. Casimir de Balthazar, the painter, a pupil of Paul Delaroche. His principal works were *Joan of Arc in Prison*, *Philippe de Valois* after his defeat at Crécy, and the *Death of Lara*.

AN interesting discovery has, according to the *Journal Officiel*, been made at Les Corbières, on the top of the mountain overhanging the village of Padern, of a grotto, containing, among other relics of prehistoric inhabitants, pieces of shells carefully cut into hooks, and pierced with a hole for suspension from the neck, which evidently

were the knives used in remote ages. The use of shell-implements is an almost novel fact in diluvial caves, and would seem to lead to the supposition that the vast plains of Roussillon, from Perpignan to the environs of Estagel, once formed part of the sea, and are comparatively recent deposits of the Tet and the Agly.

THE Italian sculptor Vincenzo Conzani has lately been exhibiting in Florence his fine recumbent statue of Matilda, Duchess of Tuscany. The monument to Matilda, of which this statue forms part, is a structure of pure white marble in the style made famous by Orcagna. The Duchess is represented lying dead, in her robes of state, on an altar tomb. Nothing can be more true to nature than the expression of her countenance, which reveals that wonderful beauty so often observed shortly after death. The whole figure is enveloped in admirably-composed drapery, with the exception of the delicately-formed hands, which are simply crossed upon the breast.

Signor Conzani has also recently completed several other works of great merit, among which may be mentioned a combating Amazon full of spirit and very fine in form, a relief of a figure of Charity, a figure called Sacred Music, a duplicate of a statue in the possession of the Queen, who possesses another work by the same sculptor. We are told that Signor Conzani—like his great compatriot Michel Angelo—always works upon his marbles with his own hands. They are roughly blocked out for him, but no more; all else is his own; and the result is a sentiment that is rarely found in the works of modern sculptors, many of whom never even touch their marbles with their own hands. They are completed almost entirely with the chisel, the rasp being very slightly used.

COROT has not left any work of importance, as was at first supposed, to the Louvre. Both the *Hagar* and the *Dante*, which it was thought at one time were bequeathed to the nation, appear among the five hundred pictures, studies, and drawings that are to be sold at the Hôtel Drouot early in May. It seems, however, that by virtue of some testamentary document, dating a long time back, a sketch taken in the Forum many years ago really belongs to the Louvre.

AN exhibition of the drawings and studies of Francois Millet will be opened in Paris early this month. They are mostly lent by M. Gavet, the architect, and the exhibition will be held for the benefit of Millet's family. The *Chronique* thinks it probable, however, that it will be opened gratuitously to the public on one or two days of the week.

MR. HEATH WILSON writes as follows to correct a statement made in his letter of March 1:—

"In my letter of March 1 on the opening of the tomb of Lorenzo II. de Medici, I find it stated that 'a stout iron spike projected from the bottom of the marble sarcophagus, apparently put there when Alexander was deposited.' Having written to save the post, it appears that in my haste I have not expressed myself correctly, for I have no doubt that this spike was there when Alexander was deposited, and that it was one of two, which held down the first wooden lid over Lorenzo, but was removed and probably broken up when the body of the son was placed in the sarcophagus. As that body was twisted to avoid the spike, it is manifest that it was there at the time.

"There is a wide-spread feeling of regret that the bodies were disturbed, a feeling in which every one of any sentiment must concur. It was needless, no observations of any value were made, and the destruction of the clothes and breaking up of the bodies destroyed their identity."

APPROPOS of the discussion that took place some time ago in Parliament regarding Westminster Abbey as a burying place, and the idea that was started of a cloister in which monuments might conveniently be raised to our great dead, a correspondent gives us the following details of a grand

cemetery that has been recently formed at Stagliano, close to Genoa.

"It far excels anything of the kind existing in Great Britain, whether in architectural magnificence or in its general arrangements. When I saw it last about forty thousand pounds had been expended upon it, which sum, so I was told, had been entirely repaid by the sale of the vaults, for some of which as much as fifteen hundred pounds was paid, with an engagement to spend as much again in monuments. When this superb cloister with its galleries and magnificent chapel, and its extensive burying grounds, was commenced, the School of Sculpture at Genoa was at a very low ebb. Within twenty years, by the numerous commissions for monuments, a school has been created which boasts of nearly a dozen good sculptors. In that short time more monuments have been erected than exist in Westminster Abbey, and many of them, paid for by private citizens, are as magnificent as, or more so than, the public monuments erected in our national Walhalla. The municipality has a right of veto, and admits no monument or inscription offensive to taste, and lays down rules which work efficiently as to measurement, style, and cost of every monument. Nothing can well be more satisfactory than the results. This great outlay on the magnificent cemetery of Stagliano has been made by the small community of Genoa, where some forty years ago I have seen bodies, wrapped in rags or naked, cast anyhow, without coffins, through holes in the pavement of churches, or into public cemeteries of the most infamous kind. So it was in many parts of Italy, but now all things relating to the dead are done in decency and order as a general rule."

It may be added as a hint to our timid municipalities, that this Stagliano cemetery has proved a profitable undertaking. It pays nearly cent. per cent., and this among a small population.

BESIDES the splendid Corona, of which we gave an account some time ago, two other extremely interesting specimens of early German metal work from Hildesheim Cathedral may be seen in the new court of the South Kensington Museum. One of these is a baptismal font of cast brass, in the form of a deep cup or basin with a cover supported by four kneeling figures. These four figures are supposed to be symbolical of the four rivers that issued from Paradise. They are by no means idealised in character, indeed, they are almost grotesque in style, but they bear the overturned jars by which rivers are usually signified. The ornament round the font is in high relief. It is divided by arches into four compartments, in the first of which is represented the passage of the Red Sea by the Israelites, in the second the Baptism of our Lord, in the third the Ark of the Covenant borne across the Jordan, and in the fourth the Virgin enthroned between two kneeling bishops—the arms of the see of Hildesheim. On the cover are four other reliefs, representing the blossoming of Aaron's rod, the murder of the Innocents, the woman washing her Saviour's feet, and Mercy distributing gifts to the poor. Numerous inscriptions explaining the symbolic meaning of these carvings, mystic emblems, and statuettes of the Virtues fill up the rest of the space, so that there is not the smallest portion of this remarkable work that is not richly adorned.

According to the scroll held by Wilbern, Bishop of Hildesheim, one of the kneeling bishops on either side of the Virgin before described, this font was erected by him "in honour of the Virgin, and in the hope of pardon." If this is correct, and there seems no reason for doubting it, this magnificent example of mediæval casting dates back to the latter half of the thirteenth century, probably about 1260. It has remained in Hildesheim Cathedral ever since, but has been removed from its original position in the nave to the Chapel of St. George. The cast of it at South Kensington, taken, we believe, by some electrotype process, has been executed with great care, and reproduces the original with great sharpness and fidelity. The other Hildesheim work, a bronze pillar of remarkable beauty, we hope to notice another time.

M. HÉBERT is the French artist treated of in the *Portfolio* this month, and his morbid but undoubtedly poetic picture of *La Malaria* is the one chosen to represent his style of art. M. Hébert is an artist who never looks at nature in her happy moods. There is always in his work an underlying sentiment of disease and death. None of his men and women have healthy red blood in their veins, but move about in a sad anæmic condition like ghosts on the borders of Hades, or patients at the doors of a hospital. Even his great Virgin and Child, that was recently so extolled by French critics, was after the sallow ascetic type of Byzantine art. There is no denying, however, a peculiar poetic charm in Hébert's art, and this is well seen in *La Malaria*. It attracts our regard even though as About said of it, we "feel as though we should catch fever by simply looking at it." A picture or rather several pictures, of an "Autumn Effect," done, however, with the pen, and not with the brush, by R. L. Stevenson; a review of C. C. Black's *Michelangelo Buonarroti*, by W. B. Scott, and of Ernest George's *Etchings on the Loire*, by P. G. Hamerton; together with technical notes descriptive of Paul Delaroche's processes gained from his friend and pupil Mr. Armitage; and the usual National Gallery subject, this time an etching of Gainsborough's *Watering Place*, by R. S. Chattock, make up the number.

THE Italian art-correspondent of the *Allgemeine Zeitung* has written to that journal in reference to the name of the so-called *Madonna della Rovere* of Raphael, in the possession of Dr. Peirano, of Genoa, which the Empress of Russia was anxious to purchase. According to the writer the picture—which is a variation or copy of the original *Madonna della Rovere* of the gallery of the Dukes of Alba, and was painted for the church of the Olivetani, in Nocera de' Pagani—owes its name to the oak-tree (*rovere*) against which the Virgin is leaning, and not to the family "Rovere," who are believed by Dr. Peirano to have had a magnificent gallery at Albisola, near Savona, where, as he states, he was fortunate enough to pick up this really splendid *chef-d'œuvre* from a poor cobbler of the place. The Alba picture, of which there are thirty copies or facsimiles claiming to be original, is round, and measures about three feet in diameter. It represents St. John holding out a cross towards the infant Jesus, while the Virgin, who fills the centre of the canvas, stands clearly out from the sky behind her, with the town of Nazareth on her right and the mountains on the left. In the Peirano picture, which is square, the Madonna occupies the extreme right side of the panel, and with a half-open book in her hand leans against the massive trunk of the oak, whose branches cover a third of the sky, while the town and mountains fill up the left side of the picture.

THE STAGE.

SALVINI.

A FRENCH critic, notably keen to discern the signs of the times, has ventured the opinion that for the moment comedy has had its day, and that the old time when tragic acting was seriously cared for is coming back again for a while. The success of Salvini in America and Italy; his success this very week at Drury Lane, the success of Mr. Irving for now three years at the Lyceum, and the success of Mounet Sully and of Sarah Bernhardt in Paris, justify to some extent, if they do not wholly confirm, what M. Sarcy has said. In England, however, another explanation than that of a change in the public taste may reasonably be offered. Tragedy has of late been presented to us more impressively than comedy. Not that we have more of good tragedians than of good comedians, but that tragedy is less dependent than comedy upon *ensemble* for its effect. A fine tragedian engrosses attention: he is capable of "filling the stage." A fine comedian loses much

of his charm if he is not quite equally supported, and that is why no one of the fine comedians that we have—and we have four or five, scattered over the London theatres—produces the effect that is produced at the Lyceum by Mr. Irving, and at Drury Lane by Signor Salvini. Even at the Prince of Wales's, where *ensemble* is studied much, the excellent art of Mrs. Bancroft is not seen always at its best. Mrs. Bancroft, as her last performance has proved beyond dispute, has, like Mr. Irving, the rare genius of invention; but her field is not the one in which invention tells her most surely.

Let us come to Salvini: an artist undoubtedly of great gifts and great acquisitions. He has taken the English public a little by storm—at all events that portion of it accustomed to the mild and make-belief emotions of the opera—and people have hardly been in a temper to ask themselves what he lacks, as well as what he possesses. As far as one can judge by his performance of *Othello*, he lacks quietude, reticence, self-suppression. His acting appeals at once by its strong personal display to audiences rather readily unmindful of the absence of subtle effects, and not perhaps the most competent in all the world to value at once the more delicate light and shade of the art of Legrier, Blanche Pierson, Delaporte, Sarah Bernhardt. Salvini's style is vaguely but truly enough described as "broad" and "large." He has something—and this on the best side of him—in common with Macready; something again in common with Melingue, who, if he had played *Othello* on the Boulevard, would have given him a touch of melodrama. Unlike Ristori's art, Salvini's is the art of immediate and sure appeal. It is not wholly unkind to say that Ristori might claim kinship with Ingres: Salvini with Decamps and Delacroix.

That, then, is our preparatory grumble, if rumble indeed it be: we have tried only to indicate our own sense of something wanting, below the power so easily visible; power so soon appreciated.

We turn to the pleasanter business of rendering some justice to that power, and of tracing for those who have not seen the sensation of the week some outline of that figure he presents. In vigorous form, of one only now in middle life, square-set head, comely features, extreme mobility of expression, a rich full-toned voice that can be very loud without fatigue, and low and gentle while still manly—these are Salvini's natural advantages, and these he has studiously preserved or improved. His figure seems made to realise for us *Othello*: his whole temperament, strong but not nervous, is in accord with the part. His attitudes and actions are graceful, but with a natural and seemingly studied grace, in which few of his comrades are deficient—the actor who plays Cassio has as much grace, and more youth, to aid him. He takes little play with his hands—those sure indexes of temperament and character—betrays here the delicate or sensitive organisation, and is for this reason by so much the nearer to the realisation of the popular notion of *Othello*. Apart from voice and elocution, his strength lies in the earnestness with which his face exhibits what one would call the primary and less complicated emotions. He looks at Desdemona, so lovingly, in the second act, you realise the "too much joy" of the text, for his face is aglow with happiness; and when Iago is pouring into his ear the tale that awakens jealousy, it is very jealousy that is on his face in an instant; and when, here introducing an ovation, he flings Iago to the ground in hatred for his story, all the violence that play of features can express is expressed by Salvini; and still later before Desdemona herself, his face is charged with a passionate but simple regret. So that it can be truly said that his face is of immense mobility, but its changes are rapid, and not slowly changing ones. His face presents this look at one moment, and that—a quite different one—at

another, and you are rather strangely conscious that the one expression has nothing to do with the other. It follows the other, as a second geometrical pattern follows the first suddenly in the turn of a kaleidoscope: it does not follow the other as one light follows the other, gradually brightening, gradually darkening, over the face of a landscape. Thus it has great mobility, but not that mobility so fine that you are not struck at all with its greatness because it is so delicate and subtle. In change of expression, as in change of voice, Salvini appears to rely upon the effect of marked transitions. Of these he is undoubtedly a master.

He holds himself in reserve, throughout the earlier acts, though we said he had little reticence. But his own definite comprehension—the actor's first need—of what it is that he intends to do in the three hours given him for his work, and his own sense, a very just one generally, of the broad massing of light and shade, so to say, in his composition, incline him to quietness at first; and so the speech to the Senate is delivered very naturally, with no artifice whatever of rhetoric, and there is a very patient calm in his manner with Brabantio, as if Brabantio's paternal opposition were a thing to be philosophically expected and reckoned with. And thus his great effects—the outburst of violence upon Iago, the impetuous hurry with which he drags Desdemona to her alcove, and the scene of suicide—are led up to with discretion, and the performance from beginning to end is exactly what the actor with a sure command of means has intended it to be. The suicide itself is the strongest example of purely realistic acting which we can call to mind, though its realism is not bettered by the lurid lightning and stage thunder which either Italian theatrical tradition or Signor Salvini's own choice introduces here. The speech in which occur the thrice familiar words—keynote to what follows, and true cause of the suicide—"Othello's occupation's gone," is delivered with melancholy thoughtfulness; but that passes into impatience before the final moment, and impatience into rage and bitter despair, and so we are made ready for the final moment, which is terrible when it comes, for it is a marvel of realisation and an exhibition of horrors compared with which Croizette's death in the *Sphinx* is but a little thing. From the folds of his raiment Signor Salvini produces a Moorish scimitar, which, flashed before you for an instant, is put quickly to his neck, and there is a brief motion, as of hacking at firm flesh; the head goes backwards; there is a low gurgle, and the figure has rolled back, has rolled over, helpless on the floor, and the legs are drawn up in the air with horrible spasms of quivering.

From his comrades, Signor Salvini does not receive much valuable assistance. The representative of Desdemona is familiar enough with the resources of her art, but being apparently without the youth, she is also wholly without the *naïveté* of Desdemona. Cassio is gracefully played, and the goodly presence of the actor who represents him makes this character more real to us than any other, *Othello*, of course, excepted. Iago is played by an actor of intelligence, but of little force, and of no appearance to suggest Iago's mental authority. Brabantio is a parent of no particular importance, and the Doge does not suggest to us any freedom of action. He has perhaps read M. Yriarte's entertaining volume, and gathered that though the Doge was the head of the Republic, he was by no means its master.

FREDERICK WEDMORE.

WHILE Salvini has been exciting the audiences gathered at Drury Lane, the manager of the French plays at the Opéra Comique has contented himself with a very light entertainment—the production of the most recently successful pieces at the Théâtre des Variétés. It could hardly occur to anyone to describe *Les Trente Millions de Gladiateur* as a literary work of surpassing value. It

has the merit of *Le Journal pour Rire*, and a little of its freedom. What its four acts are all about it would be difficult to tell, for certainly its strength is neither in plot nor character. It is a farce in four acts, but, unlike most people's farces, it is actually amusing. And it is acted by M. Pitron's company with great spirit, vivacity, and fun. Mdlle. Wilhem represents, to the satisfaction of the audience, a fast young woman who aims at a good match. M. Monti appears as the loud American millionaire whose wealth is all-powerful in compassing his desires. M. Perrier's genial countenance—a typical face among French bourgeoisie—makes Gredane pleasant to look upon; and the remaining characters are really well sustained by M.M. James, Noblet, Lecourt, Mangin, and Mmes. Fabert, Désirée, and Jouffroy. The manager announces the early production of *Made-moiselle Duparc*, the last piece of any importance brought out at the Gymnase. It is by M. Louis Denayrouse, who it is said had the assistance of M. Dumas in the revision of his work.

David Garrick has been revived at the Haymarket. It is probably Mr. Sothorn's part—that is, the part wherein, while being always popular, he sacrifices little or nothing of art, to attain and keep the popularity. It is true there is a drunken scene, and that a drunken scene on the English stage is generally horribly abused—was abused, for instance, very recently, in *Home*—but here, in *David Garrick*, it is in its place: by it is transacted some necessary business of the play. And it is kept within due bounds, and is made by Mr. Sothorn the occasion of one really fine touch, the presence of which would excuse many more faults than the performance has: that fine touch is the momentary dropping of the simulation of drunkenness, Garrick being genuinely struck by the graces of the girl whom he has promised to disgust. In this part, Mr. Sothorn should undoubtedly be seen by those who have not seen him already, and those who have seen before may go to see him again, if only with the laudable purpose of preventing another revival of the exaggerated farce of Dundreary. But it is time, perhaps, that we saw Mr. Sothorn in a new character, and there is fortunately talk of a comedy by Mr. Westland Marston which may speedily give us this chance. *David Garrick* has one advantage over some other pieces in which Mr. Sothorn has appeared. It is not a one-part piece. There is reality and solidity about the other characters; they are not mere ghosts that come and go at his bidding. Thus the City people are fair enough types of a vulgarity a little lessened nowadays, but not yet wholly out of mind; and these people are drawn with firm outline and full colour by Messrs. Rogers, Clarke and Osborne, Mrs. Fitzwilliam, and Miss Fanny Wright. Mr. Howe gives the right dignity to the merchant who is better than his surroundings. Mr. Buckstone is Squire Chivy. The merchant's daughter, Ada Ingot, is played by Miss Minnie Walton, whose buoyant air is always welcome to audiences that gather to be jolly. Of the sentimental aspect of a character Miss Walton is not indeed naturally the most fitting representative, but she satisfies requirements which ought to be reasonable, since they are certainly moderate. The piece is put upon the stage with the care and taste usually to be noticed at the Haymarket Theatre. It will attract the public for a considerable time.

London Assurance has speedily taken the place of *Rose Michel* at the Gaiety, but it will be played for only a few nights, as *The Tempest* is in preparation. *London Assurance*, which everybody will remember as belonging to the earlier and better part of Mr. Boucicault's work, is one of those comedies which it requires very bad acting to spoil, but very good to do justice to. At the Gaiety, the acting just now is neither good nor bad; or rather, there is something of each. Mr. Maclean—often a most serviceable actor—has little of what is required for the part of Sir Harcourt

Courtly, which one has somewhat recently seen played, with the most admirable effect, by Mr. Farren, at the Vaudeville. But Mr. Maclean will never spoil a part, though he cannot always make it. For this character his physique is little suited. Mr. Cooper, again, is too experienced to fail, and Mr. Soutar is equal to the character he represents. Mr. Edward Righton, as Mr. Spanker, gives us a glimpse of new character. In individualising a part, this comedian is admirably strong. The delightful bustling comedy-part of Lady Gay Spanker is entrusted to Mrs. Gladstane, who performs it with vigour, but without charm. Practised as Mrs. Gladstane is as an actress, and capable as she doubtless is to represent characters in which we do not happen to have seen her, she is not to be accepted as the sufficient representative of this character of brilliant comedy. Miss West and Miss E. Gray lend their aid in minor parts. The piece, as we said, is to be quickly succeeded by *The Tempest*, and by the middle of May we are promised, at the Gaiety, a good French opera troupe who will familiarise us, it is to be hoped, with that music of Boieldieu and Hérold of which the English public is for the most part ridiculously ignorant.

THE production of the new little afterpiece at the Strand has been again postponed; but it was finally promised for Thursday night, too late to be noticed to-day in the columns of the weekly papers.

THE last nights of the *New Magdalen* are announced at the Charing Cross; from which it may be inferred that the public has sufficiently considered Mr. Wilkie Collins's solution of the "great social problem," or, in other words, that what is really an interesting drama, and no "solution" of any "social problem" at all, is now near to the end of its run.

A NEW comedy by Mr. Gilbert will be produced almost immediately at the St. James's Theatre.

WE hear that M. Legouvé has just finished a new comedy, but nothing is as yet arranged as to the theatre at which it will be represented.

Mlle. DELAPORTE has returned to St. Petersburg, to finish her engagement at the Théâtre Français there.

Mme. PASCA will shortly appear for a few weeks in Paris, at the Vaudeville Theatre.

WHAT is found most successful in the new *revue* at the Paris Vaudeville is the imitation of the acting at the Théâtre Français in *La Fille de Roland*. Delaunoy mimics admirably the gestures and the tone of Maubant as Charlemagne, and St. Germain reproduces, with infinite fun, the *tic* of Mounet Sully as Gérard. But this talent of successful imitation is by no means a rare thing. Nearly every theatre possesses one or two actors who, at least among their comrades, are known to exercise it.

PARISIAN curiosity has been excited during the last few days by the appearance of a Russian company, playing in Russian, at the Salle Ventadour. They played a piece called *Une Noce Russe*; and of course in all the audience there were hardly twenty persons who understood the language, and so could properly follow the talk and the meaning of the by-play. Under these circumstances detailed criticism became difficult, but it would have been more so had all the dialogue been allowed to remain. The Russians, however, wisely abridged it very much, and trusted a good deal to pantomime and ballet. As to the genuine acting it impressed critics with a sense of its naturalness. There seemed no self-consciousness. The actors did not appear at any moment to be playing parts on a stage. The company had brought many costumes and a part of the stage furniture. The costumes were reported to be very exact and very rich, though monotonous in form and colour. "C'est en somme"—writes a keen observer of this performance—"c'est en somme un spectacle

curieux et amusant: il a cela de bon, c'est qu'on n'est pas forcé de tout voir ni d'écouter avec grande attention. Il faut aller là uniquement pour se donner la sensation piquante d'une civilisation autre et d'un art bien différent. On va souvent la chercher bien loin, au prix d'un voyage coûteux et fatigant; on doit être trop heureux qu'elle vienne vous trouver."

JULES CLARETIE's comedy at the Théâtre de Cluny is finally pronounced to be a *succès d'estime*, neither proving that the excellent critic will be a successful dramatist, nor proving that he is wholly without the gifts required for creative work. He is a keen judge and a man of taste. It remains to be seen whether he is also a man of really original power.

MUSIC.

RAFF'S SYMPHONIES.

1. "*An das Vaterland*," eine Preis-Symphonie in fünf Abtheilungen, für das grosse Orchester. Von Joachim Raff. Op. 96. (Leipzig: J. Schuberth & Co.)
2. *Symphonie* (No. 2, *O dur*) für grosses Orchester. Von Joachim Raff. Op. 140. (Mainz: Schott.)
3. "*Im Walde*:" *Sinfonie* (No. 3, *F dur*) für grosses Orchester. Von Joachim Raff. Op. 153. (Leipzig: F. Kistner.)
4. *Symphonie* (No. 4, *G moll*) für grosses Orchester. Von Joachim Raff. Op. 167. (Leipzig: J. Schuberth & Co.)
5. "*Lenore*." *Symphonie* (No. 5, *E dur*) für grosses Orchester. Von Joachim Raff. Op. 177. (Leipzig and Weimar: Robert Seitz.)
6. *Sinfonie* (No. 6, *D moll*) für grosses Orchester. Von Joachim Raff. Op. 189. (Berlin and Posen: Bote & Bock.)

It has long been allowed that of all the tests to which an instrumental composer can submit himself, the writing of a symphony is one of the most severe. The best proof of this is to be found in the small proportion of the large number of works of this class produced which make any real and lasting impression. The majority of new symphonies are heard once—perhaps even two or three times—and then pass away into oblivion, and are thought of no more. Again, how seldom, comparatively, is the success of a musician's "first symphony" sufficient to encourage him to write a second! The fact is that a rare combination of the highest gifts is needed to form a really great symphonic writer. Beside the individuality of idea and conception necessary to give a distinct "style" to his work, he must possess the most complete mastery over the resources of counterpoint, and the even more precious faculty of "thematic development." Of the management of an orchestra less need be said, because this is comparatively the easiest part of the composer's work; and many symphonies are to be met with the scores of which are beautifully laid out, though they may be wanting in nearly every other requisite of a truly great work.

No living composer possesses the various qualifications referred to above as needful to the symphonist in so large a measure as Joachim Raff. I have no hesitation in saying that the works now under notice are, taken as a whole, the greatest symphonies written since those of Schumann. While inferior to this composer in poetic beauty of

imagination, Raff is far his superior in all that pertains to the technique of his art. Before speaking in detail of the six symphonies with which he has enriched the repertoire of the concert-room, a few remarks on his peculiar characteristics will probably interest our readers.

Raff just (and only just) falls short of the possession of the highest genius. If we compare one of the best of his symphonies with one of Beethoven's, this will be clearly seen. In a symphony of Beethoven it is the *musical idea* which chiefly arrests attention and compels admiration. The treatment of the subjects is either a secondary matter, or is so indissolubly connected with the ideas themselves, that one cannot be detached from the other. In Raff, on the contrary, it is the masterly skill of the workmanship which produces the most forcible impression; the themes which are treated are often of subsidiary importance. The composer seems deficient in self-criticism; he sometimes appears to take the first series of notes which occurs to him, and to construct a most elaborate and interesting movement out of them, as if he were bent on disproving the old saying that "one cannot make a silk purse out of a sow ear."

Raff's melody is for the most part simply very appreciable, and sometimes "catching" to a degree that verges on the commonplace. He prefers diatonic to chromatic subjects, and frequently constructs his themes entirely on the notes of the scale, sometimes (as in the finale to the "Wald Symphony," or the opening of his sonata in *F* for piano and violin) merely on the notes of the common chord. His subjects always adapt themselves well to thematic development, and in this branch of his art Raff may be compared even with Beethoven himself. Such specimens of workmanship as the finale of the symphony in *C*, No. 2, the whole of the *G* minor symphony, or the first and last movements of that in *D* minor are truly models of form. This is not surprising when it is remembered that Raff is a self-taught man. His contrapuntal skill is at times really admirable. He has a peculiarity which I have not met with (at least to nothing like the same extent) in the works of any other symphonic writer. He frequently takes two quite distinct subjects from different parts of the same symphony, and works them together in a most ingenious way. To give one illustration of this: In his last symphony (in *D* minor) the slow movement is an amply developed funeral march. This is written in the regular march-form, and is followed, according to rule, by a trio. So far there is nothing unusual; but in the *coda*, which concludes the march, these two themes (that of the march and trio), which are totally unlike one another, are introduced simultaneously, and with the happiest effect. As to the ordinary devices of fugue, canon, and imitation, the scores are full of them. Scientific writing has been called "the salt of composition": if it be, Raff's music is certainly highly flavoured. It should in justice be added that his fugal writing is seldom, if ever, dry.

There is, however, one serious drawback to the popularity of these symphonies which

must be mentioned—they are nearly all more or less too spun out. Prolixity is Raff's easily besetting sin. Evidently gifted with the greatest fluency in composition, and able at a moment's notice to throw off any quantity of thematic development by the yard, he does not always know when he has said enough. Every one of his symphonies is very long. That in G minor is the shortest, but this is only short by comparison. All the works would have gained materially by compression. This tendency towards undue length is not peculiar to Raff; it is characteristic of by far the greater part of recent German music. The modern development of instrumental composition points less to the creation of new forms than to the enlargement of those which already exist. It may be urged that Raff and his contemporaries are only doing with respect to Beethoven what the latter did with regard to Mozart and Haydn; but there is this important difference, that Beethoven justified his extension of form by the wealth of ideas and the importance of the subject-matter, whereas modern composers too often use excessive elaboration to conceal poverty of invention. This cannot be said of Raff; still he is none the less open to the charge of too great lengthiness.

One more point remains to be noticed before saying a few words about the symphonies separately. Raff has a decided partiality for what is known as "programme music." Of the six works now under notice, four have a definite argument attached to them. Mendelssohn remarked on the subject of programme music, that after Beethoven had taken the step he did in the Pastoral Symphony, it was impossible to keep clear of it. Few musicians would condemn it *per se*; the great point that should be borne in mind is that it should be, as Beethoven himself said of his Pastoral Symphony, "mehr Ausdruck der Empfindung als Malerei"—expression of emotion, rather than painting. In Raff's symphonies we find both; and while those movements in which "expression of emotion" is attempted are frequently among their composer's most successful efforts, he fails when he essays the "painting" of the wild hunt of Hulda and Wotan in the *finale* of the "Im Walde," or the ghostly ride in the "Lenore."

The first symphony, "An das Vaterland," was written, as we learn from a note by the composer prefixed to the score, between the years 1859 and 1861. In the latter year the Gesellschaft der Musikfreunde at Vienna offered prizes for the best symphony, and Raff sent in his work, which obtained the first prize. It is, nevertheless, on the whole by no means a satisfactory composition. First and foremost, it suffers more than any that follow it from terrible prolixity. It enjoys, indeed, the somewhat doubtful distinction of being, in all probability, the longest symphony in existence, occupying an hour and a quarter in performance. The programme, which is too long to quote in full, is a most curious one. The first movement is intended to portray the German character, its reflective tendency, its mingled courage and gentleness, and its thoughtfulness. In the second movement (*scherzo*) we have the German forest, with the bray of the

huntmen's horns, and the fields with the sounds of the "Volkslied." The following *larghetto* is supposed to represent the German homestead, cheered by Love and the Muses. The fourth movement (*allegro drammatico*) is meant to illustrate the vain endeavours towards the unity of the Fatherland; while the *finale* depicts the lamentation over the distracted condition of Germany, and the hope and foreshadowing of a glorious future for her when united. A stranger and more impracticable subject for musical illustration it would probably be hard to find; nor could Raff draw much inspiration from it. Apart altogether from its preposterous length—each movement seems as if it would never come to a close—it is laboured and wanting in spontaneity to a painful extent. It conveys the idea that the composer was determined to outdo all the symphony writers who had preceded him. He certainly has done so; but the result is a monstrosity, a sort of musical "sea-serpent." The symphony contains an immense amount of clever writing, and even many charming details, but as a whole it is decidedly a failure. Had Raff written no better symphonies than this, I should certainly not have troubled the readers of the ACADEMY with any account of them. I have included this one for the sake of making my notice of the series complete.

Of a very different stamp is the symphony in C, No. 2. It is difficult to realise the fact that this work and the "An das Vaterland" are the productions of the same pen. Here we find all the best characteristics of Raff's music. The ideas, at times slightly commonplace, are always pleasing; and their treatment is masterly throughout. The opening subject of the first movement bears a curious (though doubtless accidental) resemblance to the second theme in the allegro of the overture to *Fra Diavolo*: it is somewhat wanting in dignity, but full of life and spirit, and the animation of the opening is sustained through the whole of a rather long movement. Here no programme is attempted; the hearer's attention is not distracted by trying to find out what the composer meant. It is a significant fact that while Raff so frequently writes with a definite programme, it is precisely the two symphonies in which this is wanting (the second and fourth) which must rank highest as works of art. The *andante con moto* of the present symphony is charming throughout. The treatment of the orchestra is admirable—in this respect, it may be said in passing, Raff's symphonies are models—and the melodies have a refinement which is not invariably to be found in the composer's works. A particularly fine point occurs towards the close of the movement (pp. 107–109 of the score), where the principal subject is used as a bass, and given out *ff* by the basses and trombones, against the counterpoint of the upper parts. The *scherzo* which follows is somewhat Beethovenish in tone, though without plagiarism; the trio, with its three-bar rhythms is particularly good, as well as thoroughly fresh. The *finale*, which is preceded by a rather long introduction, is from its elaborate counterpoint perhaps the finest movement of the work. The chief themes, though certainly pleasing, are, again, not remarkably fresh;

but the skill with which they are handled keeps up the attention to the last. On the whole, as already said, this second symphony must be considered one of the very best of the series.

"Im Walde"—the "Forest" symphony—is the work of Raff's which is best known, and most frequently performed, on the Continent. Nor is its popularity surprising. Though I am inclined on the whole to rank it slightly below No. 2 from a purely musical point of view, it is certainly more adapted to catch the popular ear. It is pre-eminently a "tuneful" symphony, full of melodies that one whistles or hums almost involuntarily, perhaps without recollecting whence they come. The three leading themes of the first *allegro* especially partake of this character. "Im Walde" is another programme-symphony, divided into three sections, as follows:—First section (opening movement)—In the day-time, impressions and feelings. Second section; In the twilight. 1. Reverie (*largo*); 2. Dance of Dryads (*scherzo*). Third section (*finale*)—By night. Quiet movement of night in the forest. Entry and exit of the wild hunt with Hulda and Wotan. Break of day. Of these the first and second sections are legitimate subjects for musical treatment, and the composer is successful accordingly. The first movement, though somewhat diffuse (the score occupies ninety-nine pages), is full of charm, the *largo* is of a dreamy character which well befits its subject, and the "Dance of Dryads" is light and piquant, and admirable in musical treatment. In the course of this movement the subject of the *largo* is incidentally introduced with great skill and excellent effect. Of the *finale* it is impossible to speak so highly. The "wild hunt" is very noisy, very chromatic, and terribly spun out—the *finale* extends over 138 pages. The movement is full of life and vigour; but Raff has attempted here to paint what I cannot help thinking out of the province of music, and has failed in consequence. But for the *finale* I should have ranked this symphony the highest of the six; but this movement is the weak point of the work. It is, nevertheless, written with all its composer's great technical skill, and brilliantly, though somewhat noisily instrumented.

In the fourth symphony, in G minor, is again to be found another gem. Here for the second time we find "absolute" as distinguished from "programme" music. If we liken the second symphony to a painting of great breadth of design and large outline, No. 4 may be compared to an exquisite miniature. Though, like its companions, described on the title as "für grosses Orchester," it differs from the rest of the symphonies in the absence of trombones throughout the score. The first movement is of a tender, almost plaintive character; the second subject and its continuation are especially beautiful. The thematic developments of the second part of this movement are in their composer's best style. The following *scherzo* is bustling and animated, but constructed on a very uninteresting subject—apparently the first which came into Raff's head; the theme of the trio is beautiful, but unfortunately not original,

being almost identical with the subject of Schubert's Rondo in A, Op. 107, for piano duet. The slow movement (*andante, non troppo mosso*) is a charming set of variations on a simple and beautiful theme; and the *finale*, though rather commonplace in its subjects, has so much animation, and is so interesting in treatment, that its success, if well played, would be certain. The entire work is indeed well worthy of performance.

Of the fifth symphony ("Lenore") I spoke in detail on the occasion of its recent production at the Crystal Palace (see ACADEMY, November 21, 1874). As I have nothing to add to what I then said, I will simply refer my readers to that notice, and pass on to the last of the series.

The sixth symphony, in D minor, bears the motto, "Gelebt, gestrebt, gelitten, gestorben, umworben," which may be roughly paraphrased in English as "Life and aspiration, suffering and strife, death and renown." It thus typifies the career of many an artist. In his treatment of this subject it is not always easy to follow the thread of the composer's ideas. Undoubtedly, the third movement, a funeral march, represents the "gestorben," and the brilliant and joyous *finale* is just as certainly intended to depict the "umworben." Probably also life and its aspirations are meant to be indicated by the first movement; but what in the world the light and playful *scherzo* which follows has to do with "gelitten, gestritten" I cannot conceive. Leaving this point, however, to be determined by those who are wiser than myself, a few words may be said as to the general character of the symphony. The best portion beyond dispute is the funeral march—a movement which one is almost tempted to compare for breadth and dignity with that in the "Eroica;" the rest of the work is, as regards ideas, of inferior interest. This symphony, more than most of the others, seems to have come from the head rather than the heart, and to be the product of reflection and deliberation rather than of inspiration. The workmanship of the whole, its counterpoints and developments, are wonderfully clever, often really fine; but the work after repeated readings leaves one cold—always excepting the third movement. The subject of the *scherzo*, for instance, is uninteresting, not to say positively dry; and all the artifices of counterpoint cannot compensate for lack of invention. The same may also be said, though to a less extent, of the *finale*, in which Raff lavishes all the resources of his ingenuity on a rather commonplace subject. The movement is certainly effective; but how much more effective would it not have been had the composer exercised more care in the selection of his materials.

It is of course possible that impressions derived merely from reading the scores may be modified to some extent when submitted to the test of actual hearing. In the case of the third symphony, I shall be in a position next week to say how far this is the case, as the work is announced for a first performance in London at the Philharmonic Concert on Monday evening.

EBENEZER PROUT.

THE second concert of the British Orchestral Society, which took place on the 31st ult., was in many respects a decided improvement on its predecessor. Whether the strictures which have been made in various quarters on Mr. Mount have produced any effect it is, of course, impossible to tell; but it must be said in justice to that gentleman that his conducting at the last concert was not characterised by that lethargy which on some previous occasions has produced such unpleasant results. Beethoven's great *Leonora* overture, with which the concert opened, was given with a fire and spirit which left little to desire, and the promise of this first piece was well sustained throughout the evening. The programme contained two novelties of importance. The first of these was Mr. Alfred Holmes's fourth symphony, entitled "Robin Hood," which had never before been performed in public. This work is very far superior in merit and interest to the same composer's "Jeanne d'Arc" recently produced at the Crystal Palace, and noticed on that occasion in these columns. The themes, especially of the first three movements, are very pleasing, if of no special individuality, and the instrumentation is much more moderate and tasteful than in the larger and more ambitious work. The second movement, a serenade with a prominent part for the violoncellos, is especially good. The whole symphony was very warmly received, and the composer called forward at its close. The other novelty of the concert was a scena—"Saffo"—for a soprano voice, composed expressly for the society by Signor Randegger, and sung by Mme. Lemmens-Sherrington. It is after the model set by Beethoven in his "Ah perfido," and Mendelssohn in his "Infelice," and consists of a recitative followed by a slow movement and a final allegro. The scena is in all respects worthy of its composer, the slow movement being particularly charming. The orchestration is remarkably tasteful and nowhere overloaded. Being excellently sung by Mme. Lemmens, the piece achieved a thoroughly deserved success. The other features of the concert were Maurer's Concertante in A for four violins with orchestra, a work of but little musical value save as an opportunity for the display of good soloists, and to which full justice was rendered by Messrs. Carrodus, Amor, T. Watson, and Betjemann; Mendelssohn's well-known "Rondo Brillante" in B minor for piano and orchestra, played by Mr. Arthur Wilford; the overture to *Euryanthe*, and a ballad sung by Mme. Lemmens.

OUR reporter being prevented by indisposition from attending the last Saturday Concert at the Crystal Palace, we must content ourselves with recording that the programme comprised Beethoven's symphony in C minor, Macfarren's violin concerto in G minor, played by Mr. Carrodus, the overtures to *Don Giovanni* and the *Hebrides*, and vocal music by Mme. Antoinette Sterling and Mr. Vernon Rigby.

It is expected that Signor Verdi will come to England next month, to direct a series of performances of his "Requiem" at the Royal Albert Hall.

MESSRS. NOVELLO, EWER and Co. announce a new weekly musical paper to be entitled *Concordia*, the first number of which is to appear on May 1. The list of contributors whose services have been already secured includes the names of Messrs. J. Barnby, Joseph Bennett, W. Chappell, W. H. Cummings, E. Dannreuther, Sutherland Edwards, Rev. H. R. Haweis, H. Howe, John Hullah, H. C. Lunn, G. A. Macfarren, Walter Macfarren, Ebenezer Prout, Dr. Stainer, T. L. Stille, and Dr. W. H. Stone. With such a staff as this a really valuable addition to our musical literature may reasonably be expected.

THE *Musical Times* for the present month contains an article by Mr. H. C. Lunn on "The Royal Society of Musicians," to which we direct the attention of all who may desire to know some-

thing of the operations of an institution which unostentatiously does an amount of good of which few except its members have any idea.

WE have to announce the death at Saint-Josse-ten-Noode (Brussels) of the distinguished pianist, Mme. Pleyel, in the 64th year of her age. Her maiden name was Moke; her father was a Belgian and her mother a German, and she was born at Paris on July 4, 1811. Her first teacher of the piano was M. Jacques Herz; she subsequently studied under Moscheles and Kalkbrenner. Her husband, Camille Pleyel, was the head of the firm of pianoforte manufacturers of that name. Being separated from her husband after a few years of married life, she made the tour of Europe as a virtuoso. In 1848 she was appointed Professor of the Piano at the Conservatoire at Brussels, and held the post until, some five years ago, the state of her health obliged her to resign it.

THE first part of two Farewell Recitals previous to his departure for America was given by Dr. Bülow at St. James's Hall on Wednesday afternoon. On this occasion the programme was entirely selected from the works of Chopin. No more sympathetic interpreter of the music of the gifted Polish composer could be named than Dr. Bülow, whose performance throughout was, it is almost needless to say, excellent. The second and last recital is announced for Wednesday afternoon.

MR. LAMBORN COCK, the proprietor of the copyright of most, if not all, of the compositions of the late Sterndale Bennett, has just published the first volume of what we presume is to be a complete and uniform edition of our distinguished countryman's pianoforte works. We shall defer a detailed notice of the music until the series is complete, and content ourselves for the present with saying that the present volume contains ten different works, including, among others, the three popular pieces "The Lake," "The Millstream," and "The Fountain," that it is beautifully printed, and that the external appearance of the volume, which is in octavo, is fully worthy of its contents. It is edited by the late musician's former pupil, Mr. Arthur O'Leary, one of the professors of the Royal Academy of Music.

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SATURDAY, APRIL 17, 1875.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Aristophanes' Apology, including a Transcript from Euripides, being the Last Adventure of Balaustion. By Robert Browning. (London: Smith, Elder & Co., 1875.)

BALAUSTION, the Rhodian maiden, who had saved herself and her friends from slavery in a Sicilian town by reciting what she remembered of the *Alkestis*, came afterwards to Athens, sought out Euripides, and gave him thanks for her salvation. He, recognising in her the worthy neophyte of his own tragic mysteries, bestowed on her the autograph of *Herakles Mainomenos*, the tablets whereon were traced the rough drafts of that tragedy, and the stringed instrument by which he tuned his choric melodies. These relics having been duly placed before a portrait of Euripides, her house became the poet's temple, with Balaustion for priestess. She married Euthukles, the Phokian, and these two dwelt together as settlers in Athens. In 404 B.C. Lysander took the town and threw down the famous Long Walls. From the humbled city the two aliens fled to Rhodes, Balaustion's old home, upon the same boat that had brought them from Sicily. The din of siege and capture and dismantled ramparts is still sounding in their ears, while sunset glows upon the water, and the galley, faring south by east, cuts the foam. Then Balaustion remembers the day when the news of Euripides' death reached Athens. Euthukles, returning from the exhibition of the *Thesmophoriazuses* in the theatre, had cast off his crown, and told his wife what had been heard from Thrace. The silence of chastened grief was in the house, broken by grave converse about him they honoured and had lost. Night drew on, and while they were about to celebrate the death-feast of Euripides by a recitation of his tragedy, a din of revellers in the street was heard; the doors opened, and in came Aristophanes, flushed with Dionysian victory, attended by his Komos-crew. Such invasions of privacy, be it remarked, were concordant with Athenian custom. The mimes, actors, flute-players, and dancing-girls, shrank away from Balaustion's calm presence. But Aristophanes stayed, and face to face with the priestess of Euripides, in godlike wise and haughtily, delivered himself of many speeches on the comic art in general, and on his spite against the dead tragedian in particular. Balaustion first met the argument of the Comic King by a critique of his own work from a woman's point of view; then, being urged to defend Euripides directly, she took up and read

aloud to him the whole—absolutely the whole—of *Herakles Mainomenos*. What Sophokles had done in self-defence before his judges, she chose to do for Euripides before his vilifier. All which things she now remembers and dictates to Euthukles, her husband and her scribe, beguiling thus the sea-way between Attica and Rhodes.

Such, briefly told, is the setting which Mr. Browning has invented for one of the strongest poems he has ever written, for one of the most brilliant *tours de force* of English verse, called *Aristophanes' Apology*. A more ingenious or more felicitous framework could not be imagined; all the motives are well-chosen, probable, dramatic; nor is it possible sufficiently to praise the adroitness with which the poet has seized on every scrap of history, on every tag of antiquarian gossip, which could serve his purpose. The poem literally bursts with erudition, containing, as it does, the stuff for many dissertations on the origin and object of Greek comedy, on the causes of Athenian decay, on the proper estimate of Euripides as a tragic poet, on Greek dancing-girls, and last not least, upon the Kottabos. Yet this learning is lightly borne; it scarcely can be said to overlay the presentation of the two chief personages, or to distract attention from the subject of their long debate. The aim of the poem being really the glorification of Euripides, the moment selected for Balaustion's improvisation, when Athens has just fallen, only escaping utter ruin through a verse from the *Elektra*, is sensationally appropriate. By identifying "the man of Phokis," mentioned in Lysander's life by Plutarch, with his own Euthukles, Mr. Browning rings and rounds his whole romance within a sphere of plausibility. Euripides, abused by the Comic poet as the destroyer of his country, is now shown to have stayed the conqueror's hand; while the flute-girls, feigned by Mr. Browning to be the veritable crew of Aristophanes, pipe their best and dance their worst all through the pulling down of the Long Walls.

The use made of the advantages offered by these parallels and contrasts is superb. As a sophist and a rhetorician of poetry, Mr. Browning proves himself unrivalled, and takes rank with the best writers of historical romances. Yet students may fairly accuse him of some special pleading in favour of his friends and against his foes. It is true that Aristophanes did not bring back again the golden days of Greece; true that his comedy revealed a corruption latent in Athenian life. But neither was Euripides in any sense a saviour. Impartiality regards them both as equally destructive: Aristophanes, because he indulged animalism and praised ignorance in an age which ought to have outgrown both; Euripides, because he criticised the whole fabric of Greek thought and feeling in an age which had not yet distinguished between analysis and scepticism. Of both poets Cratinus spoke the real truth, when he lumped them together in one comic verb, *εὐριπιδαριστοφανίζειν*. What has just been said about Mr. Browning's special pleading indicates the chief fault to be found with his poem. The point of view is modern. The situation is strained. Aristophanes becomes the scape-goat of Athenian sins,

while Euripides shines forth a saint as well as sage. Balaustion, for her part, beautiful as her conception truly is, takes up a position which even Plato could not have assumed. Into her mouth Mr. Browning has put the views of the most searching and most sympathetic modern analyst. She judges Euripides, not as he appeared to his own Greeks, but as he strikes the warmest of admirers who compare his work with that of all the poets who have ever lived. No account is taken of his tiresome quibblings and long-winded repartees, his moral hair-splitting and sophistry, the shifting of his point of view about such characters as Helen. We, indeed, in the nineteenth century can overlook these blemishes, while we dwell on qualities which make him third among the sons of Attic song. But in the eyes of the Greeks they were far otherwise important. The ribaldry of Aristophanes, which seems to us disgusting, and on which Mr. Browning insists with a satire at once delicate and scathing, was not more corrosive of good breeding and high tone.

Though it seems to me that Mr. Browning has credited Balaustion with views in advance of her civilisation, he cannot be said to have violated dramatic propriety. It is just that Balaustion, saved by the rhesis of *Alkestis*, and Euthukles, saviour of Athens through *Elektra*—the very priest and priestess of Euripides—should confront their Comic adversary in this lofty strain. And, what is more, the poet of our age has obeyed a right instinct in making a woman, and such an inspired woman as Balaustion, his mouthpiece. Of women in Greece we know indeed next to nothing. But nature tells us that women, all the world over, have finer moral perceptions than men; and Balaustion, be it said in passing, is worthy to be placed beside Pompilia.

The contrast between this high-spirited woman, worshipper of Euripides the sage, wife of Euthukles her own amanuensis, who darts forth withering epigrams at need; and Aristophanes, the blustering, wine-swollen, blatant monarch of the Comic scene, who rolls into her room like Father Christmas in one of Dickens's stories, is highly entertaining. Not less picturesque is the contrast between the quiet home of Balaustion, with its oratory raised beneath the portrait of the freckle-faced poet—cool, tranquil, "sicklied o'er with the pale cast of thought"—and the flame-faced revels of the Bohemian supper party, with Aristophanes for Bacchus, and "Phaps" for Aphrodite. The whole poem, it may be said, abounds in contrasts. They detonate at every turn, indeed, like crackers, rather to the detriment of true artistic calm.

Mr. Browning has shown his mastery by painting both portraits, Balaustion and Aristophanes, with equal force. His Aristophanes is no vulgar caricature. Though the English poet hates him for his foulness, loathes him for his lies, and scorns his shabby tricks of trade and catchpenny calumnies, he does not fail to appreciate the demiurgic power, the creative energy, and the splendid imagination of the author of the *Clouds*. Aristophanes is drawn like a primeval daemon, a Titan—Typhoeus or Enceladus—at war

with some new Zeus, whom he contemns, but who is born by Fate's decree to conquer. The flash and flame and force of genius, whereby this conception of Aristophanes is sustained, overpower all criticism. It is only after laying down the book and thinking over it, that we discover what is wanting—the aerial beauty which belonged to the true Aristophanes, the delicate drollery which Plato has portrayed in the *Symposium*. Mr. Browning's Aristophanes roars and ramps, and snorts and bullies, and dominates us with subtlety of intellect and strength of lung. But where in the hundreds of lines which he pours forth can we detect the teacher of the Chorus of the *Clouds*, the singer of the *Birds* in their parabasis? He is truly finest, and most artfully depicted, in the passage which describes his feelings when the news of Euripides' death reached him in the midst of his symposium. Mr. Browning soars to a dramatic climax in this masterpiece of powerful delineation.

Meanwhile, his Euripides is far-withdrawn and shadowy, a philosophic phantom, dear to all initiated souls, the burgher of no earthly city, the believer in no gods of Greece, but the beloved of God. He speaks, at great length, in his own *Herakles*, which Balaustion, with a woman's privilege, pours down the ears of half-drunk Aristophanes. But while his Comic antagonist is so carefully displayed, like a cantharus upon the cork of an entomologist, the Tragic poet, assumed to be a far superior being, is only reflected on the mirror of Balaustion's womanly mind. Here again we find dramatic propriety of the first water. Balaustion is speaking. She cannot but presuppose the supremacy of her adopted saint.

What then, after all, is the apology of Aristophanes, which gives the title to this poem? To follow the drift of Mr. Browning in tame prose is tantamount to doing a great poet in the art of psychological analysis injustice. He has added, indeed, nothing with which a careful student of the plays of Aristophanes will not be probably familiar; and he has omitted many subtle nuances inconvenient to his general drift. But he has read, condensed, and reproduced a great part of the resonant Parabases and gorgeous rheses of the poet, and has given these an adequate English form. Shall a real man, argues Aristophanes, pot-valiant in the presence of the spiritual Balaustion—shall a real man retire to a cold study or some Salaminian sea-cave, with winds and gulls for audience, and there compose the philosophic comedy of the future? Athens herself, the while, throws all her follies before him to make mirth of, all her vice to scourge. I Aristophanes took up the craft where the Megarians left it; refined upon Telekleides; purified Hermippos; matched Epulis in elegance, Kratinos in pungency. I added an element of ethereal fancy and divine good taste. Made thus and fashioned for the Comic art, I have now my fling against the sophists who corrupt our youth with law court quibblings, against the sceptics who invade the sanctities of glad old nature-worship, against the moralists who make adultery pathetic and rags picturesque. I single out men as types of the

principles I hate, and by beplastering them with mud confer an immortality upon their names. For the licence of my art I claim prescription, custom, ancient usage. Comedy is coeval with liberty in Athens. You strangers may misconceive its meaning; but we "Rocky Ones," true Attic born, despise such squeamishness as you would foist upon us. This brings me to my real quarrel with your tragic poet. He praises Death, and I praise Life. He glorifies "the out of sight and in at mind." I make the most of what is "good and graspable." Great was Hellas when men took their pleasure in the natural world, when gods were gods above them, and heroes were remembered as more than mortal, and Marathon was fought, and the Parthenon was builded. Then came the brood of Sophists darkening the sky and robbing life of joy; and, after Aischulos, Euripides. Do you think that I, I Aristophanes, could not have written Tragedies, if I had chosen? But seeing how things went from bad to worse, I rather chose to fight. I struck out at the sophist and the demagogue. Any stick will serve to smite a cur. Therefore I did not scorn lies, if they suited my purpose. Granted that what I said of Socrates and of Euripides was self-acknowledged fiction. What then? I need not stand upon stale calumnies. Wait for next year. In my *Frag*s I'll show you Aischulos against Euripides, the good old age, for which I fight, matched with the new, before god Bacchos for a judge.

This miserable outline indicates the general drift of Aristophanes. A score of quotations had been marked to illustrate the poet's style of treatment. But these I, the reviewer, have omitted: for not a sentence in this poem is superfluous; and, wrenched from its context, each passage seems an insult to its author. What praise is greater than this? Mr. Browning is unrivalled in the art of following thought through all its windings, tracing and retracing labyrinths of sophistry and prejudice, blending the specious and the true as he conceives them, the coarse and the refined, spinning with words a closely-fitting veil of gossamer for the spirit he imprisons in his verse. Therefore no poet suffers more from the process of such villainous abbreviation as a taster for the public in a first review is bound to venture on.

Balaustion's reply shall not be made to suffer such injury at our rude hands. It is enough to say that she traverses the arguments of her antagonist, showing that his claims to prescriptive right are ill-founded, and that Comedy is not coeval with Hellenic liberty, but a fungoid growth on Attic licence; that his boasted preaching of peace and good custom has proved ineffectual; that his very ideal of life leads to sloth and sensuality; that his comic art consists of tasteless ribaldry; and that he, himself, is the worst sophist by playing false to his true self and reasoning vice into a virtue. One part of her speech may be detached from the rest. She imagines a future time and a far-distant land, where men, recovering the past of Hellas, will wonder why the burghers of Athens walked abroad with no rapiers at their sides, and why the athletes wrestled naked. Study will make them understand the fitness of these customs.

But no study will reconcile them to the incongruity, unseemliness, and shame of the *Lysistrata*. That distant land is England.

I can fancy that a reader of this last, finest, poem of Mr. Browning will ask: Why trouble us about Euripides, the dead, the excellent, the mummified in the *Poetae Scenici*? As is the case with all Mr. Browning's work, however, the subject-matter of *Aristophanes' Apology* serves as a schema for conveying something far more universal than appears upon the surface. That old quarrel between Tragedy and Comedy at Athens, which he has resuscitated, has long ago been settled. It was never so important perhaps as he would have us think; for what are poems, or poets, after all but signs and symbols of a nation's culture? The accurate scholarship and vivid local colouring which make this poem priceless to a student, will repel the general reader; and all of us may cry "Connu!" when we read the prophecy of a new Comic art which shall absorb the Tragic. But no one is really unconcerned with the strife of the spirit and the flesh, idealised humanity and life materially apprehended, which underlies the shadow-duel between Balaustion and Aristophanes, as apprehended by Mr. Browning.

J. A. SYMONDS.

Life of William, Earl of Shelburne, afterwards First Marquess of Lansdowne, with Extracts from his Papers and Correspondence. By Lord Edmond Fitzmaurice. Vol. I., 1737-1766. (London: Macmillan & Co., 1875.)

WILLIAM FITZMAURICE, the son of John, first Earl of Shelburne, was born in Dublin on May 20, 1737, and passed the first years of his life in a remote part of the south of Ireland, beneath the roof of an old grandfather. This relative appears, from the candid description given us by his grandson, not to have been one of the most estimable of beings. "My grandfather," writes Lord Shelburne, in the autobiography now for the first time published by his great-grandson, the author of this interesting memoir,

"did not want the manners of his country nor the habits of his family to make him a tyrant. He was so by nature. He was the most severe character which can be imagined, obstinate and inflexible; he had not much understanding, but strong nerves and great perseverance, and no education except what he had in the army, where he served in his youth with a good degree of reputation for personal bravery and activity."

Living with this harsh relative, the future statesman regretted the effect it had upon his mental training.

"I had no great chance of a very liberal education," he says, "no great example before me; no information in my way except what I might be able to acquire by my own observation or by chance; good breeding within my own family, which made part of the feudal system; but out of it nothing but those uncultivated, undisciplined manners, and that vulgarity which makes all Irish society so justly odious all over Europe."

At the age of sixteen the young man was entered at Christchurch; but before going up to Oxford he paid a visit to London, where his father introduced him to Lord Chesterfield and to Lord Granville.

"I saw them the same morning," he writes, "and happening to go to Lord Chesterfield's

and being much struck with his wit and brilliancy and good breeding, expected all the same in Lord Granville; but finding him quite plain and simple in his manners and something both commanding and captivating, more in his countenance and general manner than in anything he said, I was much at a loss to account for the difference of impression."

At Christchurch Lord Shelburne, then Lord Fitzmaurice, was no indolent student. He read Blackstone diligently, worked hard at the classics, Livy and Demosthenes being his favourite authors, and oddly enough in a man of his bitter sarcastic disposition showed a fondness for works on theology. On leaving the university he obtained a commission in the 20th Regiment, of which Wolfe was colonel. Though not lucky enough to be sent out to Quebec, the young man still saw something of soldiering. He served in the Rochefort expedition, and also in the British contingent which co-operated with Prince Ferdinand of Brunswick in Germany, when he was present at the battle of Minden, and took part in the night attack upon the Marquis de Castries at Kloster Kampen. On his return home he was appointed aide-de-camp to the King with the rank of colonel. In 1761 his father died, and Lord Fitzmaurice, at the age of twenty-four, became Earl of Shelburne.

Politics now engrossed his attention. Though then neither a Tory nor a Whig in the more narrow acceptation of the term, his proclivities were so far Tory as to cause him to unite his fortunes with Bute in his resistance to the Oligarchy. It was chiefly through Shelburne that the junction between Fox and Bute was effected which crushed for a time the Newcastle interest, and passed the Peace of Paris through the House of Commons by large majorities. On the formation of the Grenville Ministry Shelburne was offered the Board of Trade, which he resigned some six months afterwards. When in the November of 1763 the resolution concerning Wilkes came before the House of Lords, that "the privilege of Parliament does not extend to seditious libels," Shelburne opposed the motion, and was consequently ousted from the Royal favour. His name was struck off the list of aides-de-camp, and Lord Bute as the chief of the King's friends declined to take further notice of his *quondam* colleague. During the remainder of the Grenville administration Shelburne continued in retirement, busying himself with his estate at Bowood, and in collecting manuscripts. On the accession of Lord Rockingham to power he was again offered the Board of Trade, but declined the post. When, in the July of 1766, Pitt came into office, Shelburne was appointed Secretary of State, and with his acceptance of this high honour the present portion of the memoir concludes.

Lord Edmond Fitzmaurice's biography of his ancestor—which, when completed, will be one of the most valuable contributions to our political literature that the present century has as yet brought to light—consists entirely of fresh matter. Drawn from the State Papers, from the writings of Shelburne himself, from various family papers, and from the collections in the possession of Lord Harrowby and Lady Holland,

we have the materials for the portrait of the statesman, which, while illustrating the character of the man, give us at the same time a new reading of the events of the period. In the first chapter we meet with an unfinished autobiography of Lord Shelburne. The negotiations between Lord Bute and Fox occupy the second chapter. In the third, under the heading of the "Pious Fraud," we possess a full history of the misunderstanding which arose between Fox and Bute concerning the resignation by the former of his post as Paymaster upon receiving his promised peerage. In this chapter Shelburne satisfactorily vindicates himself from the charge of "insincerity." The fourth chapter is taken up by Shelburne's administration of the Board of Trade, and his memorandum on the division of the American colonies. In the fifth chapter we have his resignation from office, while in the sixth we learn the reasons which caused him to refuse to join the Rockingham administration. The last chapter shows us Shelburne sternly opposing the measure which lost us our American colonies, and his return to power as a member of Chatham's ministry. Thus the matter which the volume contains is full of interest; and, in spite of the somewhat severe nature of the subjects brought under discussion, is as lively and entertaining as witty criticism and biting sarcasms can make it. Valuable as is the information this biography contains, and still more promises to contain, the chief interest of the present collection lies in the unsparing frankness of the sketches of his contemporaries and predecessors which Lord Shelburne delighted in portraying. That he was proud, combative, and not given to make himself all things to all men for any end whatever, we knew; but that the pen of the statesman who was the author of the Peace of Versailles was so caustic, his views so acidulated, and his judgment so harsh and narrow, we were not aware. Throughout the book when Lord Shelburne is speaking, he hardly says a good word of anyone. From the vantage point of his own superiority he looks down upon those who were heroes in his day, and dismisses them in a line of contempt or a page of invective. His incessant abuse and fault-finding are only relieved from monotony by his amusing candour and honest hatred. In the world of politics, according to his lights, all is stale, flat and unprofitable—all its leaders vain, venal and systematically dishonest.

"The Duke of Newcastle had the appearance of a 'hubble-bubble' man, as he himself always described the Irish." Sir Robert Walpole, "though out of sight the ablest man of his time and the most capable," was "inconceivably coarse and low mannered"—a judgment which posterity will certainly not reverse. Lord Carteret, afterwards Lord Granville, was

"a fine person of commanding beauty, the best Greek scholar of the age, overflowing with wit, not so much a *discur de bons mots*, like Lord Chesterfield, as a man of true comprehension, ready wit which at once saw to the bottom, and whose imagination was joined to great natural elegance."

Lord Shelburne married the daughter of

Lord Granville, which may to a certain extent account for the favourable tone of the criticism. Mr. Pulteney, afterwards Earl of Bath, was

"the greatest House of Commons orator that had ever appeared. He had a sharp cutting wit, both in and out of the House, was an elegant scholar, avaricious in the most supreme degree, as was his father before him (his wife the same), vindictive, torn with little passions unequal and uneven, sometimes in very high and sometimes in very low spirits, and full of little enmities. Examine his long opposition, and it will be seen he never did good, nor attempted any."

The Pelhams—

"had every talent for obtaining ministry, none for governing the kingdom, except decency, integrity, and Whig principles. Their forte was cunning plausibility and cultivation of mankind; they knew all the allures of the Court; they were in the habits of administration; they had been long keeping a party together."

Lord Lyttleton was "a fine poet, a good scholar, a dull historian, an amiable man, but a miserable politician." Lord Londondown "had never showed himself an able officer;" he was "a mere pen-and-ink man." Lord Ligonier, his brother soldier, fares still worse; he was "an old woman, supported by the routine of office, and having no opinion of his own." Lord Mansfield

"was a very able advocate, but of no kind of force or elevation. . . . His eloquence was of an argumentative, metaphysical cast, and his great art always appeared to be to me to watch his opportunity to introduce a proposition unperceived when his cause was ever so bad, afterwards found a true argument upon it, of which nobody could be more capable, and then give way to his imagination, in which he was by no means wanting, nor in scholarship, particularly classical learning, thanks to Westminster. . . . Like the generality of Scotch, he had no regard to truth whatever."

Of the Great Commoner we have a full-length portrait which is worth copying:—

"Mr. Pitt was a younger brother of no great family, as I believe the founder of it was Governor Pitt, his grandfather, commonly known by the name of Diamond Pitt on account of a vast large diamond which he obtained, I know not how, in the East Indies. It is no scandal to say there was a great degree of madness in the family; one sister is now confined, another described to be so on account of a most profligate life which she led, which prevented her being admitted into any company; and I believe there was a third in the style of the second. . . . Mr. William Pitt was by all accounts a very singular character from the time he went to Eton, where he was distinguished, and must have had a very early turn of observation by his telling me that his reason for preferring private to public education was that he scarce observed a boy who was not cowed for life at Eton; that a public school might suit a boy of a turbulent forward disposition, but would not do where there was any gentleness. . . . He likewise told me that during the time he was cornet of horse there was not a military book which he did not read through. It may easily be conceived what progress an ardent mind with a dash of madness and certainly a most extraordinary imagination must have made, steadily directing his mind and time from his earliest youth, as Mr. Wilkes says, 'to the studying of words and rounding of sentences,' for he was *totus in hoc*, not appearing to have applied to any other branch of science whatever. It is remarkable that neither he nor Lord Granville could write a common letter well. Of his imagination he used

to say to himself that it was so strong that most things returned to him with stronger force the second time than the first. He was so attentive to forming his own taste that he would not look at a bad print if he could avoid it, wishing not to hazard his eye for a moment. . . . It was the fashion to say that Mr. Pitt was violent, impetuous, romantic, a despiser of money, intrigue, and patronage, ignorant of the characters of men, and one who disregarded consequences. Nothing could be less just than the whole of this, which may be judged by the leading features of his life without relying on any private testimony. He certainly was above avarice, but as to everything else he only repressed his desires and acted; he was naturally ostentatious to a degree of ridicule; profuse in his house and family beyond what any degree of prudence could warrant. . . . What took much from his character was that he was always acting, always made up and never natural, in a perpetual state of exertion, incapable of friendship or of any act which tended to it, and constantly upon the watch and never unbent. . . . He was tall in his person, and as genteel as a martyr to the gout could be, with the eye of a hawk, a little head, thin face, long aquiline nose and perfectly erect. He was very well-bred, and, preserved all the manners of the *vieille cour*, with a degree of pedantry, however, in his conversation especially when he affected levity."

But if such things are done in the green tree, what can be expected of those done in the dry? If Lord Shelburne is so candid a friend to the faults and virtues of the Great Commoner, with whom he was apparently on the best of terms, can we be surprised that he should draw, with rather more than his usual allowance of shading, the characters of Bute and Fox, with whom he had quarrelled, and whose political creed he disliked? Lord Edmond Fitzmaurice warns us that when the noble author sketches his descriptions of these his former colleagues, "he was no doubt partly under the influence of subsequent transactions;" and the warning is not unnecessary. Lord Shelburne's estimate of the character of Bute and Fox must be accepted with rather more than the customary grain of salt allowed for the prejudice and bitterness of writers when commenting upon their rivals.

We repeat in conclusion that this biography, when finished, will be a most valuable addition to our politico-historical literature. If we can judge of the volumes that have to come by the one already issued, Lord Edmond Fitzmaurice is well fitted for the task he has set before him. It is not given to every one to possess the necessary qualities which constitute both the able editor and the agreeable writer, but Lord Edmond Fitzmaurice performs his double duties not only in a happy style, but with care, good taste, and an appreciation of authorities that in these days of slipshod references is most commendable. We shall watch for his second volume with much interest.

ALEX. CHARLES EWALD.

English Portraits. By C. A. Sainte-Beuve. Selected and Translated from the "*Causeries du Lundi*." (London: Daldy, Isbister & Co., 1875.)

THE anonymous translator of this book (whose identity can, we think, be recognised without the exercise of any great literary clairvoyance) may fairly count two points

in his favour—a good intention and considerable audacity. It has been not uncommonly held that translations of purely literary works are, except as intellectual exercises for the translator, mistakes; and it is quite clear that no kind of translation is beset with such difficulties as translation of criticism. The man who attempts to represent in one language the poetry of another has a good many little helps,—he is less bound to the letter than the prose translator; the poetical styles of most languages have a good deal in common; and metre, rhythm, and the like, serve as fences to keep him from straying. Moreover, though it be true that middling poets are no poets at all (a remark, by the way, which our translator quotes from Pope as if it were that writer's property), still there is no doubt that middling verse, as verse, finds a more favourable reception, indeed is more tolerable, than middling prose as prose. To translate one of the *Causeries* worthily, an amount of labour, learning and literary ability would have to be brought to the task which would be quite capable of producing original work of the highest excellence, and which would be much better spent in the production of such work. We are sorry to say that on the present occasion, whatever may have been the case with the labour, the learning and literary ability are conspicuously absent. A writer so careless or so unskilful in word-craft that he employs the adjective "brilliant" to qualify the episode of such a life as that of Mary Stuart, is clearly unfit for the task of Englishing Sainte-Beuve, and the use of such words as "indiscriminating" and "to emoliate" is not reassuring. After these proofs of incapacity one is scarcely surprised to come across such sentences as: "She had to entice Darnley into the snare by a feigned renewal of tenderness, who was then recovering from the small-pox;" or as this: "He fears lest the last volumes would not bear marks of this." There is, moreover, an irritating affectation in the use of the word *Madam* which constantly occurs. *Madam* Sand is bad enough, and we should like to know whether this writer speaks of his friends as *Madam* Smith and *Madam* Brown. But *Madam* de Longueville is simply ridiculous.

Of the original part of the volume we cannot conscientiously speak in more favourable terms. In a very long introduction of nearly 120 pages the author gives an account of Sainte-Beuve's life and writings which might have been better done in ten. Of the life there is not much to be said; and of the writings, unless by a person competent to subject them to a finished study, there is not much worth saying when it has been once stated that Sainte-Beuve, abandoning the old lines of cut-and-dried criticism, gained for himself a great place among the newer and truer race of critics who prefer to turn on the subject the mirror of a cultivated mind, and to represent the image in artistic language. The specimens of his work which are given should be a sufficient comment on this statement.

These specimens, which the translator has selected as likely to be peculiarly interesting to English readers, give (or rather would give but for the drawbacks already men-

tioned), a fair enough notion of their author's style and manner. The translator has not, however, shown much judgment in giving the first place to the study on Mary Stuart, which is quite unworthy of its author, showing neither power of appreciation, nor grace of treatment. The essay on Chesterfield which follows is in a much happier vein, and does far more justice to that most charming writer than any English criticism with which we are acquainted. Benjamin Franklin is the subject of the next, and the treatment will give readers previously unfamiliar with Sainte-Beuve a very good idea of the critic's favourite and perhaps most successful mode of treatment, in which he addresses himself rather to the life and character than to the work of his hero or heroine. The somewhat similar dealing with Gibbon is decidedly interesting, because it shows, what is rare in Sainte-Beuve, a distinct critical fault, an actual relapse into the evil ways of elder criticism. There is, of course, nothing to justify this charge in the mere fact that Sainte-Beuve does not much like the *Decline and Fall*—that perhaps the greatest of histories, the only history that one reads again and again with constantly renewed pleasure and profit, does not inspire him with any great enthusiasm. Without instancing such cases as De Quincey and Hazlitt, whose imperfection of sympathy is equally anomalous and notorious, we may say that even in the serenest critical mind there is often here and there a twist which no amount of thought and culture will quite smooth and straighten. We do not and cannot like our respective Dr. Fells, and there is an end of it. Therefore Sainte-Beuve is quite entitled not to like Gibbon. But, unfortunately, he shows us the reason of his dislike, and this reason is critically bad. "Gibbon," he says, "is not of the order of geniuses, is not even one whose talent touches or stirs up men." And why? Because, forsooth, "a thunder-clap is never heard;" because "he has not Montesquien's breathless shout on reaching the bank;" because "he never collects things in a startling point of view." Now, independently of the very questionable character of the standard here set up, which seems to require from an historian the sensational tableaux of a melodramatist, this is exactly the old fault of first drawing up an arbitrary dogmatic rule, and then accepting or rejecting according to its application, instead of examining the subject on its own merits. We seem to hear again the old burden, "A hero ought to be white; therefore Othello is a bad play."

The two essays which stand last, the famous studies on Cowper, and on Taine's *History of English Literature*, make amends by showing their author quite at his best. In both his affectionate appreciation of mediocrity (perhaps it would be fairer to say, of something just short of supremacy) is admirably presented, and the memorable defence of Pope, and of "literature that dares to be literary," which the latter essay contains, is worthy to be read and read again by every student of letters. We sincerely hope that this book may lead many persons to study the *Causeries* in the original; we wish we were paradoxical enough to believe that this result may be

furthered by the fact that these famous essays are, in many parts of the present volume, absolutely unreadable.

GEORGE SAINTSBURY.

The History of Japan. Vol. II. (1865 to 1871) completing the Work. By Francis Ottiwell Adams, F.R.G.S., H.B.M.'s Secretary of Embassy at Berlin, formerly Chargé d'Affaires and Secretary of Legation at Yedo. (London: Henry S. King & Co., 1874.)

IF Sir Stafford Northcote be right, in the opinion he recently expressed to the Conservative working men in the city of Exeter, that "the true progress of a nation is gradual and uniform, and not by jumps and starts"—the *History of Japan*, which Mr. Adams in the present volume brings down to the year 1871, must fill the reader with melancholy forebodings. It is the history of a nation long isolated from the rest of the world, which has by a rapid succession of jumps and starts traversed in a single decade as wide a circle of political and social changes as the French from the date of the Merovingian dynasty—when they too had their Mayors of the Palace, the analogue to the Japanese Shogun—or the English from the Norman Conquest to the present day. In a word, they have sought to compass in ten years that which has taken other nations as many centuries to accomplish. The magnitude of the issues—involving the destiny of a nation numbering more than thirty millions—and the novel conditions under which an experiment on this scale is being made, equally tend to invest the narrative with no ordinary interest. It opens a new chapter to the student of history, and suggests many problems not easy of solution, as to the diversity of conditions under which nations develop new forms of existence; and more or less suddenly adopt a new ideal to be striven for, as the highest good. If history has a tendency to repeat itself, the rule is one which has apparently many exceptions, and this book furnishes one of a very striking kind to add to the number.

The first part of Mr. Adams's work, already noticed in these columns,* brought the history of Japan down to the close of a well-marked period, embracing within its limits all the preliminary combinations and struggles between the confederate Daimios of the West, and the Shogun with his allied chiefs and clans. The volume now before us covers the five years which followed the downfall of the Shogun, and a marvellous succession of events constituting the actual revolution. The deposition of the reigning Shogun, the extinction of his office, and the restoration of the Mikado to power, long usurped by successive dynasties of Shoguns, formed only the first step.

The abolition of the Shogun's office was indeed the necessary prelude to measures which had for their primary object a new distribution of governing powers. But the extent to which the innovations on all established forms and institutions would be carried, and the radical character of the changes to be effected in every department, were probably

not foreseen at the time by the most revolutionary promoters of the movement which led to the Shogun's removal from the scene. Certainly nothing could be less Japanese, or more manifestly foreign, than the various moulds into which everything was ultimately cast—from the convocation of a deliberative assembly, to the redistribution and tenure of land. Nor was there any attempt to conceal or disguise the fact, however rash or hazardous it must *a priori* be assumed to have been to remodel all the social and political framework of a nation on a foreign pattern.

The French Revolution of 1789 would seem to supply a parallel in modern history. But even it fails, in some essential particulars, to furnish an exact counterpart. For the French, while making a clean sweep of all existing institutions and forms of government, included the monarchy among the things to be destroyed—and they did not set to work to reconstruct on any avowedly foreign pattern. This outward semblance therefore, with underlying differences, in a great national transformation, would furnish interesting matter for study under any circumstances. But, considered in connexion with the Eastern origin of one race, and the thoroughly Oriental type of their civilisation—so unlike in almost every respect anything existing in the Western world—the narrative becomes additionally interesting as a new experience in the progress of nations. It is in this light we are disposed to regard Mr. Adams's work, with its record of quickly succeeding events, each destined to effect a fundamental change of elements—long deemed by the Japanese themselves to be among the most permanent and vital conditions of their national existence.

The mere removal of a usurper, and the restoration of a king claiming to reign by divine right, is no novelty in history, whether ancient or modern. Such changes need not involve anything more than a palace revolution, affecting only the chief actors. But the distinguishing feature of the Japanese movement seems to have been the combination of two conflicting ideas—a restoration of sovereign power to the heir, according to ancient custom and hereditary descent, and the introduction, at the same time, of an entirely new political system of exotic origin. This, too, as if to complete the antithesis, was effected by agents whose chief influence had previously been due to an intense hatred of foreigners, and all their innovations. The *Suko*, or anti-foreign party, who raised the standard of revolt against the Shogun, took as their war-cry the expulsion of the barbarian. "Death to the foreigner" had long been inscribed on their flag. The restoration of the Mikado and downfall of the Shogunate were avowedly brought about as a means to this end.

Other objects, of course, were in view, but this was placed in the fore-front of the battle as one which united all Japanese, except the Shogun and his dependents. What new influence came into existence so suddenly and completely to reverse all the aims and principles of action; and make of the most conservative and prejudiced of the Japanese nation the chief movers in a revolution that bids fair wholly to denationalise

them? From what motives, and by what agency has this strange and unprecedented revolution been effected? An Eastern nation, obstinately attached to what was most distinctive in their nationality and customs, and inveterately hostile to whatever savoured of innovation or foreign influence—jealous, indeed, beyond all other Orientals, of European intrusion or encroachment, to be suddenly converted into ardent advocates and admirers of all Western forms and institutions, is unlike anything on record, in any other country. How is it to be explained that a revolution which had its origin in hatred of the foreigner, and for one of its principal objects his expulsion from the Japanese soil which he desecrated, became the immediate cause of friendly intercourse, the subversion of all opposing customs and institutions, and the introduction of all things foreign in their place? The fanatic patriotism of the two-sworded Samurai, ever prompting them to slay the intruder, by some unforeseen influence was suddenly turned with equal vehemence to advance the cause they had banded together to ruin. Blind instruments of destiny, they went forth to curse, and only found tongues to bless. The Daimios, under the influence of their Karos and Samurai, after complicating and endangering their immediate object by plotting at the same time for the expulsion of the Shogun and the foreigner, apparently changed their front in the midst of the conflict to make overtures of peace and amity to the Foreign Representatives. That they should have done so, and ever since thrown themselves into their arms, is explained by one word—Simonoseki! Or perhaps it should be said, in two words—Kagoshima and Simonoseki; but the lesson conveyed by both was the same, only the last was decisive. When Chosiu, the Prince of Nagato, and chief of the most turbulent and self-reliant of the Samurai, was attacked in his own territories at the straits of Simonoseki, they never doubted their triumph. But in a few hours they saw all his batteries destroyed and guns carried away, after a signal defeat inflicted by a British squadron and a battalion of marines, assisted by five vessels carrying the French and Dutch flags. The Prince and all his fighting clan then for the first time perceived their helpless inferiority in the field, and the hopelessness of success in any hostile action against the Western Powers. From that day they abandoned their former policy, and have had but one desire—to learn the secret of the European superiority and power—in peace and in war—to acquire it for their own use—to emulate them in all that gives such strength and dominion—and so in the end assert and maintain their independence. As the Mikado plainly expressed it in his letters of credence to the first ambassador he sent to Europe and America: "It is our purpose to select from the various institutions prevailing among enlightened nations, such as are best suited to our present position, and adopt them in gradual reforms and improvements of our policy and customs—so as to be upon an equality with them."

In this last sentence which we have italicised, Mr. Adams says we have the keynote of the sudden change in their policy, from rancorous hostility to friendly relations.

* ACADEMY of May 30, 1874.

Few will now be disposed, I think, to question the fact, that we have to thank the blow struck opportunely and decisively at Simonoseki, and the lesson it conveyed, for this welcome result.

The author remarks with much justice, in conclusion, that the present leaders of the nation had need beware in their future progress of two terrible enemies in the shape of vanity and conceit. They have unfortunately been accustomed to much flattery and adulation from the Americans; but their best friends are those who, while they give them full credit for their patriotism, and the courage they have shown in adopting every innovation which they believed would advance them in the path of progress, refuse to lavish indiscriminate praise. These would wish them not to be misled either by such flatteries, or their own self-conceit. They have taken a great stride in an incredibly short time—but they have not achieved “a position in the civilised world that the foremost nations of Europe took centuries to accomplish.” To claim this, and, on the strength of an assumption so fallacious, the total abolition of exterritoriality, is merely to invite failure. Before they can enter upon such a discussion with any chance of success, they have much to do, which will tax all their powers for a long time to come. What they have so far attempted under a patriotic inspiration, and with what promise of ultimate success, Mr. Adams has told us very succinctly, and with great clearness. In a notice necessarily so brief, it is difficult to do justice either to the subject or the author. We can only further observe that this second volume is in many respects an improvement on the first. Fewer despatches are quoted, and it is consequently less bulky, while the narrative gains in clearness and interest. But the same care has been taken to avoid the errors so common in superficial accounts of Japan by travellers, and to ensure perfect accuracy in dates, names, and topography, in both volumes. It will consequently form a valuable record of the stirring events which have marked the annals of this strange country during the last twenty years, long after the immediate interest now attaching to its transformation has ceased.

RUTHERFORD ALCOCK.

The Book of the Axe. A Piscatorial Description of that Stream, and Historical Sketches of all the Parishes and Remarkable Places on its Banks. With Illustrations and a Map. Fourth Edition. Re-written and Enlarged. By George P. R. Pulman. (London: Longmans & Co., 1875.)

THOUGH scarcely the book for a knapsack or carpet-bag, sketcher, angler, or tourist might do worse than digest at home *The Book of the Axe*, and then essay the actual river. Indeed, this course might be preferable to taking Mr. Pulman as an oral guide, for well-nigh 900 octavo pages descriptive of twenty miles are suggestive of a companion too gossiping to be compatible with much sport, and too inquisitive to overlook holes and corners, and grasp only the striking features of his route. Yet for a book truly “foursquare,” it were hard to find one so faithful as this monument of years of loving research, into the very notes

of which Mr. Pulman has transcribed quotations and authorities for hundreds of such terms, in connexion with land and its holding and privileges, as *soccage*, *pannage*, *liberty*, *franchise*, *surnames*, &c. &c. Against this may indeed be set a certain heedlessness of bit or bridle, which, *à propos* of the hidings of the fugitive Charles II. in Somerset, Dorset, or Devon, cannot resist going off at a tangent to Boscobel and the Penderell brothers, and not returning to the prescribed course till it has given the patient reader an exhaustive breather; nevertheless, the author's enthusiasm is always a warranty for readable matter; and given leisure and a reading-easel—for *The Book of the Axe* is one not to be stowed quickly in the head or “held readily in the hand”—it would be hard to find so companionable a book.

The author's plan is to trace the Axe, flyrod in hand, from source to mouth—a matter of twenty miles in a straight line, but of some forty or fifty in its *détours*. The reader joins him, after a delightful introductory chapter, at the stream-heads of Cheddington Copse and Axeknoller, near Beaminster, at no great distance from the sources of the Yeo, the Brit, and the Parret; and, starting thence, is carried mentally along four five-mile reaches (allowing for digressions)—the first terminating at Clapton Bridge; the second at the mouth of Perry Street Brook, near Chard Road station; the third at Abbey Bridge and the mouth of the Yarty, a mile from Axminster; and the fourth at Haven Cliff, below Axmouth. For the first half of its course the river does little more than streak a verdant landscape with a thread-like “vein of virgin silver,” here and there waxing imperceptibly as a tributary pours into it from the recess of some local “combe;” but at Winsham Bridge, about a mile from the end of the second quarter of the score, the Axe ceases to be brook-like, and—after several long and deep ranges in the Ford Abbey meadows, at Westford, near Chard Junction, or Perry Street Brook—assumes its true Axe character, “takes final leave of alder-fringed banks; and thenceforth to the sea is almost without a single encumbering bush, and flows on in a succession of alternate *stickles* and *ranges*” (*i.e.*, rough shallows or *scours* and deep smooth pools), “with high banks and shelving beaches in successive alternation also” (p. 526). As the ostensible title of the author to act the cicerone of this interesting stream-bank consists in his piscatorial prowess and achievements, it is only fair to state that he does something more than occasionally check himself in collateral gossip with a “What ho, Piscator” to an imaginary “son-of-Zebedee,” as he is fond of calling his brother of the gentle craft. No angler will deny his discipleship to Isaak Walton after perusing the casual pages in which he cheers Piscator on to landing his “pounder,” or sniffs, as by instinct, the neat and clean angler's inn-parlour. But he further exhibits a familiar knowledge of the ichthyology of the Axe in a score of pages in his introductory chapter, which enumerate and describe the salmon, salmon-trout, and varieties of trout and eel to be taken in its waters; the trout, it seems, not so good or red to cut as those of the tributary Yarty,

though of good culinary quality; and the salmon less abundant than would be the case were not the best part of the Axe, and the salmon's true spawning ground, shut out to the ascending fish by the weir at Axminster, and the Coly barred by a weir built across it half a mile from its mouth. In number, if not in goodness, they are below those of the Exe, whereof the young barrister is reported to have said to the judge who remarked that “nothing was good in extremes,” “Yes, my lord, in the Exe-streams there are the best of salmon.” Mr. Pulman has strong opinions respecting the alteration of the fence-days, knows a *fingerling* from a *graveling*, believes from observation that the sharp-nosed or silver eel is migratory, and really has adduced very fair Devonshire evidence in favour of Oppian's theory that eels are born of the slime with which their scales are covered (30-1). As to the voracity of eels he has a somewhat cannibal anecdote which may not surprise those who are aware of the greediness of the pike, and have recently read in Frank Buckland's letter to *Land and Water* of the snake-eating snakes:—

“In the summer of 1871 persons using a treading net in the Axe near Woodhayne Bridge caught an eel weighing 2½ lb. In killing it another eel weighing quite a quarter of a pound was ejected from its stomach; and, strange to say, out of the stomach came a third eel weighing a little over an ounce. The three seemed to fit something after the manner of the balls which the Chinese carve out of solid ivory size after size within each other.”

It is but natural that so assiduous a haunter of the river-bank should know something of its flora, but it might be shown by divers references to the matter of the introductory chapter that its author is a naturalist *all round*, and that, from the acquaintance he manifests with the red-marls from Axminster to Seaton, the red sandstone in the Coly and Yarty valleys, the Lias cliffs at Lyme Regis and the chalk cliffs at Seaton Bay, he might claim to be a brother of the “hammer” no less than of the special craft of the Axe; but we must not forget that his profession is to describe all the parishes and places within the “limits of deviation” of his favourite stream; no light task in so memory-haunted a district. For traces of the Celt, the Roman, and the Saxon crop up in every direction. Within twenty-five miles of Axminster are traceable no fewer than thirty cases of British and Belgic-British earthworks; and it seems abundantly clear that on the basis of the British trackways from one hill-entrenchment to another the Romans were well content to found the magnificent road system, of which in Devon and the Axe valley Icknield Street and the Fosse-way are still extant memorials. Perhaps, too, in few of their haunts of old are there so many indications of their willingness not only “stare super vias antiquas,” but also to adopt and adapt British fortresses as hereabouts. Pillesdon Pen, the twin of Lewesdon Hill, near Broadwinsor, is a strong triple-ditched British fortress, with a rectangular earthwork, betokening Roman occupation, in its centre. It is remarkably adapted for its purpose, as having within

its limits a pool fed by perennial springs; and it is an ingenious theory of Mr. Pulman that the Char, which is made up of springs rising from Pillesdon Pen and Lewesdon, may take its name from *caer*, or fortified place. Membury Castle, in shape clearly of British origin, is proved to have been adopted by the Romans by the coins of the Roman Empire which were found there, in addition to British remains, and it has a very fair claim (p. 604) to have formed Athelstan's head-quarters in the famous battle with Anlaf the Dane at *Brunenburgh*. Axminster itself—the claims of which to be identical with the last-named military position, and to represent ecclesiastically the military fortress on the river (*burn* or *brone*, *bury*=Brunenburg, see p. 598), are weighty and well-supported—was probably at first a British settlement, and, like all such of a desirable character, became in due course the basis of a Roman town. That it was not such at the first is seen in the absence of those straight broad streets which are features of Dorchester, Honiton, Bridport, and, notably among towns on the Axe, of Chard, which was doubtless Roman. Crewkerne, which has Roman features, seems to have been originally British. Axminster must have been a smaller and less important Roman settlement, which grew to greater eminence in Saxon times, and was destined in its latter day again to assert a name amid the towns of Devon, this time for peaceful prowess, and for the manufacture of carpets as famous in their way and value as the lace of Honiton. A curious account of their origin is given in p. 690. It may not be amiss to note one or two of Mr. Pulman's statistics respecting post-Roman quiescence in road-making, as far as Somerset and Devon are concerned. A Tuscan grand duke travelling from Exeter to Axminster in 1669 found the road "full of water and muddy, but not deep." A relative of Mr. Pulman recollected the first waggon which at Colyton superseded the carriage of corn on horseback. The first post-chaise astonished Taunton in 1767; and when at the end of that century the first flying coach took its three days' jog to London from Colyton or Axminster, Mr. Pulman's relative aforesaid patriotically used to book a place, but "carry his gun, walk on ahead, shoot by the roadside, and manage to have the game cooked by the time 'the Flyer' arrived at its halting-place for the night—the passengers sharing the feast and spending the evening in accordance with the custom of the time" (p. 79). When the coaching system at length came to perfection, the 170 miles were regularly accomplished in sixteen hours.

It would be impossible in the limits of an article to glance at a tithe of the historical associations of this portion of the West of England. In the reign of Elizabeth, in the wars between Charles and his Parliament, in the escape of Charles II. in Monmouth's rebellion, and in the bringing in of William III., the Axe valley had a hand, and took a part not always to its liking. Beaminster village, near the Axe-head, was well-nigh burned to the ground through a quarrel betwixt Prince Maurice's troopers and the inhabitants on Palm Sunday, 1644.

At Whitelackington, near Crewkerne, still stands a chestnut-tree under which the Duke of Monmouth and his party (among whom were the owners of Barrington Court, Ford Abbey, Colyton, Hinton St. George, all in the Axe country) were entertained during one of those progresses which were within five years exchanged for defeat and disgrace. At an old farm-house, called Cuckold's Hole, near Beer Chapel, on the border of Dorset and Devon, is a traditional hiding-place of Mr. Bragge of Sadborough, one of the fugitives after Monmouth's rebellion.

"The broad old-fashioned fireplace opened just above the clavel (or beam supporting the chimney at the entrance to the fireplace) into a still broader space, with a ledge just large enough to afford foothold for a man, and there, it is said, the fugitive, when Jeffrey's lams were after him, found temporary safety, although a roaring fire was lighted and the house was diligently searched" (p. 357).

Few of the towns in this district failed to contribute their quota to the victim list, and gibbets and gallows attested for a considerable time the steadfast Protestantism of the adherents of the son of Lucy Waters.

Passing from history to ecclesiology, there is much to arrest the explorer of the Axe in the beautiful Perpendicular church of Crewkerne, with its wonderful height of nave, its curious sacristy, wrongly supposed to have been a confessional, its porch and parvise, and "the finest west front of any parish church in England;" in the Cistercian abbey of Ford and Newenham, the first a chapter of romance in its foundation, and of history in its sometime Abbot and Devonshire worthy, Baldwin, Archbishop of Canterbury, the preacher of the Crusade, which he accompanied with *Cœur de Lion*. It is curious what a number of distinguished names connect themselves with Ford Abbey, ending with Jeremy Bentham, who, according to the housekeeper in charge while he rented it from 1815 to 1818, "did nothing, dear old man, but write, write, write from day's end to week's end." How many a self-flattering recluse, that has found out a tranquil undisturbed nook, is establishing like grounds for being thus slanderously reported! Of the most perfect Elizabethan houses on the Axe, Leigh House is said to be the chief, and of it we have a good account and engraving. At Ash Manor-house was born the great Duke of Marlborough, the son of a Churchill of so little account that the parish register of baptisms seems to oscillate between writing him down "Winston Churchill" or "Weston Churchwell." Ash is in Musbury parish, near Seaton and Axminster, and belonged early to the Devon family of Drake, into which the needy sire of the hero of Blenheim intermarried. And there are not a few other old manor-houses on the Axe banks which have given their contribution, here of more and there of less importance, to something more than county biography. We fail of space to say a word for Seaton, the watering-place of the Axe-mouth, and the growingly fashionable resort of anglers and health-seekers.

But how can it be otherwise than that much should be unnoticed, when not a legend, or a proverb, or an epitaph escapes the author as he chronicles the memorabilia

of parish after parish? Nothing is omitted, even to the local adage anent Windwhistle Hill out of which rises the Cricket Brook, and from which the English Channel on the south and the British on the north may be descried with the naked eye. "Once on a time," says the proverb, "the Devil lost his way upon Windwhistle," but it is some consolation to know that he is no longer "on the loose," being immured in a cellar at the Windwhistle Inn, into which he was trapped by a local "white witch." Such stories smack of a trading on the fears of the superstitious, very convenient in the smuggling districts of Devon and Cornwall. Smugglers are said to have used this house. We have only to add that we have scarce skimmed the cream off *The Book of the Axe*.

JAMES DAVIES.

Jules Michelet. Par Gabriel Monod. (Paris: Sandoz et Fischbacher, 1875.)

M. GABRIEL MONOD has given us, in spite of his modest disclaimer in the preface, the best of criticisms on Michelet's productions by constantly reminding the reader of the circumstances under which a writer so impressionable worked. Accuracy of detail we do not expect to find in Michelet. That which distinguishes him is the power of seizing on the important point amidst a crowd of unimportant ones, of fixing his attention upon that, and grouping everything else, real and imaginary, around it. Take, for instance, the different treatment of French Royalty in the fourteenth and fifteenth centuries by Guizot and Michelet. Guizot is always falling back upon the States-General, trying to make the most of them, and deploring their failure to turn France into a Constitutional Monarchy. Michelet knows that this could not be; that there was no France united and harmonious behind the States-General; and that, for good and for evil, the Monarchy was the voice of France. The divergence between the two men was radical. One day, as M. Monod tells us, Guizot was criticising the exuberance of the poetry of India. Michelet, who was present, burst in with "Vous ne pouvez le comprendre, vous avez toujours hai la vie."

To seek life wherever it was to be found was Michelet's principle of working. No writer has, as M. Monod points out, so habitually assigned to inanimate objects the attributes of living creatures. It is this search for life which gives its high value to his best work, the *History of France in the Middle Ages*. In those early years he laid down a canon of historical impartiality which, if it were rigorously followed out, would more than compensate for the loss of vividness caused by the abandonment of the old party style of writing. Someone had reproached him with being partial in favour of Luther:—

"On pourrait me reprocher également, répliqua-t-il, d'être partial en faveur des Vaudois, comme plus tard en faveur de Sainte Thérèse et de Saint Ignace de Loyola. C'est cependant pour l'histoire une condition indispensable que d'entrer dans toutes les doctrines, que de comprendre toutes les causes, que de se passionner pour toutes les affections. Une idée ne se produit

qu'à la condition d'être dans l'esprit humain, et d'aider au développement général de l'humanité. Aussi est-elle toujours bonne, toujours utile, toujours nécessaire. L'histoire déroule une vaste psychologie qui embrasse dans un ordre successif toutes les notions, toutes les facultés qui constituent l'intelligence de l'homme; chaque notion, chaque faculté se révèle tour à tour sous la forme d'un parti, d'une nation, d'une doctrine, et fait à travers les événements sa fortune dans le monde."

Michelet would have been less of a man than he was if he had carried out his ideas in his later works. When he published the sixth volume of his history in 1843, M. Guizot was firmly established in power. Repression was the order of the day. With short intervals a leaden weight pressed down the energies of France to the day of his death. The governments of Guizot, Napoleon, Broglie—"facies non omnibus una, nec diversa tamen"—different in many things, agreed in this: that they had no confidence in France. To Michelet, full of trust and confidence, full of tender pity, the weight was intolerable, and except when in a moment of utter despair he took refuge in poetic science, he made his history the receptacle of outpourings of his heart. Undoubtedly, as M. Monod says, his history was the worse for it. His recantation of impartiality in the preface to his *History of the Renaissance* is sad enough.

"L'homme d'action, le poète, le philosophe, l'emporé desormais sur l'historien et le critique. Au lieu d'une sympathie équitable pour toutes les grandeurs du passé, Michelet attaque avec violence tout ce qui n'est pas conforme à son idéal moderne de justice et de bonté, le moyen âge, le Catholicisme, la monarchie. Au lieu de donner à chaque événement, à chaque personnage la place proportionnée qui lui est due, il se laisse guider par les caprices de son imagination, se répand à chaque instant en des digressions poétiques."

If the history of the past loses, it may be that the France of the future will gain by it. If Michelet is often unjust, at least he is only unjust to those persons and parties from the imitators of which France has most to dread. The idolatry of Louis XIV. and the idolatry of Napoleon find no favour at his hands. Nor does he fail to see into the mischief which made Louis XIV. and Napoleon alike possible. His tragic history of the Revolution all gathers to a head in those few words with which Danton turned gloomily away from his last effort to conciliate the Girondins, "Ils n'ont pas de confiance." France is once more attempting to establish a form of government which rests upon mutual confidence, which is far more English, if an Englishman may be allowed to use the expression, than those literal copies of the English Constitution which were such an abomination to Michelet.

If France is to overcome her own faults instead of placing her glory in that military success which has been deservedly snatched away from her, it will be because the lesson of union and devotion which breathes in every page of Michelet's writings has sunk into her heart. M. Monod has not merely given us a sketch of the life of an historian. He has written a page of contemporary history.

SAMUEL R. GARDINER.

NEW NOVELS.

Harry Heathcote of Gangail; a Tale of Australian Bush-life. By Anthony Trollope. (London: Sampson Low & Co., 1875.)

Lady Hetty; a Story of Scottish and Australian Life. In Three Volumes. (London: Daldy, Isbister & Co., 1875.)

The Village Surgeon; a Fragment of Autobiography. By Arthur Locker. (London: Sampson Low & Co., 1875.)

THE interest we take in Australia and Australian life is for the most part a domestic interest. We trouble ourselves comparatively little with the politics, the social progress, or the intellectual development of our colonial possessions. But so many English families have overflowed into those possessions, so much family feeling is now centred in them, that English people care to know details of every-day life and of every-day experience which may be familiar to some of the sons and brothers who have left them. It is this which makes Mr. Trollope's short and vivid sketch called *Harry Heathcote of Gangail* so much more acceptable than many volumes of travels in Australia would be. We care to know not only how things look, but how people feel about them out there; how those whom we have known live and act in that far-off home. As Charles Lamb says: "The weary world of waters between us oppresses the imagination," and when a spirited and characteristic sketch is drawn for us of that which we are unable to picture for ourselves we cannot help being grateful. Mr. Trollope has such a happy faculty for sketching domestic life, and of giving reality both to his characters and scenery, that he is fitted above most writers for conveying to us impressions of an unknown land; we only wish that his work had been longer and fuller, or that he would introduce a great deal of Australian life into some future book. *Harry Heathcote* is a young squatter who has fought his way into a tolerably secure position in Queensland.

"He owned 30,000 sheep of his own, was a magistrate in those parts, and able to hold his own among his neighbours, whether rough or gentle, and some neighbours he had very rough, who made it almost necessary that a man should be able to be rough also on occasions if he desired to live among them without injury. *Heathcote* of *Gangail* could do all that."

There is not much elaboration in the story; it is a simple record of the difficulties this man had to contend with from unpleasant neighbours and discharged servants. To English ears it sounds strange that a man should be living in terror of his fences being burned down and his property being ruined, but the excitement and anxiety of the settler are evidently drawn from the life, and are sufficiently well depicted for us to be thoroughly interested in them. The little romance of the story is a very slight thread indeed, and is nothing but a concession to the popular taste, which would not think a Christmas story complete without it; but the character of the hero, *Harry Heathcote*, and the interest of his simple unconventional life, require none of the usual adjuncts of fiction. The book does not take long to

read, and will well repay the reader. It gives much more practical information about Australia than *Lady Hetty*, which calls itself *A Story of Scottish and Australian Life*, but tells us little more of Australia than that "it's a Paradise as big as Europe and it's tae let." The book is confused and somewhat wordy in style, though it contains some writing which is superior in many respects to the ordinary run of three-volume novels. The story we are told was originally published in *Good Words*, under the title of "Novantia." It is full of Scotch talk, which no longer has the charm of novelty, and requires to be very well done to make it endurable. Most of the sayings of David Groat, the old gate-keeper, are characterised by grim humour or pathos; indeed, it is difficult to say why the book is dull as a whole, because there is a good deal that is amusing scattered up and down through its pages—the sketch of Mr. Garsegreen, the preacher, for instance, who roared "his sermons and his prayers like an easterly gale into the four corners of the church;" the woman Rachel, who was so "sorry for her mother's death, that she wished her mother could just be alive to see how sorry she was;" Mrs. Corrypeel's views of Providence:—

"How wonderfully kind the Lord has been to me! There were seven of us in my father's family, four brothers and three sisters, and only ten years ago they were alive and well, and I being the youngest of them, and the most delicate too, had the least chance of being my uncle's heir; but they have all been removed one by one, and here am I this day in possession of the estate."

All these passages show that humour is not wanting. Neither is the plot a feeble one; the young Scotch clergyman and his sister, who discover at the most critical period of their lives that they are the children of a convict, are characters of whom a great deal more might have been made; but the situations of the story are rendered ineffective by a want of power over them, and the book leaves a dreary and unfinished impression on the mind of the reader.

Of *The Village Surgeon* nothing more can be said than that it is not a pleasant story, and the tedium of its commonplace is only broken by melodramatic incidents; such, for instance, as a ghastly scene in which the surgeon makes a dead man affix his signature to a paper. These melodramatic touches accord badly with the semi-jocose style of the rest of the book.

F. M. OWEN.

MINOR HISTORICAL BOOKS.

MR. GREEN's series of primers led off well with Dr. Morris's English Grammar. But we are not sure that Mr. Fyffe's *Greece* (Macmillan and Co.) is not worthy of equal commendation. Examples more or less recent are not wanting to teach us that learned men can write histories which are supremely dull, and if any body had proposed to tell the whole story of Greece down to Mummian and the siege of Corinth in 127 small pages we should have been inclined to admire his boldness without being much inclined to augur well of his success. Mr. Fyffe, however, has succeeded where so many have failed. All the main points of the history are well brought out,

while the secondary points are judiciously dropped, and the whole is written in a plain easy style which the boys and girls who read the book will probably take for a sign that the writer has had no difficulties whatever to overcome, but which their more knowing elders will perceive to be the result of much study and of the exercise of a ripe and independent judgment. In such a case, however, it is better to give a specimen than a lengthened comment. Take, for instance, the sketch of Perikles:—

"He did not place himself above the laws, like a tyrant, and make the people obey him by force; but, remaining a simple citizen, he was able to rule the people through his eloquence and his wisdom, and, above all, through the perfect nobleness of his character. In making Athens treat her allies like subjects, and in giving the citizens pay for attending to public business, he was no doubt wrong; and he was mistaken in thinking that the people might be trusted to follow a wise leader in preference to a foolish one. But no man ever devoted his life more high-mindedly, and with less thought of self, to the service of his country; and for this, and for the great wisdom and success of his management generally, and still more for the noble idea which he had of raising all Athenian citizens to intelligence and good taste, Perikles is often considered the finest of Greek statesmen. One part of the work of Perikles will never be out of date. The best men in England and other free countries in our own day have the same feeling as Perikles had towards the people. Like Perikles, they wish to see the whole people, poor as well as rich, taking their fair share in the government, and interested in what goes on in the State; and they believe that the happiness of a country will depend more than anything else upon the education and improvement of the people. More than any man, Perikles gave to the Athenians that love of knowledge, of poetry, and of art, which remained to them when their military greatness was gone, and which more than its military greatness has made Athens of service to mankind. He did not give the people book-learning, for little book-learning existed in those days; but he tried to wake up all their faculties by making their daily life bright and active instead of dull and listless, and by giving as much interest and nobleness as possible to the things in which the whole people joined, such as the worship of the gods and the public amusements."

Finally, Mr. Fyffe after doing so much to satisfy the desire for knowledge, ends by pointing out how little can be learned of Greece by the fullest Greek history. To understand the Greeks we must read the books written by the Greeks. "No one" he concludes by saying, "who has taken the trouble to make himself thus acquainted with the Greeks, has ever regretted the labour which it cost him."

COLONEL MALLESON'S *Studies from Genoese History* (Longmans) is a well-meaning attempt to give some information about Genoa to the ordinary reader. The book has been written in India, and does not contain much that could not be found in the pages of Sismondi. We are afraid that we cannot agree with Colonel Malleson in thinking that his book will "give a more vivid sketch to the public mind than could be derived from the perusal of a more methodical narrative." His treatment is hopelessly confusing. He begins abruptly at the transfer of the suzerainty of Genoa from France to Spain in 1528, and then gives an account of the conspiracy of Fiesco. After giving a few of the leading incidents in Genoese history from that time up to 1628, he suddenly begins a biographical account of the Doria family, from the year 1191. So rigidly biographical is he, that he breaks off the account of the great campaign of Chioggia at the death of Pietro Doria, and tells us in a note that the continuation will be found in a later chapter, where he is engaged in a similar account of the family of the Grimaldi. We grant that it is difficult to group the details of Italian history; but certainly Colonel Malleson has not succeeded in overcoming it in a way that will increase the interest felt by the general public for whose good he writes. In other points, too,

Colonel Malleson does not seem fitted for the task he has undertaken. He makes Bonfadio say, "I read the first of the *Politica* of Aristotle." He is careful to confine himself to quotations from other authorities for an opinion on Bonfadio's merits. His power of translation may be judged by the following:—

"Dunque direm de vostri scritti poi,
Quel che forse di rado in altro è detto;
Così scriss' ei, così fu fatto a punto."

This, he says, may thus be imperfectly rendered:—

"In your writings we feel most acutely,
A virtue so rarely conferred;
The events you describe so minutely
Are just the events which occurred."

Perhaps this translation will show how far Colonel Malleson can be received as an exponent of the Italian mind.

A Sketch of the German Constitution and of the Events in Germany from 1815 to 1871. By A. Nicolson, Third Secretary in Her Majesty's Embassy at Berlin. (Longmans.) It is happily not unfrequent of late for members of the British diplomatic service to pursue literary labours. Who, indeed, is better able to report on the economical, social and political condition of the foreign country in which he resides, than an accomplished secretary of legation? The communication of his researches and observations will be the more welcome and valuable if he treats the public very much as he would treat his chief or the Foreign Office, viz., if he reports with as little passion and bias as possible. We are glad to say that this is the case with the first book published in English on the German Constitution, which, doubtless, will meet with due acknowledgment in Germany. The author wishes to explain to his readers the present form of government in Germany, and judiciously prefixes a succinct, unassuming, and fair sketch of the events which since the dissolution of the Holy Roman Empire have been leading towards the re-establishment of national unity. After his preliminary narrative of the events down to 1871, the author sketches the Constitution of 1867, which was to a great extent identical with that adopted by the new Empire in 1871. It would have been a great help to the eye if he had printed as an appendix the text of the two Constitutions in parallel columns.

In the preface readers are referred to some of the more important German works on the subject, from which the author himself evidently derives much of his knowledge. In the text he quotes occasionally as his authorities for the series of events in Germany the histories of our time by W. Menzel and E. Arnd. In both respects his references are incomplete, and the author gives no opinion on the relative value of the different books which he quotes. It is curious that two most useful publications by L. Hahn on the period since 1866, containing every document on the wars with Austria and France, as well as on the rise and growth of the new constitutional order, seem to have entirely escaped his notice. Moreover, every German critic will point out the omission of a very important dissertation on the Constitution of the Empire by R. v. Mohl, and a number of excellent articles contributed by H. v. Treitschke to the *Preussische Jahrbücher*, ranging over almost the whole period, and examining the same constitutional results which are the subject of Mr. Nicolson's studies.

In spite, however, of these objections, and of the more detailed list of corrections which a German reader could easily furnish, the work is generally well done, and will doubtless soon reach another edition.

Caspar Bruchsius, *Ein Beitrag zur Geschichte des Humanismus und der Reformation.* Von Adalbert Horawitz. (Leipzig: Brockhaus.) The history of German "Humanism," i.e. of the revival of classical antiquity, falls naturally into

two periods, separated in time from one another, one extending from about the date of the invention of printing to that of the Reformation, the other coinciding with the second half of the sixteenth century. There is an inherent and essential, not merely a chronological, distinction between these periods. While during the first the foundation was laid of an entirely new culture, and mankind was stimulated to fresh productiveness in the political and religious life, no less than in literature; the last presents us only with an increase in the productions of learned men; the former is an important epoch in the history of the culture of the entire nation, the latter is merely the harvest time of the learned classes.

Caspar Bruchsius deserves mention among the leading men of the second period, as one of its most prolific, many-sided and comprehensive writers; yet, at the same time, one of the least known. It was accordingly an arduous undertaking to construct a biography out of the scattered materials relating to this subject. Herr Horawitz has honourably acquitted himself of this task with the diligence and care which are conspicuous in his other works upon the history of "Humanism."

Bruchsius was born at Schlackenwald, in Bohemia, August 19, 1518, and was found murdered in the neighbourhood of Rothenburg, on the Tauber, November 21, 1557. Although the career of this indefatigable man scarcely reached the term of forty years, it was one of the most varied activity. He was educated at the school of Eger and the University of Tübingen; subsequently, animated partly by the desire of furthering his studies, and partly by his restless love of travel, he visited many of the larger and smaller towns of Middle and South Germany, occupying himself by turns in teaching, writing, and preaching.

His works were, in accordance with a custom which prevailed among German Humanists until the last century, for the most part written in Latin. But Bruchsius so far differs from many of his contemporaries that he never despised the German language, which he proudly called his mother-tongue (p. 131). In this language he wrote many letters and short pieces, and translated many Latin books, as the short "Postils" of Philip Melancthon (p. 99), and the "Spiel von den sieben Weisen" of Joachim Camerarius (p. 189).

Among his Latin writings we chiefly find poetical and historical compositions. The former were composed chiefly for special occasions. They are often prolix, displaying little feeling, and letting the reader only too easily discover that their real object is money or favour. It is otherwise with his historical works. Bruchsius, who was a Protestant and finally a Lutheran pastor, although in the course of his life he displayed occasional Catholic proclivities, and even sang the praises of zealous Catholics when he had enjoyed their bounty, devoted himself especially to German Church history, for he was a true German, alike in his private views and his literary undertakings. In his history of the German bishoprics he treats of fourteen bishoprics, and in his history of German monasteries of 180 foundations, giving a complete enumeration of those who presided over them from the earliest times until his own days. In both these works the critical element is more conspicuous than attention to strict chronological sequence; of all his works these alone, from the wealth of material which they offer, have been much used.

Herr Horawitz has devoted much toil to this most useful undertaking. His narrative, which is as lively as could possibly have been expected considering the dry materials with which he deals, is enriched with twenty-four letters, documents, and writings not previously printed or even known, the communication of which is very welcome; he has displayed much diligence in collecting information from the most diverse sources, and he has been guilty of a very few oversights, readily pardonable in so lengthy a work.

Needful as it really was to revive the memory

of Brusch, it will never be possible to depict that writer in a dignified or amiable aspect. For while it is possible that the adverse verdict upon Brusch which pronounces him the representative of the vagrant, sycophantic, gluttonous section of the learned world may be too severe, it must still be confessed that his work and his life were alike lacking in stability and in that becoming dignity which gives to eminent mental endowments their true distinction, and the want of which is so often to be deplored even in men of genuine abilities.

EDITOR.

NOTES AND NEWS.

THE Rev. Henry Deane, Fellow of St. John's College, Oxford, is about to publish an edition of St. Anselm's *Cur Deus Homo*, from a very ancient MS. which exists in the College Library. It will be annotated, and will have an introduction and appendices on the History, Philosophy, and Theology of St. Anselm.

MR. T. ERSKINE HOLLAND, Professor of International Law and Diplomacy in the University of Oxford, having delivered last November an inaugural lecture on "Albericus Gentilis," has received an address from the Municipal Junta of San Genesio, the native town of Gentilis, in which mention is made of the fact that, when he was banished from Italy with his father as a follower of the Reformation doctrines, he found refuge in Oxford, where he gave lectures on Jurisprudence. Thanks are given to the English Professor, who has not forgotten his Italian predecessor, "in questo tempo avventuroso in cui la libertà di coscienza, come la politica, dalle ospitali rivi del Tamigi, ove ebbe ricetto e scuola, spiccato il volo a quelle del Tevere, venne ad infrangere le catene della tirannide e a diradare le tenebre della superstizione."

MR. THOROLD ROGERS has just printed (to be published by the Oxford University Press) a complete collection of the protests of the Lords, from the earliest on the Journals to the present time, with an historical introduction to each protest, copious indexes, and an essay on the origin of the custom of protesting, and the historical importance of the documents. The work, in three volumes, will be out early in May.

THE next addition to the Aldine Poets of Messrs. George Bell and Sons will be, we are glad to hear, the Poems of George Herbert, re-edited by Mr. Grosart from his collection of the complete Works in the Fuller Worthies Library. The whole of the new poems in English and in Latin will be given in the Aldine volume, over and above a critically revised text of the others.

MR. W. R. S. RALSTON, author of *Russian Folk Tales*, &c., has been elected, at the personal nomination of the Czarevitch, Corresponding Member of the Historical Society of St. Petersburg. He has resigned his appointment at the British Museum.

WE learn with regret that Mr. Hermann Bicknell, whose long-promised complete version of the poems of Hafiz was announced lately as ready for the press, has suddenly died. We hope that the results of his life-long labours will not on this account evade publication.

DR. THEODOR SCHWANN, Professor of Physiology at the University of Liège, has received from the German Emperor, in recognition of his great services in advancing physiological enquiry, the order "Pour le Mérite."

MR. T. S. BARRETT will shortly issue, through Messrs. Provost & Co., a new work entitled *An Introduction to the Study of Logic and Metaphysics*.

M. HENRI DE MEISTER is about to publish his intimate recollections of Mendelssohn, Goethe and Beethoven, with several letters from Mendelssohn to the poet, the composer, and the author of the forthcoming recollections.

THE *St. James's Magazine* for May will contain some unpublished letters to Mr. R. H. Horne, the author of *Orion*, by Mrs. Barrett Browning, who gives therein the original plan of her *Drama of Exile*, and some excellent criticisms on Charles Dickens, Victor Hugo, and other contemporaries. In the same periodical will appear the opening chapters of a serial story by Mr. Evelyn Jerrold, entitled "The Dread Reckoning."

M. CHARPENTIER has added to his useful series "Contemporary Literature in the different States of Europe," an account of the intellectual movement in United Italy, and a History of Contemporary Literature in Russia. A description of modern English literature by M. Odysse Barot was published several months ago.

It is said in Paris that the manuscript of an unpublished novel by Balzac has been found by the family of De Surville, with whom Laure de Balzac, the novelist's sister, was connected by marriage. If there be any truth in the rumour—and nearly all Balzac's biographers have asserted that he left several literary relics—the newly-discovered romance is a realistic story of Parisian industry, probably appertaining to the *César Biroteau* series.

IN collecting materials for the life of John Locke, on which he has been engaged for some time past, Mr. R. Fox-Bourne, the late editor of the *Examiner*, has come across several of the philosopher's inedited writings. They deal chiefly with free thought in religion, and will probably be included in the biography which is about to appear.

M. AMYOT, the Paris publisher, has in the press a collection of the unpublished letters of Mme. Swetchine to the Comte de Lagrange.

MR. GEORGE BARNET SMITH is preparing an essay on the last years of Shelley's life—a complement to his study of the poet's youth which appeared in the *Cornhill Magazine* two or three months ago.

PROFESSOR BLACKIE is engaged on a volume of Gaelic translations, which will be published in Edinburgh.

THE Annual Meeting of the Woolhope Naturalists' Field Club was held in their room at the Free Library, Hereford, on Monday, April 13. The Rev. Charles J. Robinson was elected President for the current year, and it was determined to devote a sum (not exceeding 30*l.* in the present year) to the purchase of scientific books for the use of the Club. The field meetings are appointed to be held at the following places:—May 20, Caerleon; June 15 (in conjunction with the Cotswold Club), Symonds' Yat and Monmouth; July 13 (ladies' day), Skenfrith, Grosmont and Garway; August 9, Brecon. The "Fungus Foray" will take place in the month of October, and upon the day of meeting there will be an exhibition (in the club room) of the choicest kinds of apples and pears grown within the county, as well as of funguses collected by members. An interesting paper on "British Arachnidae" was read by Mr. Theophilus Lane, and in the evening, after dinner, the retiring President—the Rev. James Davies—delivered his address, detailing in very felicitous language the transactions of the Club during his year of office.

IN the Bodleian Library is preserved a copy of the Gospels best known as the "Gospels of Mac Regol," but also called the "Rushworth Codex" and "Rushworth Gloss," from its having been presented to the library by John Rushworth, the well-known secretary of Fairfax, deputy clerk of the Long Parliament, and collector of State papers. Some specimen pages of it have been lately included among the Facsimiles of Irish MSS. which are being prepared under the photocynographic process at Southampton. Wanley supposed this volume, which possesses an Anglo-

Saxon interlinear gloss, to have belonged to the Venerable Bede, but other internal evidence, which it is unnecessary to give here, seems to fix the date of it a century later. The most striking features of the volume are its figures of the three Evangelists, Mark, Luke, and John, and the initials of each Gospel, all of them severally occupying an entire page. The chief point in the large initial page of St. John, which has been selected for facsimile, is terminated by the bust of a man with an enormously long beard and whiskers, brought to a point and laced together in a large knot, and a yellow pigtail of yet larger dimensions, arranged in a fanciful manner on the back of his head, much after the fashion of some head gear of the present day. In his right hand this curious figure bears a pastoral pipe, by the music of which he is trying to charm a serpent; and while he holds this pipe between his lips with outstretched fingers, he at the same time applies the end of his thumb to the tip of his nose. The sinister chief and dexter base points of the same page are each terminated by an interlaced double-headed creature, bearing somewhat of the semblance of a turtle or tortoise; a modification of which figure is also introduced within the border proper. The sinister base point is imperfect, but still presents the likeness of two human heads. In the centre of either side of the border is a projecting ornament grounded with looped lines, and having each in the centre two monsters of dragon-like form, one red, the other purple, either embracing one another, or engaged in combat. These monsters also appear elsewhere in the page. They may be intended for dogs with their fore-legs curiously distorted, but their appearance is not such as to furnish a clue to their identification with any known animal.

WE regret to learn that the health of the great American poet Walt Whitman continues in an unsatisfactory state. One of his London correspondents has just received the following scrap in his handwriting—which latter, we may add, shows no sign of alteration: "Still unwell and paralysed, but up and around. Post-office address at Camden, New Jersey, U.S.A.; shall probably remain there. Design to bring out a volume, *mélange* of prose and verse, partly fresh matter, this summer." An American paper, *The New Republic*, in calling attention to what Mr. J. A. Symonds has written in praise of Whitman, and to the disgraceful neglect of the poet in his own country, remarks that he "has not, even to this day, found a publisher for his works, which (though the demand is steady and not inconsiderable) cannot be procured at all at the stores, and the small editions of which, so far, Whitman has printed himself." The same paper refers to "a late lecture in St. George's Hall, London, by a Cambridge man, Professor Clifford, before the crowded scientific and aristocratic élite of Britain, on 'The Relation between the Sciences and Modern Poetry'; in which the Professor, reading mostly from the pieces of Whitman (the report in the English paper says 'amid hearty and general applause'), put him decidedly at the top of the heap, and pronounced him the only poet whose verse, based on modern scientific spirit, is vivified throughout with what Professor Clifford terms the 'cosmic emotion.'"

AT a recent sale of autographs, held by Messrs. Sotheby, some Shelleyan scraps were disposed of, and secured for an American purchaser. They include, *inter alia*—(1) a copy, in Mrs. Shelley's handwriting, of her husband's verses named "The Tower of Famine;" (2) his own MS. of the "Lines written during the Castlereagh Administration;" and (3) a brief letter from Mrs. Shelley. The discovery of this copy of "The Tower of Famine" (1) may disappoint some Shelleyan students, who indulged the hope that one day the original writing by the poet might turn up, and rectify the manifestly very incorrect printed form of the poem. Mrs. Shelley's copy having now been found, it may be feared that none other will ever be forthcoming. This transcript corre-

sponds with the printed version in all respects save one. In the lines

"It is built
Upon some prison-homes, whose dwellers rave
For bread and gold and blood,"

the MS. substitutes "With bread," &c., which seems less approvable than the printed word. (2) Shelley's own MS. of the Castlereagh stanzas supplies two emendations. The first stanza had been printed thus:—

"Corpses are cold in the tomb,
Stones on the pavement are dumb,
Abortions are dead in the womb,
And their mothers look pale, like the white shore
Of Albion, free no more."

It now turns out that the phrase ought to run "the death-white shore"—a great improvement, both in metre and in force of meaning. Then, in the last stanza, Castlereagh is thus adjoined:—

"Marry Ruin, thou tyrant! and God be thy guide
To the bed of the bride!"

The real word is not "God" but "Hell." (3) The letter has a peculiar interest, inasmuch as it appears to be written by the then very youthful Miss Mary Wollstonecraft Godwin to Shelley, at the time (June or July, 1814) immediately preceding their union, and elopement to the Continent. This may be inferred from the statement in the letter (or rather note, for it is merely a short scrap) that Miss Godwin has "heaps of Skinner Street news,"—i.e. news of her own paternal home—to impart to Shelley; for one cannot fix upon any other period in the lives of Shelley and Mary to which such a remark can probably be assigned. The character of handwriting, moreover, is rather coarse, and thus unlike that of Mrs. Shelley's married days. No letter from Mary to Shelley, or from him to her, proper to the time of their courtship, has ever been published. The American owner of the present missive may therefore be congratulated on the rarity of his acquisition.

MR. HENRY HUTH has just issued, in two volumes, his fresh set of reprints of most extraordinary rarity, which we mentioned, some months ago, as then in the press. He entitles his book "*Fugitive Tracts written in Verse*," which illustrate the condition of religious and political feeling in England, and the State of Society there during Two Centuries: First Series, 1493-1600; Second Series, 1600-1700." Beginning with Pynson's *Life of St. Petronilla* and *Foundation of the Chapel of Walsingham*, the collection ends with the quaint adventures of Chaucer's Wife of Bath in the next World,—how her tongue was so sharp that they declined to have her in hell, so she knocked at heaven's gate, and so scolded all the Patriarchs and Apostles who refused to let her in, that at last, on proving her true repentance and faith, she was admitted. Lord Spencer's library contributes perhaps the least known and most interesting reprint in Mr. Huth's volumes, "A book in English metre, of the great Marchaunt man called *Dives Pragmaticus*, very preaty for children to rede: wherby they may the better, and more readyer, rede and wryte wares and Implementes, in this world contayned," 1563. The names of all the trades, and of the different kinds of goods sold by the "great Marchaunt" are most valuable for illustration of our dramatists. The list includes nearly every conceivable thing, from the "fine coloured heare" which Shakspeare so often scolded ladies for wearing; "bolsters and pylowes of down to lay under mens heades," instead of the "good round log" that Harrison says served the men of Shakspeare's youth; carpets, pigs, geese, "papers with stories, to nayle on a wall," pole-axes, buns, troughs, combs, and spinning-wheels, medicines, flails, guns, marmalade, polecats, "fine toothpikers" and whistles, hounds, case-knives, "little calves mawes," "ornamentes fit for the church," fish-hooks, surgeons' instruments new fetcht from the Jews, rods for children, forms, swords, and spectacles, &c. The prototype of Shakspeare's Autolycus, as Mr. Hazlitt says. The

rare Reformation tracts, like the Upcheering of the Mass, the Society of Antiquaries' unique Ballads, &c., go to make up a collection whose equal it is hard to name. But, alas! Mr. Huth has only printed fifty copies of it.

THE indefatigable French economist and publicist, M. A. F. de Fontpertuis, has published an essay entitled *L'Etat Économique Moral et Intellectuel de l'Inde Anglaise*, which shows a careful study of the best and latest sources of information respecting the condition of India. The only criticism we have to make is, that Tacitus himself would not have admitted the close resemblance to the ancient Germans which M. de Fontpertuis discovers in the most miserable and uncivilised Indian tribes. M. de Fontpertuis is usually a very impartial writer, but no Frenchman can now forego an opportunity of disparaging the German race. Guizot and his contemporaries used to trace modern liberty, and much that is best in modern society, to the Germans, but the late war has founded a new historical school which sees nothing but savagery in ancient German manners and life.

GUSTAV SCHMOLLER, Professor of Political Economy at Strassburg, has published an essay entitled *Ueber einige Grundfragen des Rechts und der Volkswirtschaft*. Professor Schmoller is one of the most energetic and leading German economists of the younger generation. The object of his essay is to define and vindicate the position of the so-called *Katheder-Socialisten*, as opposed to Socialism and the "Social democracy" on the one hand, and to the optimist "Manchester School" on the other. He contends for social reforms against both revolutionary projects, and the doctrine of *laissez faire*; and urges the necessity of taking account of national institutions, customs, and morality in economic theory. Instead of a perfect economy, such as the Manchester School sees in the present arrangements of society and the actual distribution of wealth, he sees much injustice and danger to the State.

THE annual meeting of the Society for the Study of the Romance Languages took place at Montpellier on March 31. It was opened by M. Ch. Revillout, who installed as Presidents MM. Egger and Frédéric Mistral; MM. Mila y Fontanals, of Barcelona, Michel Bréal, and Gaston Paris being Vice-Presidents. Prizes were awarded to Professor Ascoli, of Milan, for the first part of a great work entitled *Schizzi franco-provenzali*, and to the authors of two original poems.

THE Urban Club will hold its annual Shaksperian dinner and festival at St. John's Gate on the anniversary of the Poet's supposed birthday, April 23, 1564, three days before his baptism on April 26. For the sixty places at dinner there have been above a hundred applications by members of the Club.

GEORGE HERWEGH died at Baden on the 17th ult. Born at Stuttgart in 1817, and educated at Stuttgart and Tübingen, he was serving in the army when, in consequence of a quarrel with an officer, he was forced to take refuge at Constance, which he soon left for Zürich. There he published in 1841 his *Gedichte eines Lebendigen*, a collection of republican poems, which passed through seven editions in two years, and was followed by a volume entitled *Xenia*, or epigrams addressed to certain men or institutions in Germany. After a brief and triumphant sojourn in his own country he retired to Zürich, where he published his *21 Bogen aus Schweiz*; but was speedily compelled to leave Zürich for Bâle, whence he removed to Paris. In April, 1848, he put himself at the head of the French and German workmen who made the revolutionary campaign in Baden with Struve and Brentano, and on their defeat took refuge first in Switzerland and afterwards in France. He has published nothing of late years.

M. JULES GAUTHIER'S *Histoire de Marie Stuart* has just reached a second edition.

MM. MICHEL LÉVY FRÈRES have just published a new work entitled *Thérèse*, by Alexandre Dumas.

PROFESSOR CHRISTIAN FLOR died at Kiel on March 30. He was born in Copenhagen on January 1, 1792, and succeeded the poet J. L. Heiberg as Lector in Danish Language and Literature in the University of Kiel. Through all the troublous times that preceded and followed the first Slesvig-Holstein war, Flor distinguished himself by his active loyalty to the Danish cause. As an author he is chiefly known by his *Haandbog i den danske Literatur*, "Hand-book of Danish Literature," a book which has gone through seven editions, and is of the very highest value to any student of Scandinavian literature. It was first brought out, in 1838, in a very humble form, at a provincial press, but soon won its place as a standard work. He is also the author of a treatise on the Yggdrasil myth.

ON March 28 died at Copenhagen, at the age of forty-four, Professor Christian Krarup, widely known in the north of Europe for his scientific investigations into the laws of ventilation.

Nær og Fjern for April 4 contains a pretty little poem by Hans Christian Andersen, "Den korteste Nat"—"The Shortest Night."

IN the current number of the *Theological Review*, R. B. Drummond, taking as his text a remark made by Mr. Froude in his inaugural address at St. Andrews, contributes a sketch of the characteristics of Calvinism in principle and practice; but the two most interesting articles are C. B. Upton's second notice of Mr. Mill's *Essays on Religion*, and a discussion by T. K. Cheyne of a "disputed prophecy in Genesis." In the former, the language of Mr. Mill in the third of his essays is placed in strong contrast with the opinions implied or declared in his other writings; and the gradual modification of his position in the direction of Theism is traced by an appreciative and sympathetic hand. In the latter, Mr. Cheyne re-examines the prophecy respecting "Shiloh," and although a doubt may suggest itself whether the fidelity of the Septuagint translator is as clearly established as his argument requires, his criticism of the interpretation now generally acquiesced in, and the careful use made of the Septuagint version with a view to the discovery of the original reading, deserve well the consideration of scholars.

NOTES OF TRAVEL.

News has just arrived of Lieutenant Cameron having actually entered the Manyema country at the southern border. The report was that he was expected to be absent from Ujiji for about twelve months. Before leaving Ujiji Lieutenant Cameron dismissed all *pagazis* who feared to accompany his expedition beyond Lake Tanganyika. He had despatched one man to purchase goods for him at Unyanyembe, but unfortunately the man did not arrive at Ujiji again until after Lieutenant Cameron's departure. He deposited the goods bought at Unyanyembe with Muhammad bin Sualim of Ujiji, and then came down to Zanzibar. The discharged men have also arrived on the coast, with notes from Lieutenant Cameron dated May 18. This is still the latest date under the explorer's own hand. Dates from Zanzibar are down to March 11.

WITH a view to an Arctic expedition next year, the Germans will carefully study the equipment and arrangements of the *Alert* and *Discovery*. For this purpose several German naval officers will visit Portsmouth in the third week of May. The first officer of the last German expedition, Mr. Sengstracke; Captain Gutkese, of Bremerhaven, and Dr. Ralph Copeland, the astronomer of the *Germania*, who will by that time have returned from observing the transit of Venus at Mauritius, have been deputed for this service. They will be accompanied by Dr. Lindeman, the secretary to the German Polar Society, and Dr. Finsch, the director of the Zoological Museum at

Bremen. The German expedition will adopt the same route that was taken by the *Germania*—namely, the east coast of Greenland; and, judging from the reports of Captain David Gray, it is anticipated that a much higher latitude than has yet been attained may be reached by following this east coast.

THE *Pandora* is being fitted out by Captain Allen Young at Southampton, and strengthened for ice navigation. She will probably sail for Baffin's Bay in the end of June. The stories in the newspapers with respect to the *Pandora's* voyage are wholly incorrect. There is no intention of accompanying or following the Government Arctic Expedition, and the voyage is entirely unconnected with Mr. Gordon Bennett or the *New York Herald*. Captain Allen Young and his friends simply intend to make a summer cruise up Baffin's Bay, and to secure such scientific and other results as may be attainable during the trip.

AN Italian African Expedition is about to be despatched, which has selected one of the most interesting lines of country for examination that remain to be explored in Africa. Landing on the shore of the Red Sea, the party will first proceed to Ankobar, the capital of the Abyssinian kingdom of Shoa. It will then direct its march over the almost entirely unknown region to the westward, and across the Galla country in the direction of the Victoria Nyanza. Very few Europeans have ever penetrated the region south and west of Shoa, including the kingdoms of Enarea and Kaffa. Only two or three Roman Catholic missionaries have ever gone forth in this direction, chief among whom is Father Massojah, the author of a Galla dictionary. Yet this region is one of special interest. It is known to be mountainous, and to enjoy an analogous climate to that of the Abyssinian highlands. Its valleys yield excellent coffee, for when the British troops were at Senafe, a merchant arrived there with coffee, who had made his way from Kaffa and was endeavouring to reach the sea-port of Massowah. But he was murdered in the Degouta Pass by Shoho plunderers. The Italian explorers will achieve a great and valuable work if they succeed in exploring the unknown region between Shoa and the Victoria Nyanza.

DR. BESSELS, the scientific member of the American Polar Expedition under Hall, has written a letter to the Paris Geographical Society in which he deprecates too great reliance being placed on Captain Tyson's so-called observations, as he was totally unacquainted with the use of scientific instruments. Dr. Bessels was the only skilled observer in the ship, and though the observations he took are not perhaps so extended as they would have been in a more genial climate, they were, nevertheless, carefully taken, the magnetic observations being the most complete ever taken within the Arctic circle. The drift wood on the shores of Smith Sound proved to be a closely-grained wood of coniferous trees indigenous to a cold climate. Most of the meteorological observations were preserved, though many of the records and collections were unhappily lost on the parting of the ice-floe from the ship. Eight kinds of mammals and twenty-three kinds of birds were discovered. The fossils were but few in number in Polaris Bay, but traces of drift wood were found at the height of 1,800 feet as well as sea-shells similar to those still found in Smith Sound. This proves that the shore of West Greenland is rising. Another interesting feature mentioned by Dr. Bessels is that there appears proof that Greenland has been rent from North America by some convulsion of nature, and that the set of the current in Smith's Sound and Baffin's Bay was in former days northward instead of southward, as now. This theory he has dwelt upon at some length in a paper read before the National Academy.

It is well known that the Chinese are much averse to encouraging all attempts to develop the mineral resources of their country. Gold-hunting, in particular, is carried on seemingly under very adverse circumstances, for in a recent number of the *Peking Gazette* a memorial is published from Yi Jung, Military Governor of the province of Kirin, in which that official reports the complete extirpation of the bands of rebellious gold-hunters who have lately troubled the region of Ninguta and Sansing, between the rivers Usuri and Sungari.

WE are sorry to learn from the German papers that Dr. Schweinfurth has received communications from the Upper Nile district, announcing that his faithful guide and companion, the Nubian elephant-tusk trader, Mohammed Abd-es-Samat, has fallen a victim to a murderous attack made upon him in his Seriba (or fortified factory) by a band of Niam-Niam soldiers. Abd-es-Samat deserves the respect and gratitude of all persons interested in the progress of African exploration, since it was to him that Dr. Schweinfurth was indebted for the means of entering the dangerous and hitherto almost unknown lands of the cannibal Niam-Niams. The value of his friendly assistance in allowing the European traveller to join his trading expedition, and thus make his way through this interesting country, was recognised both in Germany and Egypt, and besides being decorated with medals and various orders by the German Emperor and the Khedive, he had received the distinction of being named honorary member of the Society of Natural and Physical Sciences at Riga, the birthplace of Dr. Schweinfurth. Shortly before his death last December, Abd-es-Samat had forwarded to his European friend a valuable and interesting collection of objects, illustrating the industrial arts of the Niam-Niams, and these we learn have now been presented by Dr. Schweinfurth to the Ethnographic Museum at Berlin, where they will afford important help in elucidating some of the unsolved questions connected with the history of African culture.

Unsere Zeit announces that a subscription of 5,000 florins has been raised in Austria to assist Ernst Marno, the naturalist, in his researches in Africa. Herr Marno, it will be remembered, was selected by the Geographical Society of Vienna to fill the post of naturalist to Colonel Gordon's expedition in the Gondokoro district, at the time when that officer, who wished to give an international character to his undertaking, and who had already secured the co-operation of various other foreigners, applied to the Austrian Consul at Khartoum to enter into the necessary negotiations on his behalf for inducing a German observer to join his scientific staff.

WE regret to find that the late African explorer, Karl Mauch, to whose death we referred in our last week's number, has left the narrative of his travels incomplete, while unfortunately his notes and journals do not appear to be sufficiently comprehensive to admit of being used by any one but himself. From the obituary notices that have appeared of him in the German papers, we learn that Herr Mauch had been originally destined for the post of a national schoolmaster, and that after having prepared himself for such an avocation, and shown great capacity for scientific research, he was for some time a resident in this country as a private tutor, before he was enabled to carry out the wish which he had long cherished of making an expedition into Central Africa. On his return three years ago, with broken down health and in a condition of great poverty, he received some help from the King of Würtemberg, which, however, was insufficient to enable him to renew his explorations; and at the time of his death he had just undertaken, at Blaubeuren, near Stuttgart, the direction of some chemical works, for which his previous devotion to chemical and mineralogical studies had rendered him especially well adapted, and it was there that he met with the accident which has terminated fatally.

THE April number of the *Overland Monthly*, a magazine published in San Francisco, contains an interesting article on the characteristics of the Californian Indians, by Stephen Powers. The writer takes issue with Mr. J. C. Wood, who in his work on *Uncivilised Races of Men* says: "We can produce no vice in which the savage is not profoundly versed, and I feel sure that the cause of extinction lies within the savage himself, and ought not to be attributed to the white man who comes to take the place which the savage has practically vacated." This, Mr. Powers declares, is not true of the Californian Indians. Practices which among civilised people become vices were either unknown to the Californians or indulged in so moderately that no harm followed. With regard to the density of population he maintains that "there are regions of California which supported more Indians than they ever will white men." The very prevalence of the aboriginal crime of infanticide, he adds, points to an overfruitfulness and an over-population. They are a grossly licentious race:—

"Among the unmarried of both sexes there is very little or no restraint, and this freedom is so much a matter of course that there is no reproach attaching to it, so that their young women are notable for their modest and childlike demeanour. If a married woman, however, is seen even walking in the forest with another man than her husband, she is chastised by him; a repetition of the offence is generally visited with speedy death. Brothers and sisters scrupulously avoid living alone together. A mother-in-law is not allowed to live alone with her son-in-law. To the Indian's mind the opportunity of evil implies the commission of evil."

Many tribes discountenance the intermarriage of cousins, which they say is "poison." Since they have mingled with Americans they have developed a Chinese imitativeness, and they take rapidly to the small uses of civilisation; but they have no large force, no inventiveness. As labourers they seem to be superior to the Chinese, and command \$1 50 c. or \$2 a day with board, or \$1 a day when employed by the year, and farmers will trust them with valuable teams and complicated agricultural machinery to a greater extent than they do the Chinese. The Indian, it seems, endures the hot and heavy work of the ranch (farm) better than even the Canton Chinaman, who comes from a hot climate, but wants an umbrella over his head. "In a square stand-up fight the Indian will thrash the Mongol's head off." There is a wide-spread belief in the United States that food supposed to be rich in phosphorus produces brain-power. Mr. Powers discredits this theory, and attributes something of the mental weakness of the Californian aborigines to the excessive amount of fish which they consumed in their native state. It is generally accounted that fish is rich in brain-food, but it is, he says, "an indisputable fact that the grossest superstition and lowest intellects in the race are found along the sea-coast." He anticipates dissent from his opinion that, with the exception of a few tribes in the northern part of the State, a great majority of the Californian Indians had no conception whatever of a Supreme Being. They speak, indeed, of the Great Man, the Old Man Above, but they have the word and nothing more. This is a modern graft upon their ideas, because this Being takes no part in their affairs, is never mentioned in the real and genuine aboriginal mythology or cosmogony, creates nothing, upholds nothing. They all believe in a future state, but there is no conception of a God involved in their ideas of the Happy Western Land. As a description of the habits, mode of life, and physical, mental, and moral characteristics of these curious people, Mr. Powers' paper is minute and at the same time suggestive.

WE gather from the last printed official report from the Bahamas that the cultivation of the pineapple is rapidly spreading through that colony. Governor Pope Hennessy writes:—

"Not many months ago I had an opportunity of

seeing what is probably the largest field of pine-apples in the world. It is on the estate of Mr. J. J. Johnson, in the eastern district of New Providence; and from one spot it was possible there to see, at a single glance, 1,200,000 pine-apples growing. They were well weeded and in good order. This broad expanse of young fruit, in its clusters of delicately tinted but sharp and distinct leaves, gave a peculiar feature to the landscape. In appearance it had as little in common with the planes of sugar-cane or the paddy-fields of the tropics as with the corn-fields of Europe."

The total number of pine-apples exported to the United States and England (exclusive of tinned fruit) was 422,994 dozen, valued at 38,767*l*. Of pine-apples in tins, preserved and packed at the manufactory at Nassau, there were 69,165 dozen exported, of the value of 13,018*l*. Most of the pine-apples hawked about London streets come from the Bahamas. Their inferiority to the hot-house production of England is due to the necessity of cutting them unripe, so that they may outlive the sea voyage. The sponge trade there, too, is said to be becoming more valuable than that of Syria, though the quality of the sponges is not so fine.

HANS ANDERSEN'S JUBILEE.

FRIDAY, April 2, was Hans Christian Andersen's seventieth birthday, and the great poet's health is now so completely restored that he was able, we learn, to enter with full interest into the many festivities which his friends and countrymen had planned for his honour.

The day before he had been summoned to a private audience of the King of Denmark, in Amalienborg Palace, at the end of which he received the cross of a commander of the first rank, and the Queen and Princess Thyra loaded him with bouquets of flowers. Those who know the sensitive and child-like nature of the poet will easily understand how these pleasant attentions charmed him. On the birthday itself Andersen began the day by receiving crowds of friends in his pretty rooms in Nyhavn, who expressed their congratulations, and then made way for newcomers. Among letters and telegrams from all parts of the world, one document arrived which gratified the receiver excessively; it was a little illuminated address, bound in red velvet, and was brought by a deputation, including Baroness Holstein-Holsteinburg, Professor Vermehren, and several gentlemen and ladies of high position. It was an announcement that Danish men and women of all classes had concerted to petition the King to permit them to erect a statue to Andersen in Rosenborg Gardens, that exquisite retreat, in the centre of Copenhagen, where one steps at once out of the rattle and dust of the streets into a cool and sylvan silence under the shade of the beech-trees. The King has given his consent; the sculptors are competing for the work, and every Danish man, woman and child will be at liberty to contribute a skilling or an öre to the general fund. The intimation took Andersen completely by surprise; he was deeply moved, and then, after a moment, rose to thank the deputation in these words:—

"It is just fifty-six years to-day since I came here from Odense as a poor child. Since then much, much has changed, I feel; in my early life I possessed many qualities which were not understood, and I have gone through heavy days, but yet I would be thankful for these also, since they aided in developing my character. I have met much kindness and love in Copenhagen. I will not dwell on anything in special, but yet will just name Guldberg, the Collin family, and H. C. Ørsted. I often recollect with gratitude how Ørsted came one evening, when I was in despair, and consoled me with the assurance that times would come when in intellectual matters I should be better understood, but of such a recognition as this to-day I have never even dreamed. As soon as I heard there was a talk of raising a memorial to me, I felt embarrassed, I feared adverse criticism. So many have deserved

quite as much as I, and have no memorial. But this embarrassment left me when I found that the whole nation was as one man in pouring in contributions to this end. Specially, however, has it delighted me to see by the smallness of many of the contributions, that those who have but little to give have also wished to have part in the matter. It is a true joy to me that you have chosen the King's Garden as the spot, and there is a wonderful appropriateness in this, for I well remember how often, in the darkest days of my youth, I have wandered in there to eat my bit of bread, and now I shall see my own statue there. Yet I do not know whether Providence will grant me strength to see it raised, but I hope I shall at least be permitted to see the place prepared for it. I beg you to bring to all these friends my most hearty thanks."

An interesting work was published on the same day, in a splendid form, namely Andersen's fairy-tale, *Historien om en Moder*, "The Story of a Mother," in fifteen different languages, and edited by Vilhelm Thomson and Jean Pio. The translations were in Swedish, Icelandic, German, Plattdeutsch, Dutch, English, French, Spanish, Romain, Russian, Polish, Bohemian, Hungarian, and Finnish. The text of a Serbian translation came too late to be inserted, and a Bengalee version here in London evaded the editors' grasp in a most tantalising manner.

At the Royal Theatre were performed in the evening two of Andersen's pieces, *Den nye Barselstue*, "The New Lying-In Room," and *Liden Kirsten*, "Little Christina."

In Odense, too, the town where Andersen was born, public festivities were held. A tablet was placed by the municipality on the little wretched house, No. 28 in the Munkemøllegade, where he spent the most part of his childhood, and with which all his Odense memories are connected. It was not here indeed that he was born, but in a house at the corner of Bangs-Boder and Hans Jansen's Street, which latter, however, his parents left before he was old enough to remember anything of it in after years. The tablet bears these words:—"With this house the poet Hans Christian Andersen connects the dearest memories of his childhood. The municipality of Odense placed this stone on April 2, 1875, the poet's seventieth birthday." The children of the school where Andersen attended, 800 in number, formed a procession to the house; a vast crowd collected, and the Bishop of Fyen delivered an address. In the evening at the theatre the orchestra led off with "The Children's Greeting to Andersen," expressly composed by Herr C. C. Möller, and the poet's drama of *Meer end Perle og Gold*, "More than Pearls and Gold," was afterwards acted.

From Berlin came several congratulations from men of letters, including one from Berthold Auerbach. On occasion of the day, Andersen was elected honorary member of the new British Scandanavian Society. EDMUND W. GOSSE.

SELECTED BOOKS.

General Literature and Art.

- BEN JONSON, Gifford's Edition of. With Introduction and Appendices by Lieut.-Col. F. Cunningham. Bickers. 105*s*.
BROWNING, R. Aristophanes' Apology. Smith, Elder & Co.
BURGESS, J. The Architecture and Scenery in Gujarat and Rajputana. Marion & Co. 10*l*. 10*s*.
CARLYLE, T. Early Kings of Norway; and an Essay on the Portraits of John Knox. Chapman & Hall.
HULME, F. E. Principles of Ornamental Art. Cassell.
LELAND, C. J. Fu-Sang; or, the Discovery of America by Chinese Buddhist Priests in the Fifth Century. Trübner. 7*s*. 6*d*.
MÉNIMÉ, P. Etudes sur les Arts au Moyen-Age. Paris: Lévy. 3 fr. 50 c.
RAE, E. The Land of the North Wind; or, Travels among the Laplanders and the Samoyedes. Murray. 10*s*. 6*d*.
ROUGH NOTES of Journeys in Syria, down the Tigris, &c. Trübner.
ZINCKE, F. Barhem. A Walk in the Grisons: being a third month in Switzerland. Smith, Elder & Co.

History.

- CALENDAR of the State Papers relating to Ireland of the Reign of James I., 1608-1610. Ed. C. W. Russell and J. P. Prendergast. Longmans. 15*s*.
GUIBAL, G. Histoire du sentiment national en France, pendant la guerre de cent ans. Paris: Sandoz et Fischbacher. 7 fr. 50 c.

- KLEINSCHMIDT, A. Jacob III., Markgraf zu Baden u. Hochberg, der erste regier. Convertit in Deutschland. Frankfurt-a.-M.: Winter. 3 M.
KRETSCHMANN. Die Kämpfe zwischen Heraclius I. u. Chosroës II. 1. Thl. Berlin: Calvary. 1 M.

Physical Science and Philosophy.

- COMTE's Positive Philosophy, Freely Translated, and Condensed by Harriet Martineau. Second Edition. Trübner. 25*s*.
CROLL, J. Climate and Time in their Geological Relations. Daldy, Isbister & Co.
GEIKIE, A. Life of Sir Roderick I. Murchison. Murray. 30*s*.
MEUNIER, V. Les Ancêtres d'Adam: histoire de l'homme fossile. Paris: Rothschild. 4 fr.

Philology.

- BRAL, S. The Romantic Legend of Sākya Buddha: from the Chinese Sanscrit. Trübner.
SCHUCHARDT, H. Ritornell u. Terzine. Halle: Lippert. 8 M.

CORRESPONDENCE.

A NOTE IN THE CODEX ALEXANDRINUS.

Trinity College, Cambridge: April 5, 1875.

On the back of the first leaf of the Codex Alexandrinus is a short Arabic inscription, accompanied by the following explanation in Latin, "i.e., Memorant hunc librum scriptū fuisse manu Theclae Martyris." Baber, in his edition of the Codex, expresses it as his opinion that the Arabic inscription was written some little time before the MS. came into the possession of the Patriarch Cyril, that is, early in the seventeenth century. The Latin translation, he adds, is "ab alia manu sed fere coeva." Mr. Scrivener, in his *Introduction to the Criticism of the New Testament* (2nd ed. p. 89), mentions the Arabic inscription, and states that it is "translated into Latin by another not very modern scribe."

When consulting Baber's edition of the MS. a few days since, I was surprised to find that this "not very modern scribe" is no other than Bentley himself, whose handwriting I recognised. It is well known that Bentley was King's Librarian and had charge of the MS. which he calls "the oldest and best now in the world," and that he collated it for his proposed edition of the Greek Testament. But I am not aware that anyone has observed the fact to which I venture to call your attention. WILLIAM ALDIS WRIGHT.

TRADITIONS OF THE DELUGE.

Kensington: April 6, 1875.

Now that we are gradually arriving at a common sense, though not the less Christian view of the obscure traditions of the Deluge—which later cuneiform decipherments have forced upon us—it may concern the Western World to learn the interpretation put upon the same event by the severed section of our race who dwelt beyond the waters of the Flood to the eastward. The belief among the ancient nations whose range was not confined within the boundaries of the Mesopotamian valley is summarised in the subjoined passage from a work of the celebrated Khārizmian mathematician and astronomer, Abū Rihān, Al-Bīrūnī. The date of its publication (or presentation) may roughly be fixed at something prior to A.D. 1012, and the locality of its composition and endorsement at or near Gūrgān, E.S.E. of the Caspian. It will be seen that tradition in the East in no wise contests the fact of a deluge, but consistently confirms it, as though its exponents in those parts had already accepted the more natural explanation of the narrowed limits incident to the general configuration of the country, which modern reason assigns to the Chaldean inundation.

The subjoined extract is taken from an unpublished translation of Al-Bīrūnī's *Athār al-Bākīya*, now in course of preparation for the Oriental Translation Fund by Dr. E. Sachau, professor of Oriental languages at Vienna.

"The Persians and the great mass of the Magians deny the Deluge altogether; they believe that the rulership (of the world) has remained with them without any interruption ever since Gayōmarak, Gil-

sháh, who is according to them the first man. In denying the Deluge the Indians, Chinese, and the various nations of the East concur with them. Some, however, of the Persians admit the fact of the Deluge, but account for it in another way, as it is described in the Books of the Prophets. They say a partial deluge occurred in Syria and the West in the time of Tahmúrash, but that it did not extend over the whole of the then civilised world, and only few nations were submerged in it. It did not extend beyond the peak of Holwán, and did not reach the countries of the East."

EDWARD THOMAS.

MR. PARISH'S GLOSSARY OF THE SUSSEX DIALECT.

52 Thornhill Road, Barnsbury, N. : April 12, 1875.

Mr. Skeat's letter calls for explanations, both to himself and to Mr. Parish.

I did not single out Mr. Parish's book for attack (I can promise similar treatment to any similar case), but called attention to its grave deficiency, the absence of phonetic information; if I have been the only one to do so, my remarks were all the more necessary. Words consist of two things, sounds and meanings, accurate knowledge of both being equally required by philology; and if any one who tries to help the science by recording dialectal words neglects half of his task, he can hardly complain of the fact being plainly pointed out for the guidance of other workers. The vexatious part of the affair is, as I said, that though local observers, and those only, can properly collect the phonetic facts of our dialects, most of them consider the business of little consequence; while, on the other hand, they attempt that for which their being local observers is of no advantage, and for which few of them are qualified, the discovery of the etymologies of the words they gather. My observations on the derivations in Mr. Parish's Glossary were intended only to show how much better the time and trouble he spent on them could have been employed; my complaint against the book is not that it does not contain good etymologies, but that bad or useless ones take the place of invaluable information about local sounds. Doubtless Mr. Parish did his best according to his lights, for he has evidently worked long and steadily, and in some respects he has done well; that his lights were imperfect is his misfortune and his readers', and I wished it not to be that of other glossarists. Philology has for years been a science, and it is time amateur workers at it were judged by a moderate scientific standard, not by the imperfect work of their predecessors; if the standard seems high to Mr. Parish, and my review consequently hard, that is scarcely my fault. I repeat, there is much of value in his book; far from implying it to be below the average, I said that its defects were but too common.

For Mr. Skeat's sound scholarship I have such a high regard, and English philology is so greatly indebted to his able and untiring exertions, that I much regret having, though unwittingly, appeared ungratefully harsh on anything he has done. I can only say that in taking as a reflection on his revision of the etymologies my lament over the misused phonetic opportunities of the glossarist, he has quite misunderstood me; and that having learnt the trying circumstances under which the revision had to be conducted, I do not wonder at mistakes having escaped him. I was certainly surprised, as we have the two words *dole* from *gedāl* and *deal* from *dāl*, and Webster does not confuse them, to see the ancestor of *deal*, and that only, given to explain the origin of *dole*; and as in each case but one related (if related) word is cited, I took the selected one to be meant for the real derivation, which, indeed, it frequently is. But I am too well aware of Mr. Skeat's qualifications for the study of English etymology—a subject bristling with often insurmountable difficulties—to consider any isolated errors of his specimens of anything but the liability of all

of us to mistakes, or not to aid, instead of discouraging, him in his arduous labour of replacing guesswork by sound knowledge.

HENRY NICOL.

Rhyl : April 12, 1875.

Without at all wishing to interpose between Mr. Skeat and the reviewer of Mr. Parish's *Glossary of the Sussex Dialect*, I may perhaps be allowed to say a word or two respecting the disputed "absurdity of connecting the word *kell* (a kiln) with the Welsh *cŷlen*." *Cŷlen* is a word I have never met with in Welsh literature, and I have searched in vain for it in the Welsh dictionaries which I happen to have by me. However, I find that Pughe has *cŷlyn*, a kiln, a furnace. Even this is perhaps not quite correct; at any rate, the word as I have heard it used in Cardiganshire is *cŷlyn*: it is there applied to an oat-kiln or a malt-kiln, while a lime-kiln is always *odyn* or *odyn galch*. There can, I think, be no doubt that *cŷlyn* is a word borrowed from English, and that probably not so very long ago. I need hardly call attention to the fact that, if the English *kell* or *kiln* has been subjected to Grimm's law, the corresponding Welsh word, supposing it not to be a loan-word, ought to begin with *g* and not with *c*.

On the whole, as far as regards English words commonly supposed by English dictionary-makers to be borrowed from the Celtic languages, it would be by no means a bad rule for those who have no leisure to study those languages for themselves to take the reverse as more probable. Nay, one might venture to say that a great number of the supposed Celtic words quoted in English dictionaries do not exist, at any rate in the form in which they occur in them. JOHN RHYE.

OLD CORNISH.

38 Sutherland Square, S.E.

With your permission I will make a few remarks on Mr. Lach-Szyrma's letter, which appeared in the *ACADEMY* of the 20th ult. Your correspondent has given a list of the numerals up to 20, which were written down for him in Cornish by a Newlyn fisherman, and compared the same with the cardinal numbers contained in the Cornish Grammar by the late Mr. Norris. If Mr. Lach-Szyrma had made the comparison with late Cornish instead of that given by Mr. Norris, he would have found the resemblance, which he aimed at, greater than he has shown it to be. For instance, (4) *Pay* is a contraction of *padzhar*, a late corruption of *peswar*—*dzh* being sounded as *g* soft. (5) *Pemp*. This form occurs in late Cornish. (6) *Welth*. This must be a mistake. There is no terminal *th* in any of the forms of old Cornish, which are *huih*, *hweh*, *whé*, *weh*. It may, however, be an abbreviation of a word mentioned in Pryce's *Cornish Vocabulary*, but omitted from Mr. Williams' *Cornish Lexicon*, whether purposely or not, I am unable to say, viz., *weythaz*, "sixth." (9) *Noun* does not, so far as I know, occur in Cornish, or in any of the other Celtic dialects; so that Mr. Lach-Szyrma's ingenious speculation on this head falls to the ground. The word is simply *naw*. The *n*, it is true, comes out in *noundzhack*, "nineteen," but, on the other hand, it is not found in *nawhuas*, "ninth." The other words explain themselves, as they are simply variations of spelling.

That there are many purely Cornish words still in use among the rural population of Cornwall there can hardly be a doubt; but they are chiefly mining and fishing terms. In the course of preparing a Vocabulary of the living Cornish dialect, in which the lists of Messrs. Couch and Garland, referred to by your correspondent, have been absorbed, as well as all other available sources, I have met with several terms which appear to be peculiar to Cornwall (West). To say, however, as Mr. Lach-Szyrma has said, that *buccaboo* is

pure Cornish, is not correct, as the word, like *lew*, warm, which is also used in Cornwall, will be found to be a common English provincialism. It was only a few weeks ago that Mr. Sullivan, speaking in Parliament on the Irish Peace Preservation Bill, referred to "the *bugaboo* stories of policemen." (See *Times*, March 24.) Halliwell and Brockett's *Glossaries* mention it as being used in the North and other parts of England. In the Eastern counties it is *tom-poker*. As an illustration of the Old Cornish still in use, perhaps you may think the following examples worthy of being mentioned here:—

Bal. A mine.

Boujey. A sheep-fold, from *boudzhi*.

Bulhorn. The shell-snail.—In the West of Cornwall children charm the snail out of its shell by repeating over it the following bit of doggerel:—

"Bulhorn, bulhorn, come out of your corn,

Your father is dead and your mother is born."

Poot. A kick

Scat. A buffet, a slap.

Seaven. The elder-tree.

Tongue-tavas or *tabbas*. A talkative person, from *tavas*, "a tongue," or "language."

Wonders. Numbness of the fingers or toes from cold, from *ewinrew*—*ewin*, "the nails of the fingers or toes," and *rew*, "frost."

It is just possible, however, that some philological expert may find that these words are common enough in other languages.

The following English equivalents of Old Cornish expressions still in use seem somewhat peculiar:—

Black-head. A boil, from Cornish *pedn-diu*, i.e. "black-head."

French-nut. A walnut, from Cornish *kynnyphan frenk*, i.e. "French-nut."

Whitneck. A weasel, from Cornish *codna gwidn*, i.e. "white-neck."

The foregoing examples form but a small proportion of the remains of the ancient language of Cornwall, whose shadow still haunts the nooks and corners of the Land's End district.

WILLIAM NOY.

PHYSIOLOGICAL PSYCHOLOGY IN GERMANY.

Hastings : April 12, 1875.

ONE of the Science notes in last week's *ACADEMY*, which gives extracts from a recent article by Professor Ribot in the *Revue Scientifique*, stating the results of experiments carried on by Fechner and other German *savants* in physiological psychology, is introduced with the remark that these investigations are as little known in England as M. Ribot represents them to be in France. May I be permitted to remind the writer of the note that we are not quite so dilatory in assimilating the products of German research as he supposes? About three years ago I published in the *Westminster Review*, under the title "Recent German Experiments with Sensation," an account of all the facts quoted by the writer of the note, with a good many more besides, pointing out the laws to which Weber and Fechner had been conducted. This paper was reprinted in a volume of essays recently published by me, and was specially alluded to in nearly all the reviews of the work, including that of the *ACADEMY*.

It is, of course, a little disappointing to discover that the results of hard and protracted study—for the unravelling of the argument of a German scientific treatise to one who is neither a German nor a *Fachstudent*, even with the aid of professors' lectures and private explanations, is no child's play—receive so limited a recognition precisely where one would like to find it. But this is comparatively a personal matter. A point of more general importance, suggested by this unnecessary resort to a French exposition of German science, is the absence of everything like a serviceable *rapprochement* between students of psychology and of physiology in this country. The progress of all recent English psychology has been towards

a consistent *pari passu* employment of the subjective and objective methods; and students of mental science are eager to receive from physiological enquirers any new facts which throw light on the precise conditions of mental action. Further, there has recently grown up in Germany a well-defined department of science which specially investigates all the phenomena in which the bodily and the mental are simultaneously observable. This science, one branch of which was carved out by Fechner in his *Elemente der Psychophysik*, which has been enriched by the experiments and reasonings of Helmholtz and others, and which has just been developed into a complete scheme by Wundt in his *Grundzüge der physiologischen Psychologie*, has as much interest for the physiologist as for the psychologist. Much of the subject-matter, moreover, is far more familiar to the physiologist than to the psychologist, and it appears to me that it would be a great gain to both sciences if their votaries would co-operate in the work of recording the progress of these investigations, and of thus contributing towards the construction of a physiological psychology in England.

Possibly before such harmonious action is possible, English physiological students will have to acquire a certain amount of the psychological interest. With one or two brilliant exceptions, they appear to have very little taste for mental problems. This interest has been secured in Germany to a considerable extent by the prevailing subjective tendencies of the German intelligence. Perhaps it may be said that most German thinkers are psychologists *in posse*. The faculty of subjective observation has been greatly favoured in that country by the wide dissemination of philosophic ideas, due principally to the action of the universities, which, through the attraction of wide-famed professors, are able to plant the germs of philosophic thought in the students of all the faculties. Yet over and above these influences, a great stimulus to the study of mental processes by German physiologists has been the discovery that a large number of physiological operations require for their complete explanation the recognition of interfering mental laws. As an illustration of this, I may point to the way in which Helmholtz, in the progress of optical researches, has been forced to investigate the laws of attention.

It is perhaps too much to expect to see in England trained physicists like Fechner, or consummate physiologists like Wundt, or brilliant students of medicine like Lotze, passing into chairs of philosophy, but it is surely not unreasonable to hope that English physiologists will soon cease to look askance at psychology as sprung from the shadowy ancestry of metaphysics, and to recognise how close is her kinship with their own well-established science.

JAMES SULLY.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 17, 3 p.m.	Royal Institution: Mr. George Smith on "The History of Assyria." II.
"	Crystal Palace Saturday Concert (Wilhelm).
MONDAY, April 19, 3 p.m.	Asiatic.
5 p.m.	London Institution: Professor Bentley on "The Classification of Plants." III.
8 p.m.	British Architects. Medical.
TUESDAY, April 20, 3 p.m.	Royal Institution: Professor P. M. Duncan on "The Grand Phenomena of Physical Geography."
7.45 p.m.	Statistical.
8 p.m.	Civil Engineers. Pathological.
8.30 p.m.	Zoological.
WEDNESDAY, April 21, 1 p.m.	Horticultural.
4.15 p.m.	Royal Society of Literature.
7 p.m.	Meteorological.
8 p.m.	Society of Arts.
"	British Orchestral Society, St. James's Hall.

THURSDAY, April 22, 3 p.m.	Royal Institution: Professor G. H. Seeley on "The Fossil Forms of Flying Animals." II.
4 p.m.	Zoological.
5 p.m.	Zoological Gardens (Davis Lecture): Mr. J. W. Clark on "Sea-Lions."
7 p.m.	London Institution: Dr. Freeman on "The History and Use of the English Language." IV.
8 p.m.	Inventors' Institute.
8.30 p.m.	Royal.
FRIDAY, April 23, 1 p.m.	Sale at Christie's of the Manley Hall Gallery.
2 p.m.	Antiquaries. Anniversary.
8 p.m.	Quekett Club: Dr. D. Moore—"Remarks on <i>Bucrophalus Halmcanus</i> , and an allied unnamed Form."
8.30 p.m.	Clinical.
9 p.m.	Royal Institution: Professor Ramsay on "The Pre-Miocene Alps, and their subsequent Waste and Degradation."

SCIENCE.

Fragmentary Papers on Science and other Subjects. By the late Sir Henry Holland, Bart. Edited by his Son, Rev. Francis J. Holland. (London: Longmans & Co., 1875.)

As the last and well-ripened fruit of a long life of intellectual and social activity, this volume is very interesting, and will not disappoint those who are familiar with the excellent author's former writings. They will find in it the same open-minded, almost judicial, attitude taken in respect to all the chief questions that fascinate and baffle the mind of man, and will have pleasure in renewing their contact with a thinker whose interests took so wide a range, and who seemed compelled to sympathise even when he condemned. We feel we are reading the book of a man who had many friends, and who deserved them; to whom no one who was endeavouring to tread with honest steps an arduous path would have looked in vain for an appreciation not only kindly but sincere. Those who have the good fortune to be looking back upon the intellectual struggles and triumphs of the last half century will probably read these papers with most interest; but those who stand at the commencement of the next stage of the journey might possibly find in them not less profit. Of the feebleness of age there is not a trace; but of its special wisdom there is much.

Sir Henry briefly maps out the achievements of Science in more than one of its departments, but always with his eye fixed upon the limits of its advance. One point he will never suffer the reader to forget, that all attained knowledge of phenomena and laws lies within a wider sphere which it fails to illuminate; and the darkness of which he thinks it desirable that we should always keep in mind. Yet the tone of the volume is by no means depressing; it is indeed even enthusiastic, even juvenile in its buoyancy. In the review of Mr. Marsh's book on *Nature and Man*, for example, recounting what man has done to modify the physical world, the reader cannot but feel the vivid pleasure with which the manifold additions to human well-being are recounted, and the largeness of the expectation in which the future is embraced.* Indeed Sir Henry expresses, or seems to express, an opinion

* It is worth noticing that so wide a traveller states that, even in Europe, one-half the total area of the land is covered still with forest.

that is not often heard; namely, that the power of the human intellect has increased since the brightest periods of the past:—

"It cannot be doubted that the powers as well as attainments of certain European peoples in our own age have reached a higher grade than those of any other time or people in the anterior history of the world. . . . Germs of thought and speculation which failed to ripen in the philosophy of the older time have now matured into established truths. What were conjectures have become laws, and it is in the discovery of these laws that we obtain evidence of the highest capacities of man."

Is the evidence sufficient to establish this fact? It might be of the utmost importance for the estimate of the future. Are the greater practical achievements of the modern age evidences of greater, or only of better directed, intellectual power, than that of which we have evidence in the past? Yet, on the other hand, is it certain that any advance in properly intellectual power beyond that indicated, not only in Greek literature, but in writings still further removed, is even desirable for men? Does not a truer application of power include all that we can suppose likely to serve our well-being? Would not greater powers mean harder tasks undertaken, and then what gain—the proportion of success and failure remaining unchanged? Would man be really better off if the strength of the human body were increased? Or would a few giants help us perceptibly? What we need rather is to know more and more how to use Nature's powers for our own behoof, and persuade her by our obedience to fulfil our ends.

We have been led by our author's enthusiasm into a digression. Yet it is not quite alien from the main subjects of this volume. For perhaps this thought in Sir Henry's mind, that man's achievements, past and future, are to be regarded as in direct proportion to his power, rather than as expressions of the truth or falsity of his method of using it, casts a certain shadow over his anticipations of success in some directions: in those, for instance, which refer, not to the ultimate nature of things indeed, but to the laws and methods of man's perception, the deeper sequences which his consciousness obeys, and the real meaning which should be given to such terms as matter and force. Here our author lets fall a sort of pall upon the imagination, which may, perhaps, be partly due to a false estimate of the way in which human advance is made; that is, to his ascribing it too much to increase in power, and too little to a better direction of a power which remains the same. If science has been made by men no greater in intellectual power than Greeks, or even Hindoos, Hebrews, nay Chinese (which we venture to hold as the better interpretation of the evidence),* then successors of these modern men, no greater than they, may accomplish things as much more wonderful than our science, as our science is than that which went before. Granted, though men may grow clever enough to discover the laws of matter, yet they will never grow clever enough to solve what matter is, or force.

* Take Confucius, Sakya Muni, and Isaiah, for examples.

We may be pretty sure of this. But if the new reading of Nature that Science gives us—the fresh light that renders quite luminous questions that before seemed fatally and for ever dark, even to the wisest men—be due not to increasing power, but simply to truer methods (toward which former errors were essential steps), then why may not the past be yet again repeated in the future; and still truer methods bring within the power of men achievements which seem to us demonstrably hopeless?

Thus, to take one point which evidently fascinated our author with a strong attraction: the origin of matter. He says (p. 316):

"Take the old question regarding that very Matter itself, which we are now so boldly handling, through the properties of its ultimate atoms and molecules. Is it actually created? . . . or is it in itself eternal? It is obvious that reason is vainly spent in seeking to encounter a question where, *though one of the alternatives must necessarily be true*, no proof or argument can possibly be brought to determine which is so."

And again (p. 220), he speaks of "the invisible powers that cause the things we see." Here it is obvious to remark that the question is not truly put. What we have to ask is not about "matter," but about our perceiving matter. When we adjust it so, and ask why men have the perceptions on which the term matter is based, it is obvious that the conditions are changed. We may not be able to answer it, but the reasons adduced by Sir Henry Holland do not any more apply. It is not true to say that "no proof or argument can possibly be brought." The question covers more of the humble ground of fact, and so is accessible to proofs and arguments which were not available before; and it abstains from assumption (namely, from assuming the cause of our perceiving to be "matter"), and so does not close up avenues of enquiry which otherwise remain open. Sir Henry's method of putting the question, on the one hand, does not begin at the beginning; overlooking the fact that it is not matter, but our perceiving, which is the problem presented to us; it does not cover the ground; and on the other it involves an assumption which is none the less gigantic because it has been so natural to make it: namely, that we can at once put that which answers to our consciousness as if it were its cause; an assumption which experience every moment is denying.

Now it would be irrelevant to point out that thus taking up the true question given to us by experience in respect to matter—viz., What is the real significance of our perception of it—the path of enquiry is by no means blocked up, but abundantly open, at least at present; because, for instance, we may look into the qualities that we include in the term matter, and examine whether some of them are not demonstrably referable to certain conditions affecting ourselves; and so have their basis, not in the cause of perception, but in the perceiver. But it is not irrelevant to insist on this general point, because perhaps, more than any other single characteristic, it gives a tone to this volume. The pervading caution—wise and true and needed as it is—in respect to enquiries passing beyond the limits

of man's power, is throughout deprived of part of its value by this incomplete apprehension of the real nature of the problems, and needs a readjustment in the mind of the reader before it can be more than a vague, and therefore probably ineffectual, check. But there are parts of this volume to which there are not even such slight drawbacks as this. The essays devoted to Literature are only too short. That on History, with its suggestion of comparing equal times in different histories, with the view of guarding against false perspective, is full of interest. Indeed, Time seems to have occupied much of Sir Henry Holland's thought, as readers of his former works remember. The consideration of time as an element especially in all mental processes, and as a means of constantly applying Leibnitz' Law of Continuity, receives here many valuable applications.

JAMES HINTON.

Marsden's Numismata Orientalia. New Edition. Part I. Ancient Indian Weights. By Edward Thomas, Correspondant de l'Institut, &c. Royal Quarto. (London: Trübner & Co., 1874.)

WHEN William Marsden wrote his book in the first quarter of this century, he little dreamed that its moderate size and homely style would ever develop into the magnificent "get up" and elaborate composition of the "tall" edition now before us. We do not, however, wish to lead any reader into believing that there is a single word or touch of Marsden's own in the first part of the new edition. The old numismatist let the subject of the present essay alone, and we think judiciously. The field is, therefore, entirely free for Mr. Thomas so far as any anticipation on the part of the original author of the *Numismata Orientalia* is concerned.

After an introduction, which is mainly occupied with the relation between Egypt and India in the question of priority of metric system, we arrive at Chapter I., which is headed "Weights and their corresponding Measures," a heading which sufficiently indicates the subject of the chapter. We say it sufficiently indicates the subject advisedly, for no imaginable heading could fully inform us of the contents of any one of Mr. Thomas's chapters. He has brought his extensive archaeological resources to bear upon the main subject and all around it, so that under the heading "Weights and their corresponding Measures" the reader will find, not only a full and minute investigation of the origin and nature of the ancient Indian systems of weights and measures, but also lengthy parentheses—ethnological, palaeographical, philological, and otherwise. Chapter II., "Money under its Historical Aspect," deals chiefly with the indications—or what Mr. Thomas deems to be indications—of monetary currency in the Vedas, Menu, and so forth. Chapter III., "Coins Proper as distinguished from Bullion," is a description of the well-known punch-marked coins; and Chapter IV. is an appendix, designed to prove the author's estimate of the *rati*.

Mr. Thomas finds in one of the hymns of the Vedas a reference to "ten purses," and

in the succeeding verse to "ten lumps of gold," which seems certainly to show that money in some defined form then existed. But we cannot see that Mr. Thomas has proved that this metallic exchange, whatever it might have been, was actually a stamped coinage. Nor do we see that the later authorities he adduces prove this point. But even if the antiquity of the art of coinage in India were granted, it is difficult to see how it is to be shown that the punch-marked coins, for which Mr. Thomas claims this antiquity, were the currency referred to, or supposed to be referred to, in the old Indian writings. At the same time it must be admitted that the discovery of much-worn punch-marked coins buried along with comparatively new-looking Greek coins of Antimachus II., Philoxenes, Lysias, &c., goes some way towards rendering Mr. Thomas's view probable. It seems indeed to be the only argument of any weight which Mr. Thomas has been able to bring forward in support of his theory.

The numismatic interest of the work, of course, centres upon chapters ii. and iii. But the numismatic element is by no means the sole, perhaps scarcely the most important in the essay—a portion of the *Numismata Orientalia* though it be. The value of the metric discussion in the first chapter is very great, and the varied archaeological information, to which we have already adverted, scattered throughout the book, forms an exceedingly interesting feature. It is true there is sometimes too much of this discursiveness, as when we find six of these royal-quarto pages devoted to the investigation of various alphabets, or when a reference to "Professor Tyndall's 'dust'" brings in a footnote with a quotation from *Fragments of Science*, entirely irrelevant to Indian weights or Indian anything. It may, indeed, be doubted whether in a scientific work such as the new Marsden is expected to be, any introduction of general antiquarian topics is not out of place. But this depends upon the view we take of the object of this particular essay or of the forthcoming Coin-Cyclopaedia in general, whether it should be strictly scientific or to some extent popular. Either way, whether in place or out of place, this archaeological discursiveness is equally agreeable. In a study like numismatics, which is not always of absorbing interest, it is natural and pardonable if a writer bolts through any loophole that may offer itself, into the wide fields of general archaeology; and many a numismatic essay would be unreadable if the author did not occasionally become restive and bolt.

We wish, however, that the author had given a little time to dressing his facts and theories in a more intelligible language. We confess to having in some places experienced considerable difficulty in arriving at his meaning. The scarceness of his time, mentioned in the preface, must, however, plead as an excuse. It is also to be regretted that in the present essay use has not been made of modern German authorities on metrology: we need only mention the name of Brandis to show the loss Mr. Thomas has experienced in not consulting the works of his German Mitarbeiter.

The work, however, whatever its defects

in these respects may be, carries with it the authority of Mr. Thomas's name, and the interest of his wide reading and extensive learning.

STANLEY LANE POOLE.

SCIENCE NOTES.

PHYSIOLOGY.

On the Mechanism of Suction.—Mezger (*Pflüger's Archiv* x., 2 and 3) points out that the mouth is kept closed, not by the action of the muscles connected with the lower jaw, but by atmospheric pressure. This statement is confirmed by Donders, who investigates the phenomenon experimentally. A manometer communicating with the space between the tongue and hard palate shows, when the mouth is kept shut, a negative pressure corresponding to 2-4 millimetres of the mercurial column. There are two suctorial spaces in the mouth; the principal one is bounded by the tongue below, the hard palate above, and the soft palate behind; the other is situated between the tongue and the floor of the mouth. The former is used in sucking liquid through a straw; the latter (sometimes) in smoking. Both are employed when we endeavour, with the mouth closed, to extract a foreign body from between the teeth. The mouth may be shut during sleep, when the muscles of mastication are relaxed. If a man fall asleep in the sitting posture with his mouth open, his jaw drops; the tongue not being in contact with the hard palate, the suctorial space is obliterated; the soft palate no longer adheres to the root of the tongue; and if respiration be carried on through the mouth, the muscular curtain begins to vibrate, and snoring is the result.

Effect of Oxygen on Temperature and Circulation.—It has often been asserted, though without sufficient proof, that breathing oxygen quickens the action of the heart and raises the temperature of the body. This assertion has been subjected to investigation by Naoumoff and Bieliaief (*Journal de l'Anat. et de la Physiol.*, 1875, No. 2). They found that the prolonged inhalation of pure oxygen exerted no appreciable influence either on the pulse or on temperature. The experiments were made on dogs and on the human subject.

Vaso-dilator Action of the Glossopharyngeal Nerve.—Two years ago it was shown by Vulpian that certain fibres of the chorda tympani nerve were able to cause dilatation of the blood-vessels in the mucous membrane covering the anterior half of the tongue. The same observer has now discovered (*Comptes Rendus*, February 1, 1875) that the glossopharyngeal nerve stands in a similar relation to the mucous coat of the posterior half of the dorsum of the tongue. Electrical stimulation of the peripheral extremity of the divided nerve causes intense congestion of the mucous membrane on one side of the base of the tongue, between the epiglottis and the circumvallate papillae. The epiglottis itself remains pale. The congestion gradually subsides and may be reproduced at will by a renewal of the stimulation. Further experiments were made to show that these vaso-dilator fibres are proper to the trunk of the glossopharyngeal, and not derived from any of the nerves with which it communicates.

Does the Nucleus take an Active or a Passive Part in the Division of Leucocytes?—This question cannot easily be answered by watching the colourless corpuscles in mammalian blood, or in that of the frog; in the former, the nuclei are not apparent till after the corpuscle is dead; in the latter, they can only be distinctly seen when the surrounding protoplasm has spread itself out into a film. In the leucocytes of the axolotl, however, the nuclei are large and well-defined, and the transparency of the protoplasm offers no hindrance to their continuous observation. Availing himself of this circumstance, Ranvier (*Archives de Physiologie*, Janvier-Février, 1875) has satisfied

himself that the movements which the nucleus undergoes, and its occasional fission, are wholly passive phenomena, determined by the activity of the perinuclear protoplasm.

On the Existence of Special Motor Centres in the Cerebral Convolutions.—From their well-known experiments on the brain, Fritsch and Hitzig inferred the existence of special motor centres localised in the cortical substance of the hemispheres. This inference is criticised by Hermann (*Pflüger's Archiv* x., 2 and 3). The combined muscular movements, excited by electrical stimulation of the convolutions, demand currents of great relative intensity for their production. How can we be sure that these currents are strictly limited to the portion of brain matter between the electrodes? If they are not thus limited, the phenomena may be really due to the accidental stimulation of centres more deeply situated. Hitzig endeavours to meet this objection by insisting on the fact that very slight changes in the position of the electrodes suffice greatly to modify the results produced; a degree of localisation decidedly adverse to the possibility of any escape of current into deeper parts. It is argued by Hermann that if the movements be really due to stimulation of special centres situated in the convolutions, the destruction of the corresponding portion of grey matter must necessarily be followed by an absence of the motorial phenomena when stimulation is repeated. Accordingly, having determined the limits of a cortical area whose excitation gave rise to a special aggregate of muscular contractions, Hermann destroyed it with acids, or removed it altogether. The result of these operations was invariably negative. The same combined movements were produced on stimulation, and without any increase in the strength of the currents needed for their production. Moreover, those animals which survived the operation were found, after the lapse of fourteen days, to have entirely recovered from the paralytic troubles immediately consequent upon the lesion. Had a motor centre been extirpated or destroyed, no such speedy recovery could have taken place. Hermann accordingly decides against the existence of special motor centres in the grey matter of the convolutions, and attributes the phenomena observed by Fritsch and Hitzig to accidental stimulation of those deeper centres which have long been known to exist. He does not seem to be aware of the previous researches of Dupuy or of Sanderson on this subject; the latter observer showed (*Proc. Roy. Soc.*, June 11, 1874) "that the superficial convolutions do not contain organs which are essential to the production of the combinations of muscular movements now in question." Further, that it is probable "that the doctrine hitherto accepted by physiologists—that the centres for such movements are to be found in the masses of grey matter which lie in the floor and outer wall of each lateral ventricle—is true."

On the Propagation of Contagion by Flies.—The transmission of malignant pustule from diseased to healthy oxen by means of the blow-fly (*Musca vomitoria*) has long been held to be possible; inasmuch, however, as the proboscis of this fly is incapable of penetrating the skin, its intervention does not suffice to explain the communication of the disease to animals whose skin is unbroken. Méguin (*Journal de l'Anat. et de la Physiol.*, No. 2, 1875) shows that other flies, armed with penetrating weapons, are in the habit of attacking both sick and healthy animals, and thus serve to inoculate the latter with contagious matter derived from the former. The epizootic of Condrieux, in which a number of cattle were rapidly destroyed, was attributed to the punctures of a species of *Simulium*; the symptoms were those of malignant pustule; but it was not suspected at the time that these insects only acted as carriers of the virus from infected to healthy organisms. The account given by Livingstone of the Tse-tse fly (*Glossina morsitans*), whose sting is fatal to horses, oxen, sheep and dogs, while it

is relatively harmless to unweaned calves, pigs, wild animals, and children, is irreconcilable with what we know of insect poisons, and can only be explained by supposing that the proboscis of the fly is charged with a specific virus derived from some animal labouring under a contagious malady.

ASTRONOMY.

Catalogue of Red Stars.—In the *Vierteljahrsschrift der Astronomischen Gesellschaft*, Professor Schjellerup gives a list of red stars revised to the present time, with all the information collected about these objects since his first list, compiled eight years ago from all sources then available, drew special attention to this class of stars. Great interest attaches to the red stars from the circumstance that many of them have been found to be variable, while their spectra are generally channelled, belonging to Secchi's third or fourth types—stars at a low temperature having compound molecules in their atmospheres. The stars in Schjellerup's list (400 in number, 120 being recent additions) have been noted as strikingly red at various times and by various observers without any systematic examination of the heavens having been made for this special purpose. If this were done, it would probably be found that there are thousands of such objects among the stars of the sixth magnitude and under.

Temperature of the Sun.—Mr. Langley, the director of the Allegheny Observatory, has undertaken the investigation of the relative temperatures of different parts of the sun's surface, and as a preliminary step has verified the discovery, made by Professor Henry in 1845, that the nucleus of a spot radiates less heat than the neighbouring surface, and has also examined the statements made by P. Secchi that the heat from the sun's limb is only half of that from the centre of the surface, and that the equatorial regions are hotter than the polar. After some trials of lenses of rock salt, Mr. Langley was compelled to fall back on an ordinary refracting telescope of thirteen inches aperture, notwithstanding the disadvantage of a great absorption of the ultra-red heat-rays by glass. By suitable lenses the sun's image formed by the object glass was enlarged to a circle two feet in diameter, and a thermopile composed of sixteen pairs of very small elements (antimony and bismuth) was placed in various parts of the image. The thermopile was connected with a Thomson mirror-galvanometer, which shows by the motion of a spot of light, reflected by the mirror carried by the needle, the passage of an electric current resulting from a slight difference of temperature in the two faces of the thermopile. To guard against disturbance from hot or cool currents of air, the thermopile was enclosed in a double cylinder containing water at a constant temperature. With this arrangement Mr. Langley found that, though the nucleus of a spot was much cooler than the surface surrounding it, there was no great difference of temperature between it and the photosphere near the sun's limb, though the difference in brightness is so considerable. In fact, with a larger image of the sun and more perfect apparatus, it was established that the relatively black nucleus actually radiates more heat than the bright photosphere quite close to the limb. Following up this discovery, Mr. Langley was able to show that the absorption of light, both in the case of a spot, and of the parts of the sun's surface near the limb, is not accompanied by a corresponding absorption of all the heat-rays (invisible as well as visible), so that, taking Sir W. Herschel's estimate of the brightness of the nucleus as $\frac{1}{1000}$ of that of the photosphere, Mr. Langley finds that we receive from a spot fifty times as much heat as light, and a similar conclusion is arrived at with reference to the surface near the limb, though the disproportion between the heat and light is in this case not so marked. These results were obtained by exposing the thermopile for equal times to the

radiations from certain selected parts of the sun's image, and noting the deflection of the galvanometer in each case. Mr. Langley also compared the equatorial and polar regions, but found no appreciable difference in the heat received, and he concludes that there is now no such difference as Secchi announced in 1852. Mr. Langley's paper is given in two recent numbers of the *Comptes Rendus*.

Structure of the Sun.—In the *Memorie degli Spettroscopisti Italiani*, Mr. Langley gives the result of an examination of a fine sun-spot in December, 1873, accompanied by a beautiful drawing in which the filamentous structure both of the penumbra and umbra is well shown. These filaments were disposed in curves, showing on the whole something of a spiral arrangement, and had this remarkable property in common, that they were all brightest at the tips as if they curled upwards, rising partially above an absorbing medium. The same tendency was also noticed in the nucleus, which, though relatively black, was found, when the light of the photosphere was cut off, to be of a brightness insupportable to the unprotected eye. Though the filaments or plumes exhibit a certain analogy to crystalline forms (especially snow or ice crystals), they resemble so closely, when examined under high magnifying powers, the filaments or jets of hydrogen in the chromosphere, and also certain forms of cirrus in our own atmosphere, that Mr. Langley is inclined to refer them to this type, more especially as there is some difficulty in conceiving, even on the sun, crystals more than 10,000 miles long by 5,000 thick. The general conclusions at which Mr. Langley arrives support M. Faye's theory that spots are caused by cyclones on the sun, rather than P. Secchi's, which explains the nucleus of a spot as a sort of stagnant pool of cool vapours, depressing by their weight the general surface of the sun. Mr. Langley also considers that if a liquid or viscous solar shell exist, it must be at a very considerable distance below the photosphere.

The November Meteors.—M. Arcimis, at the Cadiz Observatory, observed the Leonid meteors on November 12, 13, and 14 last, noting forty-four in all, of which six were red, and the remainder white; ten of these showed an ordinary continuous spectrum, in two the red and yellow were brightest, and in one the red, yellow, and green were conspicuous. Fifteen left a perceptible train behind, showing bright rays in the red, yellow and green in two instances, in the red and green in a third, in the yellow and green in another, and in the green only in another, besides which there was one pale spectrum without rays, and nine continuous.

Spectra of Stars.—Professor d'Arrest continues in the *Astronomische Nachrichten* his list of stars of Secchi's third and fourth types, the spectra of which are channelled, indicating combination of the elements at a comparatively low temperature, a view which is supported by the fact that these stars appear to be in general at a red or yellow heat. Out of 11,000 stars examined by Professor d'Arrest only eighty of the third type and five of the fourth were found, the sole difference between the two types (which are classed together by Vogel) being, that in the third type the bands are sharp on the blue side, fading away toward the red, while in the fourth the reverse is the case. On one or two occasions M. d'Arrest was able to separate these bands into fine lines, but this was only in the case of bright stars of the third type; the variable star, R Leporis (Crimson star), exhibited at its maximum a fine spectrum of the fourth type, but it was then only of the $7\frac{1}{2}$ magnitude. Several stars with large proper motion were examined for signs of strong absorption, but nothing peculiar was noticed. It is worth mentioning that Professor d'Arrest, on two different occasions, discovered Uranus by its remarkable spectrum, which is quite different from that of any star examined hitherto.

Coggia's Comet.—Mr. Tebbutt, at Windsor,

New South Wales, followed this comet up to October 7, when it was an excessively faint object and very much diffused. With six months' observations of this comet in one or other hemisphere a good orbit ought to be determined, though the result arrived at from the northern observations, that its period was very long, will hardly be affected.

MICROSCOPIC NOTES.

MR. DALLINGER and Dr. Drysdale have just communicated another paper to the Royal Microscopical Society on the life-history of certain monads found by them in a maceration of cod's head kept for a long time. It seems that, although the first organised bodies seen in putrefying infusions consist of well-known forms, others of more remarkable character appear in the course of weeks, and months, their development probably depending upon temperature, food supply, &c. The last forms described by the above-named observers they call *calyciform monads*. They are somewhat calyx-shaped, thinning out to a sharp tail at one end, and having at the broader and mouth end four long flagella. They multiply by fission, the details of the process being very remarkable, and also at times by a true sexual process. The bodies of the creatures ready for the generative action become amoeboid, and put out blunt prolongations. When two meet, they coalesce, and form round masses from which myriads of extremely minute germs issue and soon assume the parental form. These germs appeared barely visible with a magnification of 1,800 diameters, and required for their definition 2,500 diameters, obtained with Powell and Lealand's one-fiftieth.

The authors, in reviewing the series of their investigations, comment on the very high temperatures which the germs resulting from sexual conjugation were able to resist. They found these germs, or spores, had a heat-resisting power greater than their adult forms in the proportion of eleven to one; the actual temperatures they withstood being in one case as high as 300° Fahr., and in another 260° Fahr. There is no reason to suppose that the germs they have detected and watched in development are the smallest that are produced, and we are led to the conclusion that no negative evidence can justify a positive affirmation that no germs exist in any given fluid. The paper of Messrs. Dallinger and Drysdale will be published entire among the Transactions of the Royal Microscopical Society, in the *Monthly Microscopical Journal*, and taken in connexion with their previous contributions, must be regarded as among the most valuable and instructive studies of minute life made for many years.

THE minute objects connected with fermentation give rise to interminable controversies, and M. Pasteur's theories have again been assailed. He maintains the alcoholic fermentation to be a consequence of life without air, or free oxygen. Any cellule, he says, that can accomplish chemical work without setting in action free oxygen, soon occasions the phenomena of fermentation. In other words, fermentation is the result of a mode of life, nutrition, and assimilation differing from ordinary modes by the fact that the combinations produced by free oxygen are replaced by the heat of the decomposition of substances containing oxygen in combination. These substances are fermentible bodies. This theory of fermentation was suggested by researches into butyric fermentation, and chiefly by the circumstance that the butyric ferment is a vibron, capable of multiplying indefinitely without air. He states that in reply to the criticisms of Liebig he offered to prepare, in his presence, a considerable weight of vibrons without any other nitrogenous matter than what could be obtained from a salt of ammonia and crystalline mineral matters, and without any carbonaceous substance but the fermentible matter. Liebig refused to concur in these and similar experiments

before a Commission of the French Academy, although that body undertook to defray all the expenses. Recently, Dr. Oscar Brefeld, of Wurzburg, has made experiments which seem to contradict M. Pasteur's theory. He considers that yeast will not grow in the absence of free oxygen. In 1874, M. Moritz Traube, of Breslau, made similar experiments, and found that yeast would develop, as stated by M. Pasteur, in the absence of free oxygen, but that it would only give rise to a feeble fermentation, acting upon the albuminous matters present, and not decomposing the sugar. MM. Brefeld and Traube each published statements affirming the accuracy of their results. M. Pasteur then resumed the investigation in the following way.

He took a glass globe holding several litres, and having two tubes proceeding from it—one drawn out and bent, to carry away the gaseous products of fermentation; the other straight and united by a stopcock of glass to a small cylindrical vessel. The globe was filled with yeast-water and sugar, and boiled to expel the air, the efferent tube being plunged in a similar boiling solution, which was kept in ebullition during the cooling of the globe and its liquid contents. When the cooling was finished, the end of the efferent tube was plunged in mercury, and the entire apparatus placed in a stove at a temperature of 20° to 25° C. Experiments made with the carmine of indigo decoloured by M. Schutzenberger's reagent, hyposulphite of soda, showed that the liquid contained no trace of oxygen. A fermentation was then set up in the small cylinder with a little beer-must and sugar, taking care that the yeast contained no germs of other ferments. When the fermentation was in good action, the stopcock was turned, and a few drops allowed to run into the globe, after which the tap was shut. In these conditions the yeast added to the fermentible liquid deprived of air, though in quantity infinitely small and imponderable, developed in accordance with M. Pasteur's former experiments, contrary to those of M. Brefeld; and the fermentation continued to its completion, contrary to the statements of M. Traube.

M. Pasteur asks, how could such able observers, anxious only for the truth, be so deceived? M. Brefeld, he thinks, operated with yeast that was too old, as only young yeast will multiply without air. M. Traube, he considers, did not take care that the yeast should be absolutely pure. The presence of other ferments complicates the phenomena and suspends the action of the yeast.

M. Pasteur calls one sort of organism *aerobies* which require air in order to live; and another sort *anaerobies* which can do without it, although capable of using it. When the latter are supplied with oxygen they join the *aerobies*, and are no longer ferments; and when the *aerobies*, which are notably the moulds (*moisissures*), are so placed that they have to grow without a sufficient supply of free oxygen, they become ferments, precisely to the extent they accomplish chemical work without free oxygen:—

"The theory of fermentation will be mathematically established on the day when science can show the relation between the quantity of heat taken up by the yeast living in the absence of air, and the quantity of heat furnished by the combustions that take place when the life of the yeast is maintained with free oxygen in greater or less abundance." (*Comptes Rendus*, February 22, 1875.)

M. J. B. SCHNETZLER states that a solution of borax kills both animal and vegetable protoplasm, and preserves meat from putrefaction. It arrests rotation in vegetable cells and soon kills rotifers, entomostraca, and infusoria. It also prevents fermentation. (*Comptes Rendus*, February 22, 1875.)

SOME very curious particulars of the winter life of algae in Mossel Bay, Spitzbergen, are given in *Comptes Rendus* for the same date, by M. Fr. Kjellman. It appears that numerous algae (*Florideae* and *Fucaceae*) germinate actively in the winter

months. Out of twenty-seven species he enumerates, twenty-two were found to be supplied with reproductive organs of divers forms. Some, like *Elachista lubrica*, exhibited them all the winter, but others only for a longer or shorter time during that season. *Rhodomela tenuissima* was at a certain period filled with sporocarps, antheridia, and stichidia. *Chaetopterus plumosa* showed no reproductive organs in October and the beginning of November, but towards the end of that month, and all through December and January, it was furnished with zoosporanges with one or more cells, some full of zoospores, others empty and in process of decay. He gives the mean sea temperature for November, $-8^{\circ}2$ C.; December, $-14^{\circ}5$; January, $-9^{\circ}0$; February, $-22^{\circ}7$. Mossel Bay is in N. lat. $79^{\circ}53$, E. long. $16^{\circ}4$, and the sun, allowing for refraction, descends below the horizon on October 20, not to reappear till February 21. Nevertheless the dark period only lasts three months, as some days before the solar disappearance, and also before its reappearance, for at least six hours it is light enough to see surrounding objects.

THE *Proceedings of the Royal Society*, No. 159, contains a paper by Dr. Carpenter, reviewing the arguments concerning the foraminifera called Globigerinae. He says, "that the Globigerinae not only live, but propagate, at the sea bottom, is indicated by the presence of enormous multitudes of very young specimens in the water immediately overlying it." He adds that, though in earlier stages they are inhabitants of open water, "they sink to the bottom on reaching adult age, in consequence of the increasing thickness of their shells, and they propagate there (whether by gemmation or sexual process is not known), and the young rising to the surface repeat the same history." "Very thick-shelled specimens are only known as brought up from the sea-bed."

WE have received a letter from Dr. Wallich referring to our remarks (March 17) on Professor Leidy's paper in *Silliman's Journal* for January 7, 1875, on an *Amoeba* which appeared to correspond with Dr. Wallich's *Amoeba villosa*. Dr. Wallich, who has sent us copies of his papers, says: "I feel sure that Professor Leidy has quite unintentionally ignored my observations, and will be ready to acknowledge the oversight if you will allow me this opportunity of bringing it to his notice." We gladly do this, and advise all students of rhizopods and amoeboid forms to avoid publishing any supposed fresh discoveries until they have referred to Dr. Wallich's researches (*Annals Nat. Hist.*, April, May, June, August, November, and December, 1863, and March, 1864).

AN encouraging Report has just been issued by Mr. Henry Willett, of Brighton, as honorary secretary of the Sub-Wealden Exploration Committee. It was on February 11 that the new boring at Netherfield was commenced, and by the end of March the diamond-mounted borer had drilled a hole 373 feet deep. The present area of the bore is $5\frac{1}{2}$ inches, and the hole is lined with 6-inch tubes to a depth of 206 feet. The cores of solid rock now being brought up are seven or eight feet in length, and give the geologist splendid opportunity of studying the strata passed through. At the base of the gypsum-beds of the Purbeck series the explorers reached a large cavern, and then, passing through the sands and sandstones which are supposed to represent the Portland beds, they reached the well-known Kimeridge clay, in which they will probably continue for some time to come. The Report contains a daily record of the work by the superintendent, Mr. Thornton; a notice of the Spenberg boring in Prussia, by Mr. F. W. Rudler; and a page in memory of Sir Charles Lyell, by Mr. H. Willett.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION (Monday, April 5).

Mr. A. J. ELLIS, F.R.S., in the Chair. After the preliminary business, Dr. Stainer was called on to read his paper on Musical Notation, which had been announced. The substance of the paper was as follows:—

It is desirable that the principles on which notation is based, and especially the weak points of the ordinary notation, should be studied; they have not received sufficient attention from musicians in general.

The notation of music may be compared with that of written language. Primarily we have to represent in language, articulation; in music, pitch. The pitch is disregarded in the notation of ordinary speech. The Hebrew accents, subsequently developed into a complete musical notation, are supposed to have been originally indications of the inflexion, or pitch, of ordinary speech. The only instance of any such indication in ordinary use now is the underlining of words (use of italics); this indicates a modification of the pitch of the voice.

The notations for musical pitch may be divided into three classes—alphabetical; imitative; and by the ladder. The alphabetical system reached its highest development among the Greeks; in their modes every note was indicated by its proper letter. The principal example of this class at the present day is the Tonic Sol-fa system, which Dr. Stainer calls "the letter notation."

The imitative class has practically disappeared; this is, where the ups or downs of the pitch are indicated, either by lines drawn up or down—this is believed to be the origin of accents generally, and of the Hebrew musical notation in particular—or by up or down movements of the hand of the director; this is believed to be the origin of certain signs in use in the music of the Greek Church.

The ladder system is that in ordinary use: if there was nothing but absolute pitch to be indicated, it would be far the best; but for many purposes the indication of relative pitch is important; and this is the strong point of the letter system. Absolute pitch is, in the ordinary system, represented by a clef. The only exception is where a tenor part is written in a treble clef. Mr. Oliphant's proposal is worthy of general adoption, that tenor parts, when written in treble clef, should have the G clef doubled. This would render the practice consistent. In the letter system the signs express notes by their relation to any key-note; the name of the key-note is printed as an additional direction; and to get the absolute pitch of the note intended, both letter and key note must be taken into consideration. It follows that persons who have an acute sense of absolute pitch, as it is called, cannot read easily from the letter system: (This is one of the most remarkable questions in music that remain untouched by theorists. Some musicians, generally of the first rank in musical power, read by remembering the actual sound of the notes, i.e. the absolute pitch, and with these the sense of key relationship is subordinate to that of absolute pitch. Others do not possess the knowledge of the absolute or actual sounds of notes, but estimate them by reference to any arbitrary key-note which may be given. No physiological explanation has been given of this sharply marked division: Helmholtz does not allude to the point.)

In the indication of note relationship the position of the two systems is reversed; the letter system has the advantage that the same symbol always represents the same note of the key; while the indication of intervals in the ladder system depends on a scheme of some complication, involving the variable signature and unexhausted accidentals, which has to be carried in the mind. It may be laid down that the necessity for carrying anything in the mind is a bad thing.

In the indication of time the ordinary (ladder) system has the advantage. As a detail, in analogy to the sequence semibreve-minim, where a plain oval is followed by a tailed oval, it would be better if the first blotted note (crotchet) were a plain blot, not tailed; this would save one tail throughout the series of quavers.

In the representation of minor keys both systems have great faults. There ought to be a means of representing the leading note of the minor key as part of the key.

The best notation for voices is not necessarily the best for instruments. Transposition gives no trouble to voices singing by interval from a letter notation; it would be difficult for instruments.

Printed examples of a proposed notation were then exhibited. It is equivalent to the ordinary notation; but the signs (a) and (b) are dispensed with, the corresponding indications being furnished by modifications in the form of the notes.

On the conclusion of Dr. Stainer's paper, Dr. Stone remarked that it was difficult to believe in the perception of absolute pitch, for absolute pitch differed at different epochs. Mr. Bosanquet said that absolute pitch as here used only meant the actual pitch of the notes commonly employed; and, after remarking that there was much yet to be said on the theory of the subject, indicated the nature of a notation for equal temperament. Dr. Monk thought it was a mistake to suppose that there was nothing to be carried in the mind in the letter notation. Dr. Pole remarked on the advantage of the ordinary notation for reading score without performance, and asked whether this was possible with Tonic Sol-fa. Mr. Macnaught said that it was easy; and as easy to read a Sol-fa orchestral score as a psalm tune. Mr. Hullah said that a great number of notations had been proposed within the last fifty years, but he was happy to say that no two of them were alike. He was of opinion that much of the difficulty attributed to the notation lay in the music itself, and that the accidentals were an advantage, and not a difficulty. Mr. Sedley Taylor combated this last position. Mr. G. A. Osborne expressed himself strongly as to the high merit of the notation proposed by Dr. Stainer. Mr. Mackeson thought the difficulties of the ordinary system were overrated. The Chairman (Mr. Ellis) said that the inflexions of speech belonged to a subject that had been long his special study, and he did not believe that the difficulty of reducing them to notation could be overcome at present. He then gave an account of several systems of musical notation which had possessed more or less celebrity, and remarked that Dr. Stainer's proposed system was not an equal temperament one. Dr. Stainer replied, and the meeting terminated. At the next meeting (May 3) Mr. Bosanquet will read the second part of his paper on Temperament, and will exhibit to the Association a small enharmonic organ, which has been built expressly for the occasion.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, April 6).

S. BIRCH, LL.D., President, in the Chair. The following papers were read:—1. "Description of Lady Tite's Tablets;" and, 2. "On an Ancient Assyrian Sword of the Fourteenth Century B.C.," by George Smith. 3. "Revised Translation of an Obscure Passage in the Great Astronomical Work of the Chaldeans," by the Rev. A. H. Sayce, M.A. The writer explained that, in continuation of his studies upon the early Babylonian Astronomical Tablets, he had ascertained that certain characters were not to be read, as heretofore, phonetically, and therefore the passage in question, which occurs at the close of the first Tablet of the Astronomical Cyclopaedia, must be read:—"The star (Jupiter) rises, and its rising like the day is bright, in its rising like the blade of a double sword a ring it forms." This would refer to the streak of light thrown by the rising planet upon a misty atmo-

sphere. 4. "On a Digraphic Inscription found at Larnaca," by D. Pierides. The inscription, which is unfortunately much mutilated, is properly to be called digraphic, as the language is the same throughout, only written in Greek and Cypriote characters respectively. It appears to have been a votive inscription incised by the order of "Stasias, the prince, son of Stasicrates, King of Soli, both of whom it mentions. Beside the digraphic texts there are the remains of a later Greek inscription, which is nearly unintelligible. 5. "On the Four Races in the Egyptian representations of the Last Judgment," by E. Lefébure.—This paper was chiefly an account of several Tableaux which occur on the famous Sarcophagus of Seti I. now in the Soane Museum. The text, here translated for the first time, consists of the addresses of the representatives of the four divisions of mankind to the deity Ra at the entrance of the *ker neter*, and of his several replies to them. The progress of the deity along the heavenly Nile is then related, and the rewards of the justified are ascribed to them.

ROYAL MICROSCOPICAL SOCIETY (Wednesday, April 7).

THE President, H. C. Sorby, Esq., F.R.S., in the Chair. A paper on "Further Researches into the Life History of Monads," by Mr. W. H. Dallinger and Dr. Drysdale, was taken as read, after a brief statement of its contents by the Secretary. It was ordered to be printed in the *Monthly Microscopical Journal*, and a discussion upon it will take place at the next meeting, May 5. Some of the facts mentioned in this paper will be found under the head of "Microscopical Notes."

The President read an elaborate paper on "The Use of the Microspectroscope," describing the apparatus employed and the indications obtained. He advised the use of a binocular microscope for many objects, and showed the position of the prisms and the illuminating apparatus required for this purpose. To explain the character of various spectra, he employed a drawing of the solar spectrum to which moveable representations of absorption bands could be attached. He found that the positions of those bands were best registered by using the quartz plate he recommended long since, though for special purposes Browning's micrometer was very efficient. The wave lengths at the centres of each band should be noted, and he intended to publish charts which would make this easy. When a substance gave several absorption bands, it was important to observe the numerical relations of their several wave lengths, and what displacements, or changes, took place upon the addition of acid or alkaline reagents, oils, &c. Many illustrations were given to show that these relations of wave lengths in the various spectra afforded indications of chemical constitution, the presence of particular substances, and the molecular conditions of the bodies examined. It would be impossible to do justice to the paper by a brief summary, but it will be found when published in the Society's *Transactions* to be a most important contribution to the study of molecular physics as well indicating new methods of analysis. Mr. Sorby announced that he would exhibit and explain his methods at a scientific evening, to be held by the Society at King's College on the 21st inst.

NEW SHAKSPEARE SOCIETY (Friday, April 9).

A. J. ELLIS, Esq., in the Chair. The names of a dozen new members were announced. Miss L. Toulmin Smith read a paper on the story of the bond in the *Merchant of Venice*, which she had found in the *Cursor Mundi* of the end of the thirteenth century, earlier than any appearance of it in English hitherto noted. She traced its recurrence in various versions, down to the time of Shakspeare.

Mr. James Spedding's paper "On the Corrected Edition of *Richard III.*," was read by Mr. Fur-

nivall. Mr. Spedding's object was to establish, as against the editors of the Cambridge Shakspeare, that the version of the play in the first folio is the genuine work of Shakspeare. Its defects, he urged, are due either to the carelessness of printers, or to their difficulty in reading a manuscript which had undergone many corrections. The other differences between the folio and quarto are such as may reasonably be attributed to a revision by Shakspeare himself, and it is needless to suppose the existence of a transcriber "who worked in the spirit, though not with the audacity, of Colley Cibber."

Mr. Matthew gave an account of a paper on the same subject in the Year-book of the German Shakspeare Society, by Professor Delius, who was present at the meeting. Professor Delius, while recognising the folio as the genuine text, does not believe that it was ever revised. He looks upon it as representing (printer's errors apart) the original text of Shakspeare. The first quarto, he thinks, was printed from an imperfect copy, obtained by underhand means, and dressed up for publication by some unknown person.

Dr. Nicholson gave some instances from the quartos of *Henry V.* of the manner in which texts were mutilated in their passage through the press. He did not, like Professor Delius, think it improbable that Shakspeare should have revised and altered his work.

After some remarks by Mr. Pickersgill, who dwelt strongly on the faulty readings of the folio as compared with those of the quarto, Mr. Aldis Wright said that the choice between the different texts of Shakspeare was a difficult matter. He read a part of the preface to the play in the Cambridge edition to show that the editors had not spoken with over much confidence. He could not believe that Shakspeare had gone through his work, altering a word here and a letter there, as Mr. Spedding represented him; he was quite sure that a large majority of the quarto readings were preferable to those of the folio, and were therefore Shakspeare's.

Professor Delius's paper on the Quarto and Folio of *King Lear* was taken as read.

ROYAL ASTRONOMICAL SOCIETY (Friday, April 9).

PROFESSOR CAYLEY, one of the Vice-Presidents, in the Chair. A paper by Lord Lindsay was read, in which the author gave an account of his careful determination of the longitude of Mauritius in connexion with his expedition to that island to observe the transit of Venus; and Sir George Airy then described briefly the operations for fixing the longitudes of the stations in Egypt (which had served Lord Lindsay as a starting-point), the stretch from Cornwall to Alexandria (3,200 miles without a break) being the longest yet accomplished, and the determination probably the most accurate hitherto made. Mr. J. M. Wilson communicated a paper on the relative motion of the two stars of 61 Cygni (remarkable for their large proper motion and comparative proximity to us), the result arrived at being essentially the same as that obtained recently by M. Flammarion, though the two investigations were quite independent. While modifying the direction of motion found by Struve from early observations, Mr. Wilson considers that there is no sensible deviation from a straight line. Mr. Proctor sent a note on Transit of Venus Photography in reply to Captain Abney's comparison of the English and American methods, the point urged being that in the former the scale of each photograph cannot be determined. Sir George Airy objected to the introduction of such irrelevant matters as reports of conversations into a scientific paper, and expressed his opinion that Mr. Proctor's note had not added anything of value to the state of this question. In fact Mr. Proctor's objection appears to be founded on a complete misapprehension of the means available for determining the scale of photographs whether taken by the

American or the English method. Captain Noble announced that having had another opportunity of looking at Uranus he found it had returned to its original hue.

ROYAL GEOGRAPHICAL SOCIETY (Monday, April 12).

THE paper read last Monday was an account of Mr. John Forrest's journey across the centre of Western Australia. Sir Henry Rawlinson, in his opening remarks, observed that Mr. Forrest had travelled to the south of the line followed by Colonel Warburton, but the two accounts of the country corresponded fairly one with another. It forms a vast plain, covered with spinifex and almost entirely devoid of water. This circumstance impeded the progress of the travellers, and occasioned much suffering both to them and the horses, several of which died *en route*. About 129° E. longitude, and in the neighbourhood of the Musgrave Range, the country improves, and not far from here the travelling party crossed the routes of Messrs. Giles and Gosse. Several attacks were made by natives on the explorers, who were compelled on one or two occasions to use their rifles in self-defence.

The Chairman said that Mr. Forrest's journey, though it lay through a most inhospitable region, was important, as it was something to find that the country was not available for agriculture or colonisation.

Sir George Bowen, Governor of Victoria, then addressed the meeting in a most humorous speech, and remarked on the fact that he knew nothing of West Australia, but had been for sixteen years on the eastern side. He was of opinion that the heat of the western part of the island of itself would form no obstacle to sheep-farming, as it was predicted that this would be found to be a hindrance to the growth of wool at Geelong, and yet there were now 6,000,000 sheep there. He had had the pleasure of dining with the Messrs. Forrest at Melbourne, and found that their privations and difficulties had not made much impression on them, as they were both in excellent preservation.

Mr. Markham then read an abstract of a paper on the overland route from Pangrani to Mombasa, on the East Coast of Africa, by Mr. New, a missionary, who has since succumbed to a severe attack of dysentery. Neither this paper nor a short account of the progress of Colonel Gordon's expedition on the Upper Nile, calls for any remark.

ANTHROPOLOGICAL INSTITUTE (Tuesday, April 13).

COLONEL A. LANE FOX, President, in the Chair. Professor Rolleston, M.D., F.R.S., read a paper on "The People of the Long-Barrow Period." The author commenced by stating that it was on all hands acknowledged that the Long Barrows were the oldest existing sepulchral monuments in Great Britain. He then proceeded to point out: 1. The evidence existing that enabled him to divide the Long-Barrow period into three epochs. In the earliest epoch the dead were interred unburnt in chambers; i.e., in graves, walled with upright flags, and communicating with the exterior. In those chambers was found the greatest amount of discoloration from oxide of manganese. In the second period the dead were still interred unburnt, but in cists, i.e., in closed stone receptacles, not intended to be re-opened, and having no gallery leading to the exterior. The third epoch was distinguished by the practice of cremation, which might be supposed to link the Long and Broad Periods together. 2. The evidence for accepting what might be termed the Ossuary theory, for explaining the appearances met with in the Long Barrows rather than the theory of successive interments, as put forward by Professor Nilsson, or the theory of human sacrifices, as proposed by the late Dr. Thurnam. 3. The evidence as to the mode of life prevalent in the Long-

Barrow Period which the cranial and other bones of the persons burnt or buried in them furnish.

Mr. Bertram F. Hartshorne exhibited and described objects of Prehellenic age from Troy.

ROYAL SOCIETY (Thursday, April 15).

THE following papers were read:—"On the Development of the Teeth of Fishes, Elasmobranchii and Teleostei," by C. S. Tomes; "Researches on the Specific Volumes of Liquids. I. On the Atomic Value of Phosphorus," by T. E. Thorpe.

FINE ART.

TAPESTRY OF ARRAS AND LILLE.

Les Tapisseries d'Arras, Etude artistique et historique. Par M. le chanoine E. van Drival. viii and 196 pages. 8vo. (Arras, 1864.)

Les Tapisseries de Haute-lisse : Histoire de la Fabrication Lilloise du xiv^e au xviii^e siècle, et Documents inédits concernant l'Histoire des Tapisseries de Flandre. Par Jules Houdoy. 160 pages. 8vo. (Lille, 1871.)

Tapisseries représentant la Conquête du Royaume de Thunes par l'Empereur Charles-Quint. Par Jules Houdoy. 34 pages. 8vo. (Lille, 1873.)

VERY little has yet been published concerning the history of the manufacture of tapestry during the Middle Ages. M. van Drival's volume is, I believe, the first attempt at a history of the Arras manufacture, and as such presents a certain interest. Its value is, however, diminished by two great defects: first, the entire absence of new matter,* the book being made up from materials already in print, no doubt diligently got together, but without any discrimination as to the relative value of the sources quoted; secondly, the author's strong local prejudices, which often lead him to claim for his native town the manufacture of works that were undoubtedly executed elsewhere, such as the eight pieces representing the History of Gideon and his Fleece (p. 100), made at Tournay by Robert Davy and John de l'Ortye after the cartoons of Baldwin of Bailleul; the well-known Glorification of Justice, belonging to Charles the Bold (pp. 107-114), now at Berne; and the series executed at Brussels after Raphael's cartoons (p. 154). The volume would have been of far greater interest if M. van Drival had given us a collection of authentic documents from the archives of Arras.

M. Houdoy's excellent books leave little to be desired either in their matter or their get up. He has set to work in the right way, and having carefully gone through the town accounts of Lille from 1317 to 1792, and a number of other registers and papers, he has extracted everything he could find concerning the manufacture of tapestry in that town. The materials thus collected form the groundwork of his books, into the text of which are woven such documents, or portions of documents, as appeared to be worth publishing, these being printed verbatim, the remainder analysed or merely mentioned. Undoubtedly this is the right system, and it is to be hoped that some one will

* Perhaps a safe-conduct granted in 1543 by Charles V. to several citizens of Arras is here given (p. 165) for the first time.

do the same at Arras, Tournay, Bruges, Brussels, Audenaerde, Alost, Louvain, Antwerp, Mechlin, Ghent, Enghien, Binche, Ath, Valenciennes, and Bethune; then, and not until then, will there be a sure basis for writing a history of the manufacture of tapestry in the Low Countries.

When, in 1367, the magistrates of Lille determined on making a present of tapestry to Charles V. of France as a token of gratitude for the reunion of their city to the county of Flanders, they entrusted its execution to one Vincent Bourselle, of Arras; hence one may fairly conclude that there was at that date no manufacturer of note at Lille. Indeed, there is no proof of tapestry-weavers being established in the town until thirty years later, in 1398; this, however, is nearly a century earlier than the date given by M. Derode in his *History of Lille* (vol. i. p. 352). The first tapestry weavers mentioned as having settled in the town were natives of Arras; later on, in 1412, we find others coming from Saint-Denis and from Paris. In 1424, the local magistrates, for the first time, purchase tapestry made at Lille. In 1460 there occurs an entry in the town accounts of a payment, annually renewed, for the hire of tapestry cartoons and tapestry to adorn the Halles on the day of the procession and festival of the Behourt. In 1468, we find Charles the Bold giving orders for the execution of tapestry to two manufacturers at Lille. In 1476, one Peter Dujardin, found guilty of having substituted linen for silk thread in a piece of tapestry made by him, a fraud denounced by the authorities of the corporation as likely to injure the reputation of their manufacture, was condemned to go on a pilgrimage to S. Mary Magdalene at La Baume, in Provence, and on his return from thence to Utrecht; he was, however, allowed, in lieu of the former, to pay for six thousand bricks to be used in the fortifications of the town. Another fraud was the use of paint to heighten the effect of tapestry, such tinting being permitted by the regulations of the corporation to be applied only to the faces, hands, and bare flesh. The fraud gave rise to great complaint, and led to the issue of a decree by the Governor of the Low Countries, strictly prohibiting any such tapestry being sold, or exposed for sale, under pain of confiscation. This decree was not publicly proclaimed, but, to avoid scandal, was in each town communicated by the magistrates to the master tapestry-weavers, who were called together to hear it read. Thus we know that there were at Lille, on March 15, 1539, twenty-six master tapestry weavers, but no dealer in tapestry, which the manufacturers at that time sent to Antwerp to be sold. The weavers, it seems, accused the dealers of being the parties guilty of practising the fraud of tinting. Another malpractice of the dealers was changing the marks, for all tapestry made in the Low Countries bore on the border either the mark or name of the weaver, and the arms or other mark of the town in which it was executed.

In 1544, Charles V. issued a uniform code of rules for all the corporations of tapestry weavers in the Low Countries, of which M. Houdoy gives a careful analysis. He omits, however, to mention that before drawing up this code Charles appointed a commission

to examine and consult the principal weavers of each town, and there can be little doubt that the Lille records, just as those of other towns, mention this.

M. Houdoy occasionally goes beyond the limits he had at first proposed, and gives unpublished notes concerning tapestry executed in other towns. One of them (p. 67) informs us that a series of ten pieces of tapestry, representing the defeat of the Spanish Armada by the English and Dutch under Lord Howard in 1588, was executed by Francis Speering after the designs of Henry Vroom, of Haarlem.

The art of weaving tapestry appears to have died out at Lille about 1580, and was not revived until 1625, when Vincent van Quickelberghe, of Audenaerde, settled there, after having made an unsuccessful attempt to establish himself at Arras. In 1634, Caspar van Caeneghem, of Audenaerde, removed to Lille with eighteen workmen. Their work, however, does not appear to have been of a high class; George Blommaert of Audenaerde, who settled in Lille before 1677, but removed to Beauvais about 1684; the Pannemackers, from Brussels, 1684 to 1750; John de Melter, of Brussels, and his son-in-law, William Wernier, 1688-1778; and Francis Bouché, 1740-1768, were the best makers at Lille in their time. Five pieces by the last-named weaver, representing the story of Venus, are in the possession of Captain Leyland.

The last Lille manufacturer was one Stephen Deyrolle, who stopped working about 1782. His descendants were employed in the royal manufacture of the Gobelins.

M. Houdoy's second pamphlet relates to the twelve celebrated pieces of tapestry representing the conquest of the kingdom of Tunis by Charles V., executed 1549-1554, by William Pannemaker, of Lille, after the cartoons of John Vermay, of Brussels, designer of the well-known tombs in the church of Brou executed for Margaret of Austria. The contracts, published at length, are full of interesting details.

M. Houdoy is mistaken in supposing that no paintings of Vermay's have come down to our time. I believe that the very series of paintings representing the Conquest of Tunis are now in Germany. They were sent to London to be restored some years ago, and permission was then obtained, through the late Prince Consort, to have them photographed, and a copy of the series is preserved in the Print Department of the British Museum. W. H. JAMES WEALE.

THE FRENCH EXHIBITION.

(Second Notice.)

German Pictures.—The leading German contribution is one which is to be seen on the first floor of the Gallery, not mixed up in the general collection, and which is notified to visitors as *The Head of our Saviour, the celebrated painting by Gabriel Max*. Max is a Munich artist, and his picture, as we observe from a selection of press notices, was recently exhibited in Berlin, with high laudation. The treatment is peculiar. The head of Christ is simply the head and face, without anything else whatever; and it is shown as if lying or impressed upon a smooth napkin of Egyptian byssus-linen or mummy-cloth, slightly blood-stained and

deceptively painted. We may thus regard it as a "Veronica" or true impress of the face of Jesus, as miraculously left visible upon the kerchief presented to him (so the legend runs) on his way to crucifixion. A second peculiarity is that the eyes are represented as closed, but are so managed that at a few paces' distance they produce the effect of being opened, and gazing upon one with a kind of ghostly or ecstatic fixity. This is effected by painting the upper curve of the closed lids very dark, the under curve rather less dark, and the circle below the eye somewhat darker again. Such an expedient might possibly be justified by some truly extraordinary success in its result upon the spectator's feelings; short of this, it must be pronounced a trick, and, in the ratio of its ineffectiveness, a poor or wretched trick. We think it here deserves at any rate the name of "trick," without damnable epithet annexed. The mouth of the Saviour is closed, the hair droops in lank curls, as from prolonged exhaustion and distress, a tear trickles on the left cheek, the crown of thorns binds the forehead. The expression is one of benignancy, suffering with calmness, and is so far approvable; the face has an adequate share of physical as well as moral beauty. Its great defect is that the personage represented seems to be a very ordinary being: placid, and below the average of mankind in power. This can never be right: the head of Christ ought at all events to indicate, whatever else may be suggested or omitted, a personal ascendant and spiritual energy capable of becoming the leverage of a world. Gentleness, humility, or dejection, may form the expression of the moment, but not the basis of the character. Doubtless, however, many religious as well as many aesthetic observers will be found to admire Herr Max's representation with something like enthusiasm. Its general scope is more analogous to that of Ary Scheffer than of other painters; but in Scheffer, notwithstanding his defects, there was more of grave internal perception—more of conviction realised to his own mind, and partly translated into his work—than we find in the present well-skilled production.—*Maternal Cares*, by Professor Sohn, with true action in the cradled baby, casting its eyes upward and backward towards its mother, and reaching its unraised arms in the same direction, is a pleasant picture, elegantly handled. We like it better than *The Happy Mother*, by F. A. Kaulbach, an out-door scene; though this also is entitled to not dissimilar terms of commendation. *A Veteran* is well painted by Professor Schaus: he is seated on a stone bench, in some public garden which we might suppose to be that of Munich, for instance, or of the Luxembourg, and dozes, dreaming perhaps momentarily on and off of long past years of toil, requited with some modicum of honour. *The Zither-Player*, by Defregger, is a clever piece of peasant-life; the meditative black-and-tan bow-legged terrier, or otter-dog, which listens with lightly-drooped eyes marking the connoisseur, being particularly good. A somewhat similar point may be noticed in another very talented work, the *State Secrets* of Laupheimer. It is difficult to understand why the place of honour, facing the door, has been accorded to so commonplace a piece of artistic man-millinery as *The Startled Fawn* of Professor Hoff. Von Poschinger treats with marked ability the rainy riverside of *Starnberg*: the drenched heaviness of colour is well developed.

Flemish Pictures.—*Mourning*, painted as far back as 1862, is a laudable specimen of Israels—in all respects more solid than some of his performances of recent years. Israels is the painter of death in the lower ranks of society, and especially of their unpompous *pompes funèbres*: and this theme he can treat simply and touchingly, though the frequent repetition of it necessarily leads towards the sentimental, and at last the flimsy and conventional. Here we find a mother and daughter holding the last mournful and trying vigil by a

coffin, beside which a single taper burns: the night is now wearing late, and ushering in the distressful and unforgettable dawn. The elderly mother, holding a devotional book in her hand, half hides her face; the child gazes forward with duller sadness. *Les Premiers Pas*, by Blommers, is natural and broadly painted—not first-rate, yet well up in the secondary rank of domestic painting: his *Washing-day* is equally meritorious. *The Invalid* is a characteristic piece by Mesdag—an old fishing-boat hauled up for repair on a snowy beach.

British Pictures.—Mr. J. L. Brown, Mr. Wylie, and Miss Montalba, are all, we believe, British by nationality or by domicile, but more or less foreign in training or descent. *Outside Paris*, 1870, by the first named, is a snow-scene by sunset, painted with considerable effect. *Morning Prayer, Normandy*, by Mr. Wylie, a church-interior with various peasant-figures, stands well amid subjects of its class; and the two companion-pictures by Miss Montalba, each of them named *The Lagune, Venice*, with broad-sailed fishing-craft, the first under brightly-coloured sunshine, the second in greyish daylight, are clever and pleasant in no common degree.

French Pictures.—Several of these were reviewed in our first notice; but a few remain over for mention. *Misery and Splendour*, by Duez, are about the largest works in the room, and are already familiar to visitors of the Parisian Salon. *Misery* is embodied in an aged *chiffonnière*, who has been good-looking in her remote day, and who plods through the snowy streets and under the dense grey atmosphere, picking up what she can get: an outworn pair of pink satin slippers is her last find. This is painted with ample force and dexterity; and, considering its purposely squalid subject-matter, deserves credit for not pushing the miserable into the absolutely ignominious. *Splendour* is a young lady, rather perchance of the *demi-monde* than the *grand-monde*, with yellow hair, dark eyes and eyebrows, and a diligently composed complexion, in rich winter-costume, with one gloved hand, and one ungloved holding a minute white lapdog; she appears to be re-entering her mansion, but, save the figure itself, all the rest of the canvas is an indefinite ground-tint. This painting is no less tellingly skilful than its companion. M. Billet, already named in our first notice, contributes besides a large picture of *Tobacco-Smugglers, Poland*; clever in motion and in painting, though hardly so much to our taste as the two peasant-subjects which we had specified. *Le Satyr en Famille*, by Priou, is a lively and not unimportant work, of average artistic pretensions. We shall conclude by naming, as also worthy of remark—Corot, *Evening Repose*; Chevreillard, *Un Piquenique manqué* (a curiously repellent subject of a *curé* who, coming with a lobster to regale with a parishioner, finds the latter dead in his chair), and some others; C. F. Daubigny, *Lake Guillemin, Normandy*; Jacque, *Sheep going to the Meadows*; Mauve, *The Towing Path*; Rousseau, *The Evening Glow*; Madame Collart, *A Farm in the Black Forest*; Bague, *The Model's Opinion*, a studio incident.

THE CONDUIT STREET GALLERY.

THIS spacious gallery opened on the 12th instant with "an exhibition of Loppé's Alpine Pictures, and of other modern British and Foreign Pictures." M. Loppé is a Genevese painter, and honorary member of the Alpine Club, whose works have of late attracted much attention in England from mountaineers and critics. The pictures by him now on view are, with here and there an exception, the same which were displayed last year: one of the very large ones, named *Ascent of Mont Blanc*, is new. Ice-peaks and glaciers are his most characteristic subjects. Considered as representations of awfully sublime scenery, hardly to be explored or portrayed by painters, his works have been very generally allowed to rank

high for truthfulness and impressive force; considered strictly as works of art, they may be said to show adequate learning and accomplishment, with direct unpeccable execution, and a laudable freedom from trickiness, but also without any marked display of those higher qualities of imagination and subtle as well as vigorous realisation which could only be obtained at the hands of a very admirable artist. Besides a considerable display of Loppé's works, the gallery contains several pictures (the total number of entries in the catalogue is 102) by various other painters, and of miscellaneous subject-matter. Most of these have probably been seen before, here or elsewhere. We may specify—Fortuny, *Cavaliers*; Meissonier, *Le Sommeil*; Edwin Ellis, *After Sundown*; Roybet, *An Algerine*; Sir H. Thompson, *Study from Nature and Still-life*; Schreyer, *Russian Waggon*; Basil Bradley, *The Victor and the Vanquished* (cattle subject); C. E. Johnson, *The First Snow* (a Welsh or Scottish mountain scene, which certainly compares advantageously, in its strictly pictorial aspect, with the Loppé specimens); Munkacsy, *Rôdeurs de Nuit* (a powerful work, lately exhibited in Paris); Sir R. Collier, *On the Mer de Glace* (a smallish canvas closely resembling Loppé in subject-matter, and again losing nothing by the comparison); Boughton, *The March of Miles Standish*.

W. M. ROSSETTI.

ART SALES.

THE Art season has been, and promises still to be, extremely noteworthy for sales of water-colours. Mr. Leaf's sale is still in prospect, and among the sales that are past Mr. Quilter's must now be added to Mr. Greenwood's. The Quilter collection, which was dispersed under the hammer of Messrs. Christie during the last three days of last week, was of comparatively recent formation. Only about sixteen years ago, we understand, did Mr. Quilter begin to collect. The comparatively short space of time that had elapsed between commencing the collection and dispersing it did not prevent Mr. Quilter from realising enormous profits at last week's sale. Indeed no time of equal brevity could ever, in the whole history of Art, have been more productive of favourable change in the value of art-property. The David Cox drawings—the most considerable part of Mr. Quilter's collection—fell under the hammer on Thursday. There were 114 of these, of all periods of the artist's work, from the *Bridgenorth Bridge*, an unusually favourable example of his earlier style, to the *Hayfield*, a very famous example of his later. And they were of all degrees of finish and importance: from the slight sepia sketch to the largest water-colour. *Bridgenorth Bridge*, which we have instanced as an admirable example of Cox's earlier work, sold for 101l. 17s. *The Hayfield*, the object of a spirited contest between Mr. Addington and Mr. Agnew—sold to the latter for 2,950l. Among other important works of David Cox sold the same day, may be mentioned *Crossing the Sands*, 189l.; *Crossing the Moor*; a *Man Ploughing*, 188l.; the *Pass of Glencoe*, 178l. 10s., and *Man on Horseback, crossing a Moor*, 252l. Among the most poetical of all the artist's works was *Bolton Park on the Wharfe*, sold for 220l. 10s. *Beaumaris*, engraved in Roscoe's *North Wales*, and again for the Art Union, and much remarked at the Burlington Fine Arts Club Water-Colour Exhibition, in 1871, and at Burlington House, in 1873, was knocked down for 441l. *The Night Train* went for 640l. 10s.; *Deer-stalking in Bolton Park* (from the collection of H. W. Birch) fetched 997l. 10s. Mr. Vokins, the well-known dealer, had originally given David Cox 30l. for it, and it had cost Mr. Quilter—after having passed through other hands—250l. *Hardwick Castle, Windy Day*, fell to Mr. Agnew's bid of 1,008l. *The Vale of Clwydd*, put up at 500 guineas, was knocked down to Mr. Eley for 1,627l. 10s. Some drawings by

i. Cattermole followed these. One of the most important of them was the well-known *Benvenuto Cellini valuing one of his own Works to the Brigands*. It realised 283*l.* 10*s.* *Old English Hospitality* fetched 430*l.* A *chef-d'œuvre* of Prout—*Church of St. Pierre, Caen*—realised 840*l.* This day's sale concluded with the purchase by Mr. Agnew of a large drawing of Fortuny's, *A Moorish Carpet Warehouse*, for 1,470*l.*

The Turners, William Hunt, George Barretts and Copley Fieldings were sold on Friday. Barretts' *Harvest Moon* fetched 104*l.* The highest price realised by a William Hunt was 787*l.* 10*s.* His *Devotion*, which in Mr. Rucker's collection had sold for 500*l.*, now fetched 420*l.* His fruit and flower pieces probably maintained their usual prices, but, it is evident, did not in the main exceed them. The collection of Turners, though numbering a few of his more elaborate works and one or two of his happiest slighter drawings, was not on the whole of remarkable quality, which counts for the fact that the prices realised were not much in advance of those at other sales. His *Leatherhead*, a charming early drawing, sold for 2*l.* His *Sion*—an exquisite later one—sold for the same money, and may be accounted singularly cheap. *Haidelberg* fetched 1,522*l.* 10*s.* The *Norwegian*, put up at one thousand guineas, fell to Mr. Lane at 1,827*l.* 10*s.* It was sold in the Windsor collection some years ago for 400*l.*, but was said to have cost Mr. Quilter 1,500*l.* There were some magnificent examples of Copley Fielding: the most magnificent being undoubtedly *The Moll of Galloway*, which sold for 1,732*l.* 10*s.*

On Saturday, besides the works of certain living artists, there were sold a few drawings by Dobson, Varley, John Sell Cotman, and Bonington—few being among the best of these masters' works. The elaborate and marvellous water-colours of Mr. John Lewis fetched high prices. *1 School at Cairo* fetched 1,239*l.*; *Lilium turatum*, 1,060*l.*; *The Prayer of Faith shall heal the Sick*, 1,176*l.* Mr. Quilter had himself given 1,000*l.* for this picture. But the chief interest of Saturday's sale lay apparently in the De Wints. Mr. Quilter possessed two or three of the most finished works of the artist, and though there are many who hold that De Wint is seen at his very best only in his quick sketches and nature, there are none who will deny the presence of great qualities in his capital works of old last Saturday. There were few of his lighter works last Saturday, but those that were there sold well. A tiny sepia drawing, *The City Basin*, fetched 27 guineas: another in sepia, *Bognor* (engraved, we believe, in the "Southern Coast" series) fetched 17 guineas. A title piece of still life sold for 21 guineas, and a urn-yard subject—originally one of the most perfect of these ever painted by the artist—fetched 80 guineas. Lord Charles Thynne has since written to declare that he possessed this drawing from 1830 to 1873, and that it must have been really retouched after it left his collection. Of the yet more elaborate drawings of De Wint, the *mezzotint*, started at 500 guineas, was knocked down at 905 guineas; and the *Southall, Notts*, realised no less than 1,650 guineas.

MESSES. SOTHEBY, WILKINSON, AND HODGE sold on Wednesday and Thursday week the collection of English pottery and porcelain formed by Mr. John J. Bagshawe, of Sheffield. It contained samples of early Staffordshire wares, Bow, Chelsea, Derby, and other well-known English manufactures, but was principally remarkable for fine samples of Wedgwood, which were numerous and choice—notably a fine plaque of jasper ware, on ground, with the subject of "Diana reclining under the Chase," in bas relief. This brought 171*l.* Another, representing a Bacchanalian sacrifice, by Flaxman, marked Wedgwood and Bentley, 18*l.*; another, with six figures of boys in relief, 14*l.*; a vase of blue and white jasper, with figures of the Muses, 24*l.*; a pair of oviform jasper vases,

with white classical subjects in relief, 30*l.*; a vase of antique form in imitation of marble, 16*l.* 10*s.*; a pair of granite ware vases with handles and festoons, in relief, 39*l.*; a pair of medallions of Dr. Franklin and General Lafayette, 29*l.* Among the examples of other manufactories were a Chelsea figure of Britannia seated on a lion, with trophies, 31*l.*; the same figure standing by a lion, 18*l.* 10*l.*; a Bow figure of a lioness, 8*l.*; a statuette of Kitty Clive in white glazed Bow porcelain, 31*l.*; four Derby figures of children representing the Seasons, with animals at their feet, 13*l.* The two days' sale realised 1,365*l.*

At a sale of sixty-eight modern pictures at the Hôtel Drouot a few days since, the following were among the most important items:—Corot, *Orpheus*, 12,100 fr.; *Sleep of Diana*, 11,000 fr.; *Spring*, 7,200 fr.; Eugène Delacroix, *St. Sebastian*, 17,900 fr.; *Christ on the Lake of Genesareth*, 17,500 fr.: J. Dupré, *The Storm*, 8,100 fr.; *Branch of the Oise*, 7,850 fr.: Fromentin, *The Banks of the Nile*, 13,300 fr.; *Hawking*, 11,000 fr.: Millet, *Death and the Wood-Cutter*, 20,000 fr.; *The Little Gontard Girl*, 18,050 fr.: Th. Rousseau, *The Sun Setting in Sologne*, 24,100 fr.; *Farm on the Bank of the Oise*, 28,100 fr.; *The Gorges of Apremont*, 16,100 fr.: Roybet, *The Page*, 30,100 fr.: Stevens, *L'Inde à Paris*, 8,200 fr.; *The Amazon*, 7,300 fr.: Troyon, *An Osier-Bed*, 24,200 fr.; *White Cow chased by a Dog*, 10,400 fr.; *Pastures near Trouville*, 12,000 fr.

NOTES AND NEWS.

WE hear rumours of a projected exhibition of works of landscape art illustrative of the scenery of the New Forest, to be opened in May next under the auspices of the New Forest Defence Association. This scheme, which originates with a few public-spirited gentlemen, is set on foot with a view to making more widely known the varied and peculiar beauty of this delightful district, which, invaluable alike to all lovers of thoroughly English scenery and English art, is threatened with utter destruction by enclosure, by fire-planting, and by the indiscriminate sale of old historic timber. The exhibition, it is promised, will contain works by Constable, Copley Fielding, Lee Bridell, W. P. Frith, E. G. Warren, T. L. Rowbotham, W. Crane, Nasmyth, Vickers, &c.

WITH a patriotic desire to rival the *Archäologische Zeitung* of Berlin, MM. de Witte and Lenormant have started a new journal in Paris, calling it the *Gazette Archéologique*, the first number of which has just appeared. It is ambitious in the matter of illustrations, printing, and paper, but is least successful where there was most room for improvement, viz., in the illustrations. The two coloured designs from Greek vases, for instance, are of a decidedly inferior order. As regards the text there is only one redeeming article in it, and that is by M. de Witte, on a representation of Dionysus and Silenus.

THE Holbein Society has issued a descriptive account, by Mr. Alfred Aspland, of Burgman's woodcuts, *The Triumph of the Emperor Maximilian I.*, to accompany the facsimile reprints of these designs, on a somewhat reduced scale, that formed one of the Society's preceding issues. Mr. Aspland's account is to a considerable extent translated from the edition of 1793. There is a good deal of curious and serviceable matter in this publication, but the arrangement is somewhat lax and discursive.

THE ancient and interesting church of Bredwardine on the river Wye is about to undergo the perilous process of restoration. It possesses at present many curious features, and among others a Norman doorway of unusual size on the north side of the nave. The tympanum exhibits some rude carving of early date, and in the surrounding wall there are several courses of herring-bone work. A large decorated window in the chancel

has evidently been inserted for the purpose of giving greater light, and perhaps at the same time the narrow lancets were filled in. In the chancel are two remarkable effigies. The earlier and larger figure is imperfect and is somewhat rudely carved out of the local sandstone. It represents a warrior clad in a tight-fitting jupon, beneath which is a hauberk of chain mail extending almost to the knees. A belt ornamented with roses encircles the hips, and from it depends on the right side a dagger, and on the left a sword. The helmet is conical and without vizor, and the gorget of chain-mail is attached to the basinet by staples and lace. The head of the figure rests upon a cushion, at each side of which a winged angel kneels, but neither crest nor plume is visible. It probably represents Walter de Bredwardine, who no doubt was a kinsman of Archbishop Bredwardine, the "Doctor Profundus" of Oxford, the army chaplain of Edward III., and the "bishop Bradwardyn" of Chaucer. The later effigy in alabaster is a very beautiful example of monumental art. The knight is represented as clad from head to foot in plate armour, the arms crossed on the breast, the hands elevated, and the head protected by an open conical basinet. A tilting helmet forms the pillow, and suspended from the neck is the collar of SS. There is little reason to doubt that it commemorates Sir Roger Vaughan of Bredwardine, who married the daughter of Sir David Gam (Shakspeare's Fluellen), and, according to the popular story, saved the life of King Henry at Agincourt by the sacrifice of his own.

THERE has lately been added to the collection of Etruscan antiquities in the British Museum a stone object in the shape, and not much more than twice the size, of a pine cone, with a tenon or plug by which it had been inserted into a base. Round the side is incised the following inscription: *Suses: Velu Sveintu*; or, as Professor Corssen prefers to read it, *Velu Sveintu*, comparing the latter name with the Etruscan Sveitus, Sveitu, Sveitusi, Sveital, Svetin, Sveti, Svenia, and the Latin Suetius, Suetidius, and Suetonius. *Suses* is nom. sing. mas. of a proper name. Compare *Susinal*. Fabretti had published this inscription (Glossar., No. 2327 bis), reading wrongly *Susus*, while again in another place (p. 1724), he reads it *Suses*, without noticing the discrepancy. He reads *Velu Sveintu* as one word, and leaves it alone there, but elsewhere (p. 1718) suggests the division here given.

MR. L. ALMA TADEMA has just completed a very remarkable work. It is in three compartments, and is entitled the *Tragedy of an Honest Wife*. The subject and treatment are poetic in the extreme. Chilperic, King of the Franks, having many wives, made an offer to the father of Brunhild for his younger daughter Galsuinthe, in marriage, pledging himself to dismiss all her predecessors. This he did, but Fredegunda, one of the discarded wives, set herself to win back her lover, and one morning Galsuinthe was found strangled in bed. But when she was buried a great miracle happened, for the lamp over her tomb fell on the pavement, but instead of being broken, the pavement gave way to receive it, and it burned on in the marble. The story is taken from St. Gregory of Tours' *Histoire Ecclésiastique des Franks*. The first compartment shows Fredegunda at her open window, through which she sees Chilperic solemnising his marriage with Galsuinthe under the shade of the four holy oaks. The figure of the disgraced queen is superb. With feline stealthiness, and no little feline grace she sits, half crouching in the darkness of the cushions, glaring out at the glory of her rival. There is tigerish wickedness in the small fierce eyes, straight lips and clenched hand. With wonderful skill the painter has thrown over the whole scene a sense of the singular and terrific age in which the events took place, an epoch of rapid decadence, when in a single generation the gracious civilisation of the most elegant of the Roman

provinces was shattered by the inroads of the Teutonic barbarians. In this mixture of external luxury and personal savagery Mr. Alma-Tadema, always a master of characterisation, has produced another triumph of historical art. To pass rapidly on, the second compartment represents the day dawning after the fatal night. Galsuinthe's head lies back on the pillow, ghastly and grey, her long slim arm, contrasted, it would seem, intentionally with Fredegunda's almost virile development in the former piece, hangs heavily down by the bed. Below her and in front lie two lamps—one is gone out, the other blazes into red strong light. The picture is in deep, and almost lurid gloom, the sole bright point being the dawn-struck cupola of the church outside, pointing at religion as the one light in that dark time. The third division is circular. It represents a monk who, entering the crypt where Galsuinthe lies buried, sees the miracle and worships. The amber lamp, falling on the marble, has not broken or been quenched, but stands embedded in the pavement. It is impossible to dwell here in detail on the charms of these compositions; the colour alone is of the most harmonious and delicate character possible. They are painted in water-colour.

The past few months at Liverpool have been singularly bare of any subject of interest. The Liverpool Art Club has been very prosperous. It has collected an exhibition of Embroidery, containing, among other specimens, the cope left by Henry VII. to Westminster Abbey, then in the hands of the Benedictines, and the Dunstan chasuble, both at present belonging to the Jesuits of Stonyhurst. There were other very valuable ecclesiastical vestments, and the specimens of modern embroidery were also very satisfactory, as testifying to the prevalence of a sound taste which will rapidly render the horrors of Berlin work a thing of the past.

The *Levant Herald* of March 31 states that Sir George Alexander was on his way from England for the purpose of digging out and carrying away one of the obelisks commonly known as "Cleopatra's needles." It is not certain, however, that the Khedive will now allow it to be removed. It was given to the English by Mehemet Ali, who also offered to go to the expense of putting it on board any raft or ship that might be brought, but for some reason it was never taken away. There are two obelisks. One is standing, and the other is lying near covered with rubbish and debris. It is this latter one that Sir George Alexander wishes to take to England. The different estimates given of its weight are curiously divergent, varying from 700 tons downwards. The actual weight of the column must be between 80 and 90 tons; it is 66 feet high, 7 feet 7 inches at the base, cut out of one block of granite. The one that has been erected is rather higher, being 71 feet.

HELBIG, in a tone of amusement not altogether out of place, had published a short article on ancient razors *Im neuen Reich* (1875, i. p. 14), pointing out the absence of them in the oldest tombs of Italy, as in the cemetery of Alba Longa, and comparing this with the frequent occurrence of these crescent-shaped bronze razors in tombs in the islands of the Greek Archipelago, in Attica, Boeotia, in Etruria, and occasionally also beyond the Alps. Since, then, the razor was unknown to the primitive inhabitants of Italy who belonged to the Indo-European race, he argued that the Indo-European race had not of itself known the use of this instrument; but that the various members of this race in Europe had not become acquainted with it till after their final settlement, and then in the course of trade with Egypt and Assyria. But this must have been at a very early period, as may be seen from the reference in the *Iliad* (x. 173), *ἐνὶ θυρῷ ἰστάρῳ ἀκνῆς*. Besides, the upper lip is shaved on the early Corinthian vases. To this theory of Helbig Professor Lignana takes exception (*Bullet-*

tino dell' Inst. Arch. Rom., Jan. and Feb. 1875, p. 16), considering that the words *kaurd* (= *κῆρυξ*) in the Rig-Veda, and *scheere* (= shears) in German are sufficient evidence of the use of the razor having been known to the Indo-European race before its separation. This, however, is assuming that *scheere* had originally meant "razor," which is more than Helbig will allow.

AN exhibition of the "Rejected from the Salon" is threatened in Paris this summer. Considering that over 4,000 works of art have been accepted for the coming Salon, we think the unfortunate public ought to be exempted from any further duties of picture seeing.

THE King of Italy was presented on his birthday, March 14, with the diploma of the Raffaello Academy at Urbino. His Majesty now holds the honourable title of Socio Patrono of the Academy.

PROFESSOR AUGUST WITTIG, of Düsseldorf, has received a commission for a marble statue of Asmus Carstens, to be placed in the hall of the Old Museum at Berlin. His design for the figure is said to be very fine.

A MARBLE statue of the Virgin and Child, supposed to have been executed by the early French sculptor Justus de Tours, has recently been discovered in a château near Orleans, where it has lain unnoticed for years. In the expression of the faces, and the modelling of the hands and draperies, it is stated to bear a close resemblance to the figures on the tomb of Louis XII. at St. Denis, and to the statues assigned to Justus in the Louvre. It is, in any case, a fine work of French art of the sixteenth century, before that art had lost its nationality under the influence of Italy. It has been affirmed that the Louvre had become the possessor of this interesting work, but the *Chronique* expressly states that a M. Ch. Timbal has purchased it. It regrets that the Louvre did not outbid him.

THE distinguished Danish artist Mdme. Jérichau intends, it is reported, to visit England on her way back from Constantinople, where she has been residing for some time.

SEVERAL foreign journals have announced the discovery of a painting of the Virgin and Child by Albrecht Dürer, in the Castle of Glücksberg. The discovery, if indeed it be one, is due in this instance to the German painter Herr Magnussen, who was the first to perceive the merit of this long neglected work. It can scarcely, however, be attributed to Dürer on the verdict of one judge, however competent he may be. We wait for the confirmation of his opinion from critics who have not the enthusiasm of discoverers.

A SHORT autobiography of the German architect and archaeologist, Carl Haller von Hallerstein, appeared in a recent number of the *Kunst Kronik*, communicated by R. Bergau. The Freiherr Haller von Hallerstein is not much remembered at the present day, even in Germany, but his researches among the monuments of Greece entitle him to the consideration of all subsequent discoverers. He was a great friend of our English architect Cockerell, and his portrait appears in Cockerell's work, *The Temples of Jupiter Panhellenius and Apollo Epicurius*. Haller died in 1817, at a little village at the foot of Mount Olympus, where he was prosecuting his enquiries. He wrote his epitaph himself during his last illness. It says: "Traveller, say in Germany that I rest here because I strove after perfection."

THE *Gazette des Beaux Arts* is richer than usual this month both in its literature and art. The first article, by M. O. Rayet, gives an historic and descriptive account of the curious statuettes and other small works of Greek art discovered at Tanagra in Boeotia, many of which have since been placed in the Louvre. Next, under the title "A propos de Corot" M. J. Buisson, who is writing a biography of the great French landscape painter, gives us a few short critical notes on his

style of art. Although we English, knowing Turner so well, cannot join with M. Buisson considering that "Jamais ne s'est vue, en effet, noble intervention de l'homme dans la nature, en France ni en Europe depuis Poussin et Claude Lorrain, ces deux grands maîtres français dont le nom revient à chaque instant sous notre plume, still there are few even of Turner's devotees who will refuse their homage to a painter who undoubtedly interpreted certain peculiar moods of nature with a poetic charm only second to that of the great English master of poetic landscape. A very fine impression of one of Corot's rare etchings called a "Souvenir de Toscane" well illustrates M. Buisson's remarks. The second etching is by Léopold Flameng, a splendid rendering of Murillo's painting of St. Francis of Assisi at the foot of the cross. It illustrates a third article by Paul Lefort on Murillo and his pupils. The pupils are not yet reached, for even in this third long article M. Lefort has only conducted the Spanish master to the moment "où son génie atteint son apogée." M. Walther Fol finishes a short biography of Fortuny. The biography includes a good many letters that will be read with interest not only by the painter's numerous friends and admirers, but even by those unacquainted with his art. It is illustrated by some of his clever sketches and studies of character, and, in the last number, by several reproductions from his effective and remarkable etchings, good impressions of which are already becoming very rare. An etching, also, from the weird picture called *Le Charmeur de Serpents* has been executed by M. Boilvin.

THE STAGE.

THE failure of *Rose Michel* at the Gaiety Theatre, with Mrs. Gladstone as its principal interpreter, was certainly not a thing to be wondered at. Nor does it excite surprise that the piece substituted for it—the well-worn but yet well-wearing comedy of Mr. Boucicault's—should not be found sufficiently attractive, seeing that here, too, the principal part is acted by a lady who, whatever may be her good qualities, is quite unfitted to give it the requisite brilliancy and charm. The management has therefore done very wisely in bringing out a strong bill, by giving no less a piece than the *Tempest* along with Mr. Boucicault's comedy. We could wish Mr. Boucicault's comedy altogether away, however, for the present, as the *Tempest* would then be presented rather less in the light of an after-piece. That it is an extravaganza of a superior kind—affording excellent opportunity for a ballet by the Sisters Elliott—is no doubt true. Still, *London Assurance* is not so well played but that a more prominent place of honour might well be given to the *Tempest*; and the *Tempest* is on the whole sufficiently well played to deserve it. The *Tempest* has been got up hurriedly, and counts among its interpreters few artists of high gifts; but it is acted from beginning to end quite inoffensively and in many parts with discretion. Mr. Osmond Tearle, the young actor who plays a small juvenile hero's part in the ill-fated adaptation of Mr. Blum's piece, must count himself fortunate in appearing in this. His Ferdinand is by no means a ripe or finished performance, but it is promising and graceful. Miranda is played by Miss Ethel Gray, who appears to have been carefully instructed in the part, which she performs with intelligence and care which might carry her safely through less ideal characters, but which leave her unequal to the proper realisation of the heroine of Shakspeare. Nor is Miss West, who plays Ariel, much better suited to a creation of infinite delicacy and untold charm. She is bright, as well as intelligent, but it is obvious that a quite other training than that of most of our actresses is needed for parts like these, which demand either exquisite art or a unique simplicity. Coming to Mr. Ryder as Prospero, we

come of course to an actor more capable of coping with the difficulties of a character. Mr. Ryder's delivery, almost always good, is here of excellent service. Mr. Edgar as Antonio and Mr. Culver as Sebastian do not call for remark. Mr. Hall's Stephano has the merit of moderation in one of those drunken scenes so easily and commonly abused. Mr. Righton puts more of variety and more of invention into his rendering of Trinculo, though his Trinculo is not half as striking a performance as some that he has given us. Mr. Maclean, as King Alonzo, renders another proof of useful versatility. Mr. Cowper appears as Caliban, and demeans himself with care and complete absence of exaggeration: in a word, with something of the art of a practised actor. It may nevertheless be doubted whether he is the ideal Caliban. His make-up suggests the "savage and deformed slave," but hardly the "monster" Prospero considers him. He uses his hands always as hands; never as fore-arms; and altogether gives Caliban a higher place than that which imagination usually assigns to him. Perhaps the make-up is hardly wild enough. The head is unkempt rather than savage: more, perhaps, that of a grimy cobbler out of the Seven Dials than that of the "hag-seed" Shakespeare drew. This, at least, is how it strikes us; it may strike others differently. And on the first night, Mr. Cowper—possibly through inadvertence—did not keep to the words of the text. The changes are not improvements. Are they in any stage version of the play? For

"Then I loved thee
And show'd thee all the qualities o' the isle,"
the actor substituted "best parts of the isle." For
"my profit on't"

Is, I know how to curse,"
he substituted, "my profit is to curse ye." And
again, in the passage,
"Be not afraid; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt
not,"

the "Be not afraid" was omitted. Very likely if we had followed the words of another part as closely as this of Caliban's, as many departures from the text might have been noticed. But any way, this is not as it should be. The performance at the Gaiety is nevertheless upon the whole a creditable one—for one so hastily got up—nor is Mr. Cowper's part in it by any means the least creditable.

LAST evening (Friday), *Mademoiselle Duparc* and *Le Homard* were to be presented for the first time at the Opéra Comique. But the only new thing given at the West End theatres since we last wrote is Mr. Farnie's *Intimidad, or the Lost Regalia*, at the Strand. They are always in good spirits at the Strand, and so can laugh at poor jokes quite as well as at good ones—perhaps, indeed, are more accustomed to that art. There, at all events, there is no "finish of wit" that "belies our gaiety." Everything is accepted there. In *Intimidad*, as is common with Strand after-pieces, there is no story to tell. The author's part in the work is less than it was in *Nemesis*; less than in *Loo*; more than in *Eldorado*. The actors bear the brunt of the battle, but some of them would be none the worse for having more to do. It is a mistake, for example, for Mrs. Raymond's part to be so small a one. The duenna played by her has no chance of action, though in variety of facial expression she is continually ludicrous. Mr. Terry makes much of a popular parody. Messrs. Marius, Cox and Saint Maur bring to the little piece the usual characteristics of their style. Miss Maria Jones appears in it. Miss Lottie Venne is very bright and cheerful. So are the dresses and the music. And so the Strand audience goes home contented.

THE *Little Treasure* is performed at the Haymarket, after the comedy of *David Garrick*. Miss Minnie Walton is the "treasure," and Mr. Lytton Sothern Captain Maydenblush. This is an after-

piece of a sufficiently refined sort, appropriate to the theatre. We have seen it worse played; and better.

MISS ADA CAVENDISH goes to the Gaiety, on Monday the 26th, to play Beatrice in *Much Ado about Nothing* for the space of two or three weeks, probably. Mr. Hermann Vezin, coming back from Manchester, will join her in these performances of Shaksperian comedy.

Rose Michel will be tried at the Standard Theatre the week after next.

THE new pieces to be produced at the little Charing Cross include a semi-historic play, written by Mr. H. Hermann and entitled *Jeanne Dubarry*. Miss Lynd will act the heroine. There is also to be produced a new comic opera by Mr. Robert Reece: the music by Mr. Frederick Clay.

TO-NIGHT is the evening fixed for the production of the *Merchant of Venice* at the Prince of Wales's.

Weak Woman is the name of Mr. Byron's new comic drama, which we announced, a while ago, as in preparation at the Strand.

THE Mirror Theatre—as the Holborn Theatre is henceforth to be called—will open this day week, under Mr. Horace Wigan's management, and the main piece to be presented is the *Hidden Hand*—an adaptation by Mr. Tom Taylor of *L'Aieule*—and a drama, which, as many playgoers remember, was immensely successful at the Olympic Theatre some ten years ago, when Miss Kate Terry drew the town to see her in an important part. But there are several good parts in the piece. The Mirror company includes Miss Rose Leclercq, Miss Louisa Moore, Miss Kate Phillips, and Mrs. Fairfax, and Mr. J. B. Howard, Mr. David Fisher, Mr. F. Dewar, and Mr. F. W. Irish.

A SERIES of morning performances of *Hamlet* are announced at the Lyceum. They will take place on the five Saturdays of May. Wisdom has been shown in another announcement which accompanies this one—that there will be no evening performances on the days appointed for the morning representations. In view of the continued and unexampled popularity of Mr. Irving's *Hamlet*, the production of *A New Way to Pay Old Debts* is hardly to be looked for, during the present season.

MDME. FARGUEIL has gone to Brussels, to play Rose Michel at the Théâtre du Parc.

A MEETING was held at Mr. Graves's, in Pall Mall, on Monday, of those interested in the erection of a Shakspeare memorial theatre at Stratford-upon-Avon, and there is shortly to be a performance of *As You Like It* for the benefit of the fund; Miss Helen Faucit (Mrs. Theodore Martin) having volunteered her services as Rosalind.

M. HENRI DE BORNIER's admirable drama, *La Fille de Roland*, has just been produced at the Théâtre Français at Nice.

MDME. NATHALIE, after many years of excellent service, is going to retire from the Comédie Française.

VICTOR SÉJOUR's *Cromwell* is now ready for production at the Châtelet.

L'Affaire Coverley—a drama in five acts and seven tableaux, by MM. Crisafulli and Adrien Barbusse—has been brought out at the Ambigu Comique. This is a version of the Tichborne case.

THE *Vie Parisienne* has been reproduced at the Variétés, with Mdle. Julia Georges in the part that was to have been played by Mdle. Celine Montaland.

WEDNESDAY was appointed for the first representation of *Un Drame sous Philippe II.* at the Odéon.

THE theatrical event of the past week in Paris has been the reproduction, at the Théâtre Français, of Alexandre Dumas' *Mademoiselle de Belle Isle*. Mdle. Sarah Bernhardt played in it there some eighteen months ago, but it was now revived again for the continuation of the *débuts* of Mdme. Emilie Broisat, which up to this time have been successful. Nor is her performance in *Mademoiselle de Belle Isle* by any accounted a failure. M. Vitu, while holding her style to be somewhat too monotonous and moderate for so long and arduous a part, in which variety and great effects are above all things wanted, does justice to the intelligence and feeling which she brought to her work. The critic of the *Temps*, who has the rare wisdom of enthusiasm, is more entirely favourable to her. He might almost be praising Mdle. Bernhardt herself—there is so much of *bonne volonté* in his commendation. The elder Dumas, with admirable instinct for the needs of the theatre, has contrasted in *Mademoiselle de Belle Isle* two loves: the one light and fickle and thoughtless—that of Richelieu and Mdme. de Prie; and the other passionate and exalted—that of D'Aubigny and Mdle. de Belle Isle. And it is probably the highest praise of Mdme. Emilie Broisat, to say that she has confirmed and emphasized a difference which Dumas intended to make plain. Her creation is, by all accounts, one of admirable simplicity. "Elle a dit les premières scènes avec beaucoup de grace et de dignité. Elle a eu dans les dernières d'adorables mouvements de passion et des emportements de douleur qui ont ému toute la salle. Sa voix est une musique délicieuse, et les notes tendres en ont un charme pénétrant." Mdme. de Prie is played by Mdle. Croizette, and the Duc de Richelieu by Delaunay, who does not appear to have succeeded in giving to the part any historic character. His Richelieu is a man of our day, with the grace and the lightness of Delaunay himself. They say, however, that had Delaunay attempted a semi-historic portrait he would only have been unsuccessfully forcing his talent, and that he has done wisely in keeping well within his recognised means.

We learn from the Annual Report of the General Director of the Royal Theatres at Berlin, that at the latter there were 815 representations, of which 101 were of the so-called classical order, and of these fifty-five were of Shaksperian plays, while only sixteen were of Goethe's, and fourteen of Schiller's.

MUSIC.

PHILHARMONIC SOCIETY.

THE announcement of the performance for the first time in London of the most generally popular on the Continent of all Raff's symphonies, the work the name of which at least is most familiar to musicians here, naturally attracted a somewhat representative audience to the second concert of the Philharmonic Society at St. James's Hall last Monday. Among those present might be seen most of the leading members of the profession in London, and the close attention with which the very long work was followed throughout bore testimony to the curiosity generally felt concerning it. As last week's ACADEMY contained an account of the "Im Walde" symphony, it is needless to enter into many details on the subject here. I will only say that the opinions expressed both as to its great beauty and as to the diffuseness of its first and last movements were fully confirmed by hearing it, and I will pass on to speak of the performance itself. This, I regret to say, was (for reasons for which the conductor was only partially responsible), as a whole, far from satisfactory. Many of our readers will remember that the Philharmonic Society labours under the great disadvantage of being unable to obtain the services of any of the members of the opera orchestras either of Covent Garden or Drury Lane. As these two establishments number among their players a

large majority of the best available instrumentalists in London, it is no easy matter to get together a third band which shall be worthy of the reputation of so old and so honoured an institution as the Philharmonic; and, to tell the truth, though Mr. Cusins has under his bâton many excellent solo players in the various departments (such, for instance, as Messrs. Straus, W. Pettit, Svendsen, Clinton and Wendland), the *ensemble* is not all that could be desired. For this, of course, neither conductor nor directors are responsible; they are simply obliged to take the best men they can get, and if most of the best are already engaged elsewhere, the fault is not theirs. But in the case of such a work as Raff's "Im Walde" there is a further difficulty—that of insufficient rehearsals. The general custom is to have only one full rehearsal previous to a concert. I understand that in the present case an additional one was secured for the sake of this symphony; but, knowing the score intimately, I have no hesitation in saying that the finest orchestra in Europe could not give an adequate performance of it with only two rehearsals. Probably the only place where a really finished presentation of it could be secured would be at the Crystal Palace; because there Mr. Manns enjoys the advantage, which cannot be over-estimated, of being able, if necessary, to rehearse every day for a week, or even longer, till the necessary light and shade is obtained; and it was in this respect that the Philharmonic performance fell so far short of the requirements of the work. As regards the mere notes, there was little fault to find; for our orchestral players are for the most part excellent sight-readers, and make nothing of mere technical difficulties; the failure was in the balance of parts. This was especially noticeable in the opening movement, in which some of the more important melodies were so overpowered by the accompaniments that they were all but inaudible, and must have quite escaped the notice of those who did not know the work. For this, however, as already mentioned, the conductor is not to blame. But there was another blemish in the performance for which he must be held responsible. With the exception of the *largo*, each of the four movements was taken perceptibly slower than the time indicated in the score. In the case of the "Dance of Dryads" the difference was very considerable, being (as timed by the second-hand of a watch), exactly twenty beats in the minute slower than Raff has marked it; and from a light and fairy-like scherzo the movement was almost metamorphosed into a waltz. The first and last movements, too, suffered from the same cause, though in a less degree. With all its shortcomings, nevertheless, the performance excited great enthusiasm in the audience, each movement being heartily applauded; and the thanks of musicians are due to Mr. Cusins for bringing to a first hearing here one of the most important and representative works of the modern German school. Its success will doubtless lead to its performance elsewhere.

The other orchestral performances of the evening were Beethoven's eighth symphony, and Spohr's overture to *Jessonda*, both of which works are too well known to require notice. It is certainly an error of judgment to perform two symphonies at the same concert, especially when (as in the present instance) the first has lasted fifty minutes. Neither players nor hearers are in a condition to do justice to the music under such circumstances. The shorter the programme, within of course reasonable limits, the more chance there is of its being both well rendered and thoroughly enjoyed.

The solo instrumentalist at this concert was Mdle. Marie Krebs, who played Schumann's concerto with her usual finish and brilliancy, though the work appeared to suit her somewhat less than others that she has brought forward. The accompaniment by the orchestra was deficient in finish, and this may possibly have rendered Mdle. Krebs less at her ease than she would

otherwise have been. Mdle. Johanna Levier, who is deservedly making her way with the public, was heard for the first time at these concerts in the air "Ja, ich fühl's" from Spohr's *Faust*, and in songs by Rubinstein and E. Hecht.

For the next concert an interesting novelty is promised in Rubinstein's violin concerto, to be played by Herr Wilhelmj. EBENEZER PROUT.

THE last Saturday Concert at the Crystal Palace contained as the special feature of the programme Brahms's most interesting and enjoyable Serenade, Op. 16, for small orchestra. This work was produced last year at the Philharmonic concerts, and noticed then in some detail in these columns (see ACADEMY, July 4, 1874). It need only therefore be said that it gains much by a second hearing, especially with such an admirably finished performance as that given under Mr. Manns. Mr. J. F. Barnett's orchestral fantasia "The Lay of the Last Minstrel," written for last year's Liverpool Festival, was produced for the first time at these concerts. The pleasing scherzo "The Elfin Page," a movement strongly reminiscent of Mendelssohn, was encored. The overtures at this concert were those to *Jessonda* and *Zanetta*. Herr Pauer, a pianist who is always heard with pleasure, gave an excellent and most artistic rendering of Weber's "Concertstück," a work which, strange to say, had not been heard at the Saturday Concerts since 1869. The vocalists were Miss Edith Wynne and Mr. Edward Lloyd. To-day's programme includes the Pastoral Symphony, Schumann's overture to *Manfred*, a new *allegro* and *scherzo* by Sir Julius Benedict, and Paganini's violin concerto, played by Herr Wilhelmj.

DR. HANS VON BÜLOW gave his farewell recital previous to his departure for America at St. James's Hall on Wednesday afternoon. Besides Liszt's transcription of Bach's Prelude and Fugue in B minor, and short pieces by Raff, Brahms, and Rheinberger, the programme included Schumann's great Fantasia in C, Op. 17, and Beethoven's wonderful "33 Variations on a Waltz by Diabelli," which the Doctor performed at his first recital this season, on October 31 last. All lovers of music will heartily join us in wishing the Doctor not only a successful visit to America, but a speedy return to this country.

ON Wednesday last, in the Chapter House of St. Paul's Cathedral, the presentation to Sir John Goss of the "Goss Testimonial" took place. The testimonial has taken the form of an Exhibition for Chorister Boys in the Royal Academy of Music, and the deed relating thereto was presented, in the absence of the Rev. Sir F. A. Gore Ouseley, who was expected, by Mr. John Hullah.

FOUR recitals of chamber music are announced to be given at 50 Norfolk Square, Hyde Park, on Tuesday afternoons, April 20, May 4 and 19, and June 1, by Messrs. Sainton, L. Ries, Zerbini, and Lasserre, with Mdme. Jenny Viard-Louis as pianist. The programmes are very interesting, and include among other things piano quintets by Raff, Brahms, Schumann, and Rubinstein, and two of Raff's sonatas for piano and violin. Instead of the customary vocal music, the instrumental pieces will be divided by readings, to be given by Miss Emily Faithfull.

MDME. PLEYEL, whose death we announced last week, has left by her will the sum of 10,000 francs to the Belgian Association of Musical Artists. She has also ordered that the proceeds of the sale of her jewellery should be invested for the benefit of necessitous musicians.

THE eldest daughter of Cherubini, Mdme. veuve Turcas, has just died at Paris, at the age of seventy-nine.

THE Wagner Concert at Berlin—at which the selections from the *Götterdämmerung*, recently per-

formed with such success at Vienna, are to be given—is definitively fixed for the 24th instant.

BEETHOVEN's great string quartett in C sharp minor has lately been arranged for orchestra, and performed in this shape at Nice. Surely this is the *reductio ad absurdum* of orchestral arrangement!

A NEW Conservatorium for music has just been opened at Riga.

WE are informed on good authority that the directors of the Mozart Institution ("Mozarteum") of Salzburg are about to publish a complete and uniform edition of the great composer's works, including all which exist at present only in manuscript. The edition is to be uniform with those of Beethoven and Mendelssohn. When it is remembered that the total number of Mozart's works exceeds 600, many of them of large dimensions, the directors may well be complimented upon the boldness of their enterprise, which it is to be hoped may meet with the support it deserves.

M. ALPHONSE ROYER, formerly director of the Opera at Paris, has lately died, at the age of seventy-two. He was joint author with M. G. Vaez of the libretti of several well-known operas, among which may be named *Lucia di Lammermoor*, *La Favorita*, *Don Pasquale*, and *Otello*, and from 1853 to 1856 was director of the Odéon.

It is reported that Gounod has entered into an agreement with the management of the Grand Opera at Paris, by which he is to complete for them an opera in four acts for the season of 1875-1876.

THE Hungarian papers announce that Franz Liszt has been nominated by the Austrian Emperor to the presidency of the Academy of Music about to be established at Pesth. From Vienna we learn that Verdi will undertake in person the direction of his Grand Mass at the meeting of the Musical Society on June 17, when the *cantatrices*, Mesdames Holtz and Waldmann, will take part in the representation. These ladies are also engaged, it is said, to sing in his opera *Aida*, which is about the same time to be brought out under his direction at the Vienna Court-Opera House.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

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LITERATURE.

A Transcript of the Registers of the Company of Stationers of London; 1554-1640 A.D. Vol. I. Text. Detailed Cash Abstracts onward to August 2, 1596. Edited by Edward Arber, Assoc. King's Coll. London, F.S.A., Editor of "The First Printed English New Testament," the "English Reprints," and "The First Three English Books on America." Privately printed. (London: January 1, 1875.)

THIS new and larger venture of Mr. Arber recalls those of Rushworth and Prynne, and other men of unquestionable original faculty—intellectual and scholarly—who gave themselves up to the merest drudgery of literary work, and sent forth great folio and thick quarto in endless succession, with no possible hope of either fame or gain, and in the perfect knowledge that they were only opening out quarries whence later writers should fetch their materials, and by dint of polishing and setting rear monuments inscribed with their own names. Sooth to say, Mr. Arber's original faculty shows itself somewhat annoyingly in stupendously magniloquent paragraphs of "Introduction," and in oddly obtrusive self-assertion concerning the inestimableness of his undertaking—the former not to be repeated, it is humbly to be hoped; the latter advantageously left to others to discover and appraise—the more so that well-nigh thirty years ago Mr. J. Payne Collier preceded the Transcript in his valuable as laborious *Extracts from the Registers of the Stationers' Company* (2 vols. 8vo, 1848-9). But regarding the Transcript broadly, it is scarcely possible to exaggerate the self-denial, the sheer transcribing toil and editorial pains (in the fine old sense) given to this work and to which Mr. Arber is committed for years to come: e.g. a rough approximative estimate yields a total of well-nigh 200,000 entries of names of persons, books, things, &c., &c., bearing directly or more remotely on our literature up to 1640. This being so, it may be well in the outset to state that the present writer is able to testify from an express personal examination of the Register, so far as it is represented by vol. i. of the printed text, that it is thoroughly trustworthy. Having occasion to visit Stationers' Court, I was courteously permitted by the officials to make a prolonged collation of some fifty-seven test entries covering the entire period; and the very gratifying result was that the "escapes" (as the elder printers phrased it) proved to be of a kind that need simply to be notified or gathered up

in the closing list of inevitable errata. They are such as these—(a) The printed text seems to claim to reproduce the entries line for line and word for word; but it is not so, as two brief ones will exemplify, i.e. as taken from the MS.:—

"Mr. Tottle

Recevyd of Mr. Tottle for his lycense for pryntinge of the Tragically history of the | *Romeus and Julieta wth sonettes*, iiij^d [July 22, 1562-July 22, | 1563: p. 203.]

William Coplande

Recevyd of William Coplande for his | lycense for pryntinge of a ballet intituled *Lettell Robyn Red breaste*. iiij^d. | [Ibid. p. 205.]

Comparing these with Mr. Arber's Transcript, "Master" is twice extended for "Mr." and "with" for "w" and "sonettes" without the usual mark for a double "n," and our upright strokes denote the ends of lines, which differ from the printed ones. It might be well for the editor to let these departures be known, inasmuch as he asks us to understand that his Transcript might throughout take the place of the original if by any catastrophe the venerable original were destroyed. At least once, a word is mistaken by a failure to observe that the Scribe had corrected what was at first a T by giving it an addition in order to change it into a C. Mr. Arber gives us thus the impossible word "Tarsetors," for the actual word in the well-known tractate of Thomas Harman against "Cursetors," or cursers, or profane swearers (cf. p. 334). Mr. Arber also invariably prints the divine names of God and the Saviour with capitals, whereas the rule is a small g in God in the MS.—an apparently small thing, but not without its significance in the history of religious opinion and sentiment and the mode of expressing reverence. It is the more necessary to note these things, as there is a further violation of the editor's announced rule, viz. (b), while professing to give page for page of the MS., i.e. a printed page for a page of the Register, there is on the one hand waste of space, and on the other a somewhat confusing, not to say perplexing, filling up of blank pages. Waste of space is surely the least that can be said of such pages as these: pp. 63, 64, 65, and 68:—

"Anno domini 1557.

These parcelles folowyng | Dothe belonge to the halle | of the mesterye of the | companye of | stationers | as foloweth

The hall |

[Seven entries omitted]

In the greates parler |

[Four entries omitted]

[Four entries omitted]

In the Counsell parler |

[Ten entries omitted]

In the Chappell |

[Five entries omitted]

In the buttrye |

[Nine entries omitted]

In the kettchen |

[Four entries omitted]

[This page is entirely blank in the Original]"

These are four goodly quarto pages devoted to really *nil*; and thus is it with provoking frequency; and it must be permitted us to protest against any repetition of this sort of thing. The filling up of the blank pages is capricious; and there is confusion, inasmuch

as while the reader is busied over entries belonging to 1562, or other year, lo! he is interrupted with some irrelevant document of a century later. True, Mr. Arber may plead that (in a sense) these medley-documents are a free gift in addition. One might demur, seeing that the pages would better have been given to the actual Register itself; and at any rate the white elephant was none the less a bewilderment and a nuisance that it was a gift. His documents and elucidatory and illustrative notes Mr. Arber had better have assigned to the close of the work.

One class of entries from the Register requires an explanation in the editor's behalf—for he has simply done the thing without indicating its utility. The student is startled with very long lists in all the glories of Clarendon type and other ingenious contrivances, of Apprentices and their being made free of the Company. Thus (at p. 35) we read "*Item Recevyd of John huns-worthe the laste Daye of aprell [1556] in Reconpence of his brakefaste at his makynge fre ij^d iiij^d;*" and so identically the same wording in identical entries by the hundred. Surely a page of examples might have sufficed, leaving all this class of extraneous matters (extraneous to literature) to that history of the Stationers' Company, as a company, for which we have been kept waiting too long. Nevertheless, it is due to Mr. Arber's faithful reproduction of these manifold records of apprentices—in the bulk of them mere Smiths, Browns, Robinsons and Joneses—to remember that no one knows how the (at present) most unknown apprentice-names may clear up a difficulty of long standing. Thus it is within our knowledge that certain commonplace names in these lists are being utilised to give the key to certain hitherto baffling initials of secretly-printed books and tractates and broadsides, especially in the Mar-prolate series. Apprentice-names turn up in single books, even single slight pamphlets. So that at first blush, while apparently superfluous, the Transcript lists of bare names may prove of real value, though they need not have been encumbered with the same formulas.

Turning now to the Transcript proper, i.e., in its purely literary character, the more the Entries are studied the profounder will be the gratitude to Mr. Arber, and still more perhaps the double-wonder, that the Stationers' Company itself has so long kept treasures that are merely in their custody for the nation unprinted, and now that the work is being done by a private individual, that the well-known wealthy members of the Company should be conspicuous by their absence from Mr. Arber's meagre subscription-lists.

The Transcript as a record of our early literature begins on page 149 (=193),* and is headed "Ffor takynge of fynes for Copes as foloweth," and the first date is July 28, 1560. The date of 1554 put into the title-page refers to a solitary entry, which as it is curious may be here given:—

"Also yt ys agreed for an offence Doune by master wallye | for conselyng of the pryntynge of a

* The pages of the Register are at top: of the volume at bottom.

breafe Cronacle contrary to our ordenances before he Ded presente the Cope to the wardyns and his fyne to be payde within xiiij Dayes after this order taken. xx."

It is much to be deplored that the Registers should be missing until 1560.

One department of our poetical literature hitherto uncertain and vague—our ballads—receives no common additions for its students. In the present volume alone we have taken the trouble (if trouble it may be called) of numbering the entries relative to "balletts," and they amount to 556. Many of these entries will go far to determine the dates of not a few of the Roxburghe and Pepysian and other collections that just now are chaotic and very imperfectly and inadequately registered by the bibliographical authorities. It is most interesting to find "Robin Redbreast" and other national favourites to be so ancient. Professor Childs, of America, must rejoice as one that cometh on "great spoil," as he cons the rich pages of Mr. Arber's Transcript. My own experience on the recovery of so-called unique books makes me indulge the Pleasures of Hope that the entries of this work may lead to the recovery of "balletts" supposed to be lost, and of earlier versions. They suggest all manner of elucidations of our dramatic literature and manners—painting "bokes."

Another important service rendered by this Transcript is the approximative dating of erewhile undated books, and the partial lifting of the erewhile anonymous. At least 120 entries accomplish this in vol. i. For example, one is gladdened to hap on Churchyard's *Davy Dycar's Dreame*: "Recevyd of master Loble for his lycense for the pryntinge of DAVY DYCARS Dreame with the Reste the xxvj Daye of septembre [1560] v^d ob.;" and so with the semi-miracle play of *Queen Esther* and the vivid *Enterlude*: "Recevyd of William Pekerynge for his lycense for pryntinge of a playe of quene Hester, vj^d," and "Recevyd of William Coplande for his lycense for pryntinge of an interlude intituled Jack Juggeler and mistress Boundgrace, iiij^d" [1562]. Similarly with a Reformation tractate that has long been sought for in vain: "Recevyd of Rowlande hall for his lycense for pryntinge of the *Confession of the faythe in Skotlande*, iiij^d." Scarcely less interesting is this piquant entry of a contemporary assault on William Elderton: "Recevyd of John Alde for his lycense for pryntinge of an *admonition to Elderton to leave the Toyes by hym begonne*, iiij^d" [July 1561], the reference being to his "ballet" intituled "Elderton's Jestes with his mery Toyes," entered as "recevyd" in the same month earlier, as again in July 1562 we read: "Recevyde of Edmonde hallay for his lycense for pryntinge of a ballett intituled Elderton's parratt answered, &c., iiij^d." As intimated, another very valuable class of entries is the title-pages whereon the author's name appears. As a rule, it is the publisher or payer of the "fyne" whose name is recorded; but repeatedly the author's occurs, and not unseldom when it does not appear in the books themselves. A few examples must be acceptable: "Recevyd of Rowlande hall for his lycense for pryntinge of a boke intituled the crede and the tenne commandementes with other comfortable medytacyons

and prayers with a defence of the Doctryne of Godes Electe and predistination by John Bradforthe" [July 1562]: "Recevyd of Rycharde haryson for his lycense for pryntinge of a boke intituled the *Dyccionary* of master Thomas Elyott and master Cowper, viij;" [Ibid]: "... "the boke of wysedome by Peter Tye" [1562-3]. ... "a boke intituled the *sermonde in the wall*, there vnto annexed the common places of Patryk Hamylton" [Ibid]: ... "a boke intituled a poosye in forme of visyon agaynst wytche Crafts and Sosyre in myter by John Hall" [Ibid]. ... "a godly Learned sermon made this last lente at Wynsore by master Thomas Cole" [1563-4]. ... "an epygrame of y^e Death of Cuthberte Skotte some tyme besshoppe of Chester by Roger Shaklocke and Replied agaynste by Thomas Drant" [1565-6]. ... "a Sarmon which was preached at Edenbrough in auguste laste paste anno 1565 by master Nokes"—this "master Nokes" being the redoubtable John Knox, though here and elsewhere Mr. Arber seems to have been gravelled with the uncouth orthography.

Thus one according to the speciality of his chosen research and liking might go on. No one who really cares to know authoritatively our national literature can afford to dispense with this Transcript. The next volume will probably be an advance on the first, and each be richer than its precursor; while the promised fifth volume wherein Mr. Arber proposes to record from the actual books themselves our entire literature from the commencement onward to 1640 (at least), calls for the thanks of us all. We commend this work right heartily to practical recognition, that is, subscription, and regard it as a sorrow and a scandal that the laborious, patient, most accurate, and most deserving editor should have been called on to send out his proposals broadcast, and still to be unable to report the completion of the very limited number of names asked. I venture to appeal to my fellow-subscribers that they will each make it a matter of conscience to secure one new subscriber, and so relieve Mr. Arber of all anxiety about the pecuniary expenditure in which he is involved. The book intrinsically is well worth the money-cost, and extrinsically is a noble specimen of English printing and production.

ALEXANDER B. GROSART.

Life of the Right Honourable Francis Blackburne, late Lord Chancellor of Ireland, sometime also Master of the Rolls, Lord Chief Justice of the Queen's Bench, and Lord Justice of Appeal. Chiefly in connexion with his Public and Political Career. By his Son, Edward Blackburne, one of Her Majesty's Counsel in Ireland. (London: Macmillan & Co., 1875.)

THE object of Mr. Blackburne in preparing this biography for the public has not been, apparently, to make an entertaining book so much as to erect a monument worthy of his father's reputation. By a process, accordingly, of severe abstraction, he has brought together within a comparatively narrow compass the whole public life of this eminent man, stripped even of the professional details with which narratives of

this description are usually embellished; and making no appeal to any other tribunal than that of reason and justice. The result, of course, is a rather cold and colourless narrative, which the reader will search in vain for anything dramatic or picturesque. But at the same time as a simple and dignified record of great services during a period of supreme public interest, it will occupy a good rank among legal biographies.

The exact position which Blackburne is supposed to hold among Irish lawyers and judges it is for professional critics to determine. But to judge only from the evidence adduced in this volume, there could hardly be a higher one. As Master of the Rolls he was suddenly called upon to deal with an accumulation of equity business of a novel and perplexing character; yet though his experience had been confined to the common law, he acquitted himself with so much ability that Lord Justice Turner thought "the weight of his judgments could not be too highly spoken of." As Chief Justice of the Queen's Bench he presided at the trial of Smith O'Brien for high treason in 1848; and of his charge on this occasion Lord Brougham and Lord Campbell spoke in terms of the warmest admiration. As Lord Chancellor of Ireland, during the short-lived Ministry of Lord Derby in 1850, he so highly distinguished himself, that when the new Administration was being formed a leading article in the *Times*, expressing, we are told, the opinion of the new Government, declared it "most desirable that the great legal offices of the Lord Chancellor and the Lord Chancellor of Ireland should if possible remain undisturbed in the hands of their present possessors, whose services and ability as the first legal officers of the crown it is impossible to overrate, and would be most difficult to replace." With such testimonies to the excellence of the Judge we certainly would have wished to know something more of the man. Nor, in the absence of any reason to the contrary, can we think that Mr. Blackburne has acted wisely in excluding from his book all those interesting details in which most legal careers are particularly fertile, and of which none can be absolutely barren. It is possible, of course, that neither Blackburne himself nor any of his contemporaries had preserved any anecdotes of his early life, either as advocate or judge. Yet the Irish bar, if conventional tradition can be trusted, is not likely to have been wanting in incident; while Blackburne himself, we are told, was of a sociable and genial disposition. However, we must take the book as we find it; and though we may regret that to all this bread there should be hardly a pennyworth of sack, yet that is better than a deluge of small beer without any bread at all, which is not unfrequently the fare set before us under the title of biography.

The Blackburne family claim to be descendants from the Anglo-Irish settlement of the reign of Richard II. Blackburne's direct ancestry, however, does not extend further back than the reign of Queen Anne, when one John Blackburne was in the occupation of property at Footstown, in the county of Neath. His son acquired the fee simple of it, and his great-grandson was the

Judge's father. The future Lord Chancellor was born at Footstown in November, 1782, and when ten years of age was sent to school in his native county. Some years after, the family being compelled to quit their patrimonial residence by the disturbed condition of the country, young Blackburne exchanged for the better into a school at Dublin kept by the Rev. Mr. White, said to have been an excellent scholar and a skilful teacher. In the year 1798 he entered Trinity College, such being the alarm and perplexity which everywhere prevailed, that only two young men besides himself matriculated at the same time. His University career was a brilliant one, and as soon as it was concluded he began to keep his terms at Lincoln's Inn. He was called to the Bar in 1805, and so rapid was his professional advancement that in four years' time he paid off all the encumbrances on the estate which he inherited from his father, and was able to marry without imprudence. His wife was a Miss Martly, with whom he enjoyed what he calls unspeakable happiness for a period of fifty-eight years. We need not follow in any detail Blackburne's fortunes at the Bar. His abilities were speedily recognised, and although he received no official promotion till comparatively late in life, he was employed on important special services, and his name was well known beyond the legal circles of Ireland before he had reached middle life.

In politics he was a moderate Conservative, for though the name was not then in existence, Blackburne was exactly what it afterwards came to represent. Lord Grey, on his accession to power in November, 1830, in pursuance of his design to impart as mixed a character as possible to the Government he was forming, offered the Irish Attorney-Generalship to Pennefather, an avowed Tory, and on his refusal of it made the same offer to Blackburne, by whom it was immediately accepted. During his tenure of office he conducted with eminent success the prosecution of O'Connell under the Catholic Associations Act; and though it so fell out that O'Connell was never called up for judgment, the prestige of the agitator had received a fatal shock, of which he never forgave the author. In 1834 Blackburne retired with Lord Melbourne, but saw no reason why he should not resume office some months afterwards with Sir Robert Peel. He resigned again with his new chief in 1835, and from this time he became permanently connected with the Conservatives. In Sir Robert Peel's second administration he became successively Attorney-General, Master of the Rolls, and Lord Chief Justice of the Queen's Bench. In 1852 Lord Derby made him Irish Lord Chancellor. In 1856 Lord Palmerston made him Lord Justice of Appeal. Ten years afterwards he was again Lord Chancellor for nine months, and in the month of September 1867 he died.

We have no space to examine in detail the leading professional events of Blackburne's life; and it is the less necessary as there seems to have been very little controversy about them. But his somewhat chequered connexions with political parties seem to call for some few observations.

A lawyer who is promoted in turn by both the great parties in the State: who after a long and lucrative practice at the bar becomes Master of the Rolls, Chief Justice of the Queen's Bench, and twice Lord Chancellor, ought not, one would think, to have much to complain of in his friends. Yet Blackburne, if he did not exactly pass his life "in the predicament" of dissatisfaction, seems to have considered himself ill-treated by all his patrons at various turns of his career. He was very angry with Lord Melbourne for not making him a judge after 1835. He thought himself ill-used by Sir Robert Peel when made Attorney-General in 1841, and was brought to his grave by the treatment he experienced from the government of Lord Derby in 1867. Now, no doubt, Blackburne had a claim on Lord Melbourne over and above the mere professional claim created by his having been the Whig Attorney-General. To oblige him in a difficulty, Blackburne had waived his own promotion in favour of Crampton, the Solicitor. But in the meantime he had at a moment when party feeling ran very high, and when every unit was of consequence, taken office and resigned it with Sir Robert Peel. It was neither high-minded nor patriotic conduct in Lord Melbourne to allow the subsequent defection to cancel the previous obligation, or to deprive the Judicial Bench of Ireland of the man most fitted to adorn it. But Ministers of State have so many and such various claims upon them, that a worse excuse than Blackburne gave Melbourne must often seem sufficient to perfectly honourable men for absolving themselves from troublesome engagements. In this case, indeed, it is the opinion of Mr. Blackburne's son that Lord Melbourne was only prevented from doing justice to his father by the influence of O'Connell. Again, in 1841, Sir Robert Peel gave umbrage to Blackburne by stipulating that Pennefather, though only Solicitor-General, should have the first claim to promotion. The Attorney-General, we are told, did not grudge Pennefather his precedence; but he was indignant at its being made the subject of stipulation. No difficulty would have been made when the time came. But this kind of fastidiousness seems almost out of place in public affairs. At all events, though delicacy of feeling is always most commendable and desirable either in a Prime Minister or anybody else, we have scarcely any right to insist upon it to this extent. And when we consider how many lifelong estrangements and permanent political disasters have been the result of tacit understandings and presumed intentions, we shall think twice before we blame Sir Robert for stating his terms in black and white. Of the affair of 1867, if any secret history remains to be written, there may, of course, be some justification in reserve for the tone in which our author speaks of it. But judging only from what all the world knows, we cannot say we think there is. Blackburne had already refused the Chancellorship eight years before (1858) on the plea of age. In 1866 it was again pressed on him by Lord Derby, "if only for a short time," for the avowed purpose of extricating

himself from a difficulty. And in 1867, when he tendered his resignation, Lord Derby first of all declined, and afterwards accepted it. The original difficulty was said at the time to have been due to some professional jealousy between Mr. Brewster and Mr. Whiteside; and we are to infer that when this was appeased, intrigues were immediately set on foot to eject Blackburne from his place that it might be conferred on the gentleman for whom it was originally designed. This may or may not have been the case. But we do not see how Lord Derby can be involved in the transaction. When, in consequence of some private representations which were made to him, Blackburne first tendered his resignation, Lord Derby refused to accept it, not without some consciousness, to judge from the present narrative, of the feelings by which it was dictated. And it was not till he was informed that Blackburne's ill health was a bar to that ready communication which it was necessary always to keep open between the Castle and the Chancellor, that he recalled his refusal, and informed Blackburne that he was willing to accept his resignation. His son describes this change of mind as being due to "a plot" and "a cabal," which eagerly took advantage of Blackburne's temporary illness to push forward its own designs. It is a pity, we think, that the story has been revived. No real injury was done to Blackburne if the whole of it is true: while great injustice is done to the memory of Lord Derby if a tithe of it is false. We cannot blame a son for resenting what he even erroneously believes to have been a slight upon his father. But we think the judge's whole career proves that he was unduly sensitive, while there is some reason to suppose that his son may have inherited the weakness.

T. E. KEBBEL.

The First Voyage Round the World. By Magellan. Edited by Lord Stanley of Alderley. (Hakluyt Society.)

To an editor his subject is what his mount is to the horseman; and Lord Stanley, who has already done good work for the Hakluyt Society, was never better mounted than in undertaking this edition of *The First Voyage Round the World*. To no one more fittingly could be applied the "robur et aes triplex" of Horace, than to that bull-faced, bull-eyed, bull-headed, bull-necked man who first conceived this bold enterprise, and whose portrait we have here before us. Magellan was a Portuguese, for, although our form of his name is taken from the Spanish, Magalhaens belonged to that heroic series of pioneers in maritime exploration to whom, directly or indirectly, we owe the discovery, within one century, of one half of the globe that we inhabit, Australia included.

In 1505, when little more than twenty, Magellan went to Quiloa with Francisco de Almeida, the first Viceroy of the Indies, and in 1509 he was at the discovery of Malacca by Diogo Lopez de Sequeira. Two years later one of his cousins, Francisco Serrão, went to Ternate, married a woman of that island, and settled there, and thence communicated to Magellan the great commercial

advantages which might be secured by foreigners from intercourse with his adopted country. When Magellan left Portugal this acquaintance with the geography of the Moluccas made him an acceptable visitor to Charles V. He arrived in Seville on October 20, 1517, accompanied by two other malcontents, Ruy Faleiro, a learned cosmographer, and Christovam de Haro, a wealthy merchant, who already possessed immense commercial relations with India. The papal bull of Alexander VI. had fixed a line drawn from pole to pole a hundred leagues west from the Azores as the boundary between the claims of Spain and Portugal, but from the difficulty of measuring longitudes this was practically inconclusive. By the Convention of 1494 the line was removed to 370 leagues west of the Azores; but this did not improve matters, for though Portugal gained thereby in South America, Spain gained largely in the East. Magellan gave it as his opinion that the Moluccas, which formed the very garden of those spices the commerce of which was so eagerly coveted, lay within the Spanish boundary, and undertook to take a fleet thither by the south of the American continent. Mainly through the friendship of Juan de Ovando, the principal factor of the Contratacion or Chamber of Commerce, the arrangement was made with the Emperor for that great expedition which was afterwards to hold so distinguished a position in the history of nautical discovery.

Lord Stanley has brought together into his volume six contemporary accounts of the voyage. The first was written by a Genoese pilot of the fleet. The second by a Portuguese, and preserved by Ramusio. The third by Antonio Pigafetta, of Vicenza. The fourth is a letter of Maximilianus Transylvanus, a secretary of the Emperor Charles V.; and the fifth a log-book of a pilot named Francisco Albo, or Alvaro. The sixth is from Gaspar Correa's *Leendas da India*.

The fleet consisted of five ships and two hundred and sixty-five persons, each ship being accompanied by a Portuguese pilot. They sailed from San Lucar de Barrameda on September 21, 1519, but as the reader will have to travel with them all round the world within the space of a few minutes, it is obvious that a few points of interest only can be touched upon, and specially such as are suggested by this new edition. Great in the world's history as this voyage was destined to be, it was a most unhappy one. National jealousy doubtless lay at the bottom of it, for Spanish captains could ill brook the stern control of a commander such as Magellan, and he a Portuguese. Even so early as when off the coast of Africa a revolt was initiated by one of the Spanish captains named Juan de Cartagena, which was only repressed for the time by Magellan's firmness. They reached Rio de Janeiro on December 13, and Magellan named it Porto de Santa Lucia. Thence they came to the Rio de la Plata, where at first they supposed they had found a channel to the Pacific, but giving up this hope they proceeded south, and on March 31, 1520, entered Port St. Julian.

There are two interesting facts connected with the account of Brazil in this book

which call for special notice. One is that the country is called "Verzin," a name which is in fact the origin of the word Brazil. For centuries the name Verzin had been given to the red dye-woods imported into Italy from India, and when the valuable dye of the *ibirapitanga* was brought into Europe from the country which Cabral in 1500 had called Vera Cruz, afterwards Santa Cruz, the latter became changed into Brazil, which by transposing the "r," and interchanging the initials "b" and "v" and the liquids "l" and "n," we find to be the same as "Verzin." The other notable fact is that we here find on the coast of Brazil, at a distance of three thousand miles from the West Indies, three words used by the natives on the coast which are essentially Haitian; viz., "hammock," "canoe," and "cacique," all of them words mentioned in the accounts of Columbus' first and second voyages to St. Domingo.

It was in Port St. Julian that the first Patagonian made his appearance—a man of such size that when he started back with sudden surprise at seeing his face in a looking-glass, he overturned four Spaniards who were behind him. The story of the treachery resorted to to capture some specimens of this gigantic but friendly race is most revolting. Two young Patagonians having had their hands filled with presents, bright iron rings were offered them; but as they could not take them in their hands, it was proposed to put them on their legs, and thus unsuspectingly they were chained and captured.

Magellan remained five months in Port St. Julian, during which time he was able by his firmness to quell a formidable mutiny. It was on October 21, 1520, that he entered the famous strait which bears his name, and thirty-seven days after, on November 27, emerged therefrom into the Pacific; and that inflexible man, whom neither danger could deter nor death intimidate, is said to have shed tears of gratitude as he beheld this realisation of his hopes. Of his five ships three only now remained, one having been wrecked and another returned to Spain. They made immediately for the warm latitudes, and on February 13 crossed the line. On March 6 they reached some beautiful islands, where Magellan would gladly have stayed but for the pilfering habits of the people. He consequently named the islands the *Ladrones* (the Thieves). On March 10 he reached a group of islands which he named the Archipelago de San Lazaro, subsequently called the Philippines. It was here, in the little island of Matan, near Zebu, that the great captain was to meet his death without having yet reached those Moluccas which had been the focus of the voyage. Having converted the King of Zebu to Christianity, he imperiously demanded of the King of Matan that he should submit to the Christian King of Zebu, on pain of having his town ransacked and burned. The gallant chief refused, and Magellan, declining the aid of the King of Zebu, who would have led the attack with 1,000 Indians, landed on the island with only forty-eight men. The battle lasted the greater part of the day, but at length the ammunition began to fail, and Magellan

ordered a retreat, he himself bravely confronting the Indians, and looking back from time to time to see if the men had reached the boats. He received a wound in his right leg and another in his right arm, which prevented him from drawing his sword more than half way. The islanders seeing this attacked him boldly and speedily dispatched him. Thus fell this great navigator, second only to Columbus in the history of nautical exploration. Midway in the execution of a feat such as the world had never witnessed, the very hardihood which had rendered that achievement possible had now, by degenerating into presumption, deprived him of the glory of its fulfilment.

About 115 men only now survived of the armada, on which account they burned the *Concepcion*, the oldest of the three vessels. On leaving Zebu they steered west for Palawan, between Borneo and the Philippines, which island with its abundance of pigs, goats, fowls, and vegetables, proved their salvation, for they were so reduced by hunger that they had several times thought of abandoning the ships and settling on some land in order to live. It is amusing to read how, in the island of Palawan, our navigators were taken in by that remarkable and beautiful freak of nature, the *Phyllium pulchrifolium*, or walking-leaf, an insect whose stalk-like head and leaf-like wings are expressly designed to produce such deception. "In this island," says Pigafetta—

"are found certain trees, the leaves of which when they fall are animated and walk. They are like the leaves of the mulberry-tree, but not so long; they have the leaf-stalk short and pointed, and near the leaf-stalk they have on each side two feet. If they are touched they escape, but if crushed, they do not give out blood. I kept one for nine days in a box. When I opened it, the leaf went round the box. I believe they live upon air."

It was on Wednesday, November 6, 1521, that they descried the long-sought-for Moluccan islands, the discovery of which by a western route had been the object of this most wearisome voyage. Here they laid in a stock of spices and provisions, but on preparing to sail, on Wednesday, December 18, it was found that the *Trinidad* had sprung a leak. It was therefore resolved that the *Victoria*, which was now commanded by a Spaniard named Juan Sebastian del Cano, should sail forthwith to Europe by the Cape of Good Hope, and that the *Trinidad*, after repairing, should sail eastward for Panama. The *Victoria* had in her forty-seven Europeans and thirteen Indians. The *Trinidad* fifty-three Europeans.

It has been seen that among the documents brought together in this volume is the Log-book of Francisco Alvo. Lord Stanley is mistaken in supposing that this document was unknown to Admiral Burney, for the latter particularly commends it, and with justice, as being the only one in which the observations for latitude are connected with dates. Lord Stanley has, however, noticed an interesting fact which escaped the observation of Admiral Burney. From Alvo's log he shows that on March 18, 1522, the homeward-bound fleet discovered the northernmost of those two remotely outlying islands in the Southern Indian Ocean, St.

Paul and Amsterdam, the first discovery of which has hitherto been attributed to the Dutch navigator, Vlaming, in 1696. The observation is a discovery in itself which will live in the history of geography to the credit of Lord Stanley. It is worthy of note that the Dutch charts have always been in the habit of calling the northern island Amsterdam, and the southern St. Paul, while on English charts the converse nomenclature has prevailed till quite recent times.

Much as the homeward-bound navigators stood in dread of falling in with the Portuguese, they were compelled by starvation to put in at Santiago, in the Cape Verde Islands, and, reporting themselves as come from America, procured some rice; but as one of the sailors imprudently offered spice in payment for what he wanted, the remnant of this extraordinary expedition narrowly escaped even at this late period from a ruinous disaster. The Portuguese prepared to attack the ship, but Del Cano fortunately perceived the movement, weighed anchor, and left the island. He arrived at San Lucar on September 6, 1522, with only eighteen survivors of the fleet which had left the same port on September 20, 1519. He received from the Emperor a life pension of 500 ducats, with a patent of nobility. The coat of arms granted him bore branches of the clove, cinnamon, and nutmeg trees, with a globe for a crest, and the motto "*Primus circumdedit me.*"

How often in this world has one heroic spirit conceived or achieved some glorious enterprise, and yet in the end *tulit alter honores*! Columbus discovered the Western World, and yet that world bears the name of Vespucci. Bartholomew Dias was the first European who rounded the Cape of Good Hope, and yet his name is forgotten; while Vasco da Gama, who ten years later followed in his wake, has received all the glory. In the present instance, however, there is no injustice to be complained of, for it was not the breath of man, but the hand of the Almighty, that interposed between the conception and the fulfilment by one individual person of perhaps the greatest achievement that the world has ever witnessed.

R. H. MAJOR.

Fruit between the Leaves. By Andrew Wynter, M.D., M.R.C.P., Author of "*Curiosities of Civilisation,*" &c. In Two Volumes. (London: Chapman & Hall, 1875.)

THERE is unquestionably a good deal of fruit of a more or less wholesome kind to be found among the leaves of Dr. Wynter's last volumes. The author has been scrupulously careful not to try the digestion of his readers by offering them heavy food; and perhaps the worst that can be said of his fare is that it is not very satisfying, and occasionally betrays a crudity of flavour. In fact, a good deal of the fruit is out of place in the storehouse formed by these volumes, as it is not of "a keeping sort."

But who can criticise severely a writer who obeys so perfectly the Horatian maxim in mingling entertainment with instruction, and knows how to turn to profitable uses

the contents of a Dust-heap or the Eccentricities of a Cat? We can but regret that his eager efforts to amuse the public have left him too little time to examine the facts which his industry has collected, and that the carelessness engendered by rapid writing is constantly observable. Here, for instance, is an anecdote, quoted partly from Southey, which needs a good deal of revision:—

"The late Duke of Northumberland took great pride in his King James spaniels, which were solely in his possession. He appeared to be very fond of them, and certainly prized them very highly; but we may appreciate the true value of his liking by the conclusion of the anecdote. He never travelled without two of his favourites in the carriage. When at Worksop he used to feed his eagles with the pups. . . ."

Who can "the late Duke of Northumberland" be? Certainly not his Grace who died in 1867, nor, we suspect, any member of his family. The allusion to Worksop, which never belonged to the Percies, suggests that the nobleman referred to was the Duke of Newcastle, and the dogs he prized so much the celebrated Clumber spaniels. Again, Dr. Wynter tells us (quoting wrongly from Sir B. Burke) that

"among the lineal descendants of Edward (*sic*) of Woodstock, Earl of Kent, sixth son of Edward I., King of England, entitled to quarter the royal arms, occur a butcher and a toll-gatherer: the first, a Mr. Joseph Smart, of Hales Owen; the latter, a Mr. George Wilmot, keeper of the turnpike-gate at Cooper's Bank, near Dudley."

We have very grave doubts whether there is much truth in these oft-repeated statements. Granted that in the veins of the butcher and toll-collector there may have been an infinitesimal drop of the blood of the Plantagenets, that alone would not suffice to give them a right to quarter the royal arms. A quartering involves representation as well as descent, and it must therefore first be proved that Messrs. Smart and Wilmot derived their right through an heiress, or a succession of heiresses, from the Fair Maid of Kent. And, next, we should like to know whether these gentlemen were themselves entitled to arms wherewith to quarter the royal insignia. Nowadays it is hard to find any one who does not "write himself *armigero*," and no doubt if he wished to add the royal bearings to the arms already supplied to him by the Family Herald, he would as lief take those borne by her present gracious Majesty as by the Plantagenets or the Tudors, from whom, through some devious course, he claims descent.

But perhaps it is scarcely fair to make Dr. Wynter responsible for the mistakes of those — and they are legion — from whom he copies. We gladly admit that he shows to far better advantage when writing upon subjects more or less closely connected with his own profession. There are, for example, a couple of papers upon village or cottage hospitals which are worthy of attentive perusal. Those who dwell in the country know how much the poor suffer in their sicknesses through the absence of those comforts which mitigate pain, and the care which promotes speedy recovery. "Imagine," says Dr. Wynter, "a poor wretch with a fractured leg, or some accident involving the nervous system, shut up

in the single sleeping-room of his cottage with noisy children, subject to the barbarous, because untutored, nursing of his wife." The only alternative open to him is to be taken to the nearest town hospital, often from fifteen to twenty miles distant, in a rough cart, with the probable result that the injury to the limb becomes aggravated, and the patient's life incurs the additional risk that is involved in removal from country air to the atmosphere of a large town and a crowded ward. The village hospital system, as set on foot by Mr. Napper at Cranley, meets the difficulties of the labourer's case at every point. A cottage, clean and well-ventilated, is the hospital, and the staff consists of one trained nurse and a general servant. The patient can look through the latticed window on the little garden, breathe the pure air, listen to the homely talk around him, and absolutely feel himself at home and among friends. The doctor regards him as "a man," not as "a case," the clergyman feels for him and speaks to him in ways the chaplain cannot, and his neighbours cheer him with the gossip of the country-side. No wonder the sufferer mends apace, and does credit to the doctor's skill, no longer rusty from disuse. The system, moreover, has the merit of economy. Dr. Wynter goes very carefully into the question of expense, and we gather from his figures that the maintenance of a village hospital containing six beds may be estimated at about 120*l.* per annum. Experience has proved that the patients themselves are among the most willing contributors to the funds, squires and sick-clubs of course subscribe, and even farmers are disposed in such a cause to relax the tight hold which they usually keep upon their purse-strings. Dr. Wynter thinks that there ought to be a cottage hospital in every village ten miles distant from a town or county hospital: but this is impossible. There are very few districts in England where the villages are so populous as to require, or so wealthy as to be able to support, each one of them a separate institution. And again, where is the medical attendant to come from? It is absurd to suppose that country surgeons, already an ill-paid race, will willingly reduce the areas of their practice, and invite competition, in a rare spirit of self-sacrifice.

Of greater interest to dwellers in towns is Dr. Wynter's article entitled "*Preventive Medicine.*" Under this head he includes all sorts of sanitary measures, such as compulsory vaccination, the ventilation of sewers, an unstinted supply of pure water, and the due supervision of food. Government promises to attend to these matters, but is not likely to do much to the purpose unless supported by public opinion. Dr. Wynter will, therefore, be doing good service if he employs his ready pen in directing attention to these subjects, and insisting upon their supreme importance. This useful work is one which he seems both by knowledge and inclination eminently fitted to undertake, and in the prosecution of which he would have our best support.

CHARLES J. ROBINSON.

Scandinavian History. By Elise C. Otté.
(London: Macmillan & Co., 1875.)

It has been remarked that for the science of history to progress in a healthy and vigorous way, it is absolutely necessary that it should breathe an atmosphere of political and intellectual liberty. If this be true, one would certainly expect the three Scandinavian nations, with their high civilisation and unfettered public life, to be peculiarly rich in great historians. It may be cynically answered that the political liberty is there, but that the intellectual freedom is sadly lacking. Without definitely allowing so much, and yet pausing a moment to regret the lack of a broader and more courageous spirit of speculative thought, we would merely admit that the literature, from one cause or another, is not rich in historical works of the first rank. There is plenty of *Historie-grandskinning*, little *Historie-skrivning*; much heaping up of valuable material, little intelligent use of such hoards of data. There has risen no Saxo Grammaticus in modern times, no Snorro Sturluson, but there have been many laborious and indefatigable workers whose researches will be invaluable to the historian of the future. There is a painful tendency to triviality in the public attitude towards the study of the past life of the fatherland; a habit of judging the reigns of kings as matters of amusement, sentiment, or somewhat thin-blooded patriotism, and this has rendered the work of really serious historians a thankless task. But early in the present century men like Suhm and Langebek set themselves to collect materials for a more complete study than had yet been made of the annals of the three countries; such books as Estrup's learned and exhaustive *Absalon som Helt, Statsmand og Biskop* (1826), laid each a stone to the foundation of the great building, still unfortunately unbuilt. In fact Scandinavia stands no way behind the great European states in complete and scientific studies of various small epochs; it would be difficult to point to works in any language more penetrative and thorough than C. Paludan-Müller's *De første Konger af den Oldenborgske Slægt* (The First Kings of the House of Oldenburg), or Allen's *De tre Nordiske Rigers Historie, 1497-1536* (History of Scandinavia from 1497-1536), where the eloquence of the authors has rendered the interest enthralling, and yet where accuracy has never been allowed to make way for sham poetic sentiment or flippant devotion to the fatherland. But notwithstanding these excellent contributions, notwithstanding all that Geijer has done for Sweden, and P. A. Munch for Norway, it remains a fact that no thorough history of the three countries exists in the language of either of them. It was not to be expected that Miss Otté's volume should supply so great a deficiency, nor does it attempt to do so. In point of fact it is mainly founded on the somewhat antiquated German manual that a very eminent English writer has lately deigned to make the foundation of his own remarks on early Norwegian history; but Miss Otté has also availed herself, unlike her great contemporary, of authorities in the various original tongues. Her book suffers from a kind of

laboured simplicity of style, as though from the first the authoress had been weighed down by the necessity of writing for young people. This was, undoubtedly, forced upon her by the exigencies of the volume, which appears to form part of some educational series; but it is greatly to be regretted, since the readers likely to be attracted by such a book are scarcely children, and it would have had more permanent, as well as present value, if the authoress had been able to work up her materials into some such form as Mr. Ralston has adopted in his fascinating *Lectures on Early Russian History*, a parallel to which in Scandinavian history would have been widely welcomed. We must, however, thank the authoress for what she has given us, and acknowledge that she moves as gracefully and easily as possible in her educational fetters.

It is evident that these pages were written before last August, else Miss Otté would certainly not have repeated the old exploded error about the geographical distribution of the Lapps and Finns in prehistoric times. At the Archaeological Congress at Stockholm last autumn Worsaae completely and finally dismissed the old theory that, as Miss Otté puts it, the earliest inhabitants of Scandinavia were driven by the Gothic newcomers from the southern and Baltic shores far north, "where we still find their descendants under the names of Finns and Lapps." According to this notion, from the very earliest times, Scandinavia was peopled from the south-east and across the Sound. Now, however, it has been distinctly proved, by the absence of any traces of their presence in the south of Norway and Sweden, that the ancestors of the present Lapps can never have lived much south of their present latitude. Since this is the case, it is necessary to believe that the original influx of the Lapps took place over the extreme north of the Gulf of Tornea; and that, accordingly, there was a time when the central and southern districts of Scandinavia were a kind of uninhabited vacuum, unreached by the Lapps from the North, and waiting for the inroad of Teutons from the South. The statement of this very important discovery was one of the salient features of the Stockholm Congress, and it is a most interesting instance of the light which can be thrown upon history by the intelligent study of archaeology.

In spite, however, of one or two somewhat antiquated views, such as that just mentioned, Miss Otté's book deserves the warmest welcome as positively the first which can enable the English student to follow with any precision the curious fluctuations of Scandinavian influence in Europe generally. Two or three times the power of the three kingdoms has suddenly and mysteriously become augmented, and has taken the government of the North of Europe into its own hands, subsiding again in an equally rapid way. The first time that Scandinavia appears as a master-spirit in history is as late as the eleventh century, when the inroad of Olaf and Sweyn upon England resulted in complete conquest, and the annexation of our island to the Danish possessions. Knut the Great added the rest of Scandinavia to his dominions, and died master of six king-

doms, as it was said, the six being England, Denmark, Sweden, Norway, Scotland, and Cumberland; at the same time princes of Northern descent ruled Russia and Normandy. The influence of Scandinavia, therefore, was at this time paramount in Northern Europe; and had the Norsemen not possessed an extraordinary tendency to fuse themselves into the races that they conquered, so that in Russia they became Slavonic, and in England English, they might have preserved a kind of imperial sway over the young and struggling Teutonic nations. Fortunately they could not do this, and their actual dominion gradually shrank back to its geographical boundaries.

For two centuries the external influence of the three Scandinavian nations, weakened by internecine struggles, gradually disappeared. The growth of the German Empire, the rising importance of England and France, kept them in check and served to enforce attention to home affairs. Their principal relations to the rest of Europe consisted in wars and intrigues with the Hanseatic League, which possessed in Lübeck and in Wisby in Gothland two powerful points of attack for the Swedish and Danish coasts of the Baltic. It was partly with the view of overawing this ambitious foe, but more to stop the sanguinary internal wars, that the three kingdoms were united in 1397, by the celebrated Calmar Union, under Margaret, the Great Queen—a union that with many breaks lasted till the unwilling crown of Sweden slipped finally from the fingers of the Oldenburg kings, about the same time as they lost their last hold in Great Britain by pawning the Orkneys and Shetlands to James III. of Scotland for 58,000 florins. Hitherto it had always been Denmark that had led the van; but when the Swedes made Gustavus Vasa their king, a new element at once entered into European politics. Under the Vasas Sweden rose to an importance no less extraordinary than that earlier supremacy of Denmark under the sons of Sweyn. Everyone knows how rapidly the conquests of these wonderful men spread till they culminated during the Thirty Years' War, where we see Denmark again attempting, but in vain, to lead as in earlier times. It was Christian IV. of Denmark who became first chief of the Protestant League, but in five years the far greater light of Gustavus Adolphus outshone his. Till his death at Lützen the Swedish king was the foremost figure of the age, and Europe saw the remarkable phenomenon of two countries of insignificant geographical importance holding the first position among its states, Sweden and the United Provinces. Under the successors of Gustavus Adolphus Sweden steadily gained territory, clasping the whole of the Baltic in its possession, and robbing Poland, Germany, and Denmark. This culminated, of course, in Charles XII.; Sweden collapsed like a broken bubble, and since that time it has never again come prominently forward in European affairs. The result of these conquests and losses was yet on the whole beneficial to its autonomy, as they gave to it its natural, while taking away its accidental possessions, and it has ever since held the whole of the eastern side

of the peninsula, previously shared with Denmark.

Whether Scandinavia can ever hope to regain the dominant position that it has twice, at least, held in the world's politics, may well be doubted. The immense power of Germany has crippled it; the momentous advances of the Russian Empire fill it with alarm and threaten its very existence. At the present moment Copenhagen subsists as if delicately balanced between two weights; it owes its independence to the mutual forbearance of two great powers too jealous of the supremacy of each other to allow the key of the Baltic to be in a rival's hands. Denmark has ceased to belong to the influential states of Europe, and it is hardly conceivable that it will ever recover its importance. Sweden and Norway, on the other hand, as far as bulk is concerned, remain as imposing as ever, and it is in their capacity for an immensely increased population that their hope in the future consists. At this moment they are powerless. Stockholm lies almost as much at the mercy of Russia as Copenhagen at that of Germany. There is one contingency that opens up to Scandinavia a single chance of recovering its power in Europe. If Germany and Russia should exhaust and dismember each other in a succession of indecisive wars, the North—firmly allied with England or with France, and with Christiania, not Stockholm, for its capital—might regain for a moment under some brilliant military genius the importance that it enjoyed under Charles XII.

When we have said that Miss Otté's volume is neither extravagantly long nor short, and that it is illustrated by good though not exhaustive maps, we have nothing more to do than to recommend it cordially to all who are interested in the three Scandinavian kingdoms. EDMUND W. GOSSE.

Portraits Contemporains. Par Théophile Gautier. (Paris: Charpentier et Cie.)

THE veritable *feuilletoniste's* functions have no parallel, and are, indeed, scarcely comprehensible in England. Those Monday essays that occupy once a week the lowest storey of Parisian prints—that relieve us from the rank flavour of worldly novel, and the insipid picturesqueness of unreal travels—may touch upon all subjects, invade all spheres, discuss all questions that are not too intimately connected with the political chaos of the hour. They may roam from an archaeological treatise to the description of a dancer's novel *entrechat*, or an actress's latest acquisition in diamonds. They may be bits of biography, artistic, dramatic, or literary criticism, or a mosaic of all; strings of anecdotes, historic surveys, satires on morals and manners. If there is no new book, there is always a new fashion, a new folly or scandal. If the theatrical programmes are barren, the inventive faculties of the *coiffeur* are fertile. The *feuilletoniste's* province is the universe, with only Versailles subtracted; and not a few modern critics have explored it from end to end without finding its immensity oppressive. MM. Jules Janin, Edmond About, and E. Deschanel are hardy travellers in this sphere. Théophile Gautier belonged to a somewhat slower and

soberer school—that of Sainte-Beuve and M. Pontmartin; though he, too, was frequently compelled to make excursions beyond his library. With all his fanciful cynicism, his ridicule of the critic's "niche dans le bas du journal, où je veille tapi," the poet who was guilty of "Mademoiselle de Maupin" had a high sense of the dignity of letters. He confined himself as closely as he could to the legitimate domain of the critic, disdaining Janin's discursive egotism, Sarcey's pseudo-theological essays, and Deschanel's amusing gossip. We shall find in his *Lundis* no sketches of notorious courtesans, millionaires, dentists, or Asiatic potentates—no puerile essays on the "choses du jour;" his sympathies were narrow, but they were pure. He had read and dreamed and thought enough to be independent of *café* gossip and evening newspapers in the selection of subjects. Indeed, though his conception and execution were remarkably rapid, his peculiar temperament rendered him one of the slowest and clumsiest analysts it was possible to find of a "burning question" or *actualité*. He was born with the blindness of a bigot in art. On July 28, 1830, while the furious faubourg was tearing up pavements and anathematising the *Ordonnances*, Gautier was tranquilly surveying in the Palais Royal the pink covers of his first volume of poems, published in the morning "with," he remarks laughingly, "that *apropos* and keen scent of political commotions which are among my chief characteristics."

The classification of the innumerable portraits and criticisms he produced in this careless, haphazard fashion has been entrusted to friendly and experienced hands. Willing as he professed himself to be that with his body the outcome of his mind should perish on one pyre, Gautier nevertheless left precise instructions as to how his scattered articles were to be collected, where they were to be found, and in what order they were to be published. M. Maurice Dreyfous, his literary executor, has scrupulously followed these instructions. Articles, we are told by the editor, have been extracted from nearly every literary journal of worth, and from not a few absolutely worthless that have appeared in Paris during the last forty years. Gautier's pen was ready and generous. The models of graceful humour and rich, faultless French—models which are more studied and imitated every day—were as often as not thrown off in a lavish fit of *camaraderie* on the corner of a *café* table or compositor's case to fill the columns of an obscure Quartier Latin venture. The *Portraits Contemporains* are the gallery of literary, artistic, and dramatic celebrities he thus gradually assembled. Three-quarters of them bear names little known to the majority of English readers—such as Philoxène Boyer, Albert Glatigny, Denecourt, Provost the actor, &c.; for Gautier knew everybody—the penniless vagabonds of art as well as art's prosperous autocrats—the men whose reputation extended no farther than the Café de Madrid as well as those whose names had a meaning for the Antipodes. But the study which occupies the greater part of the volume is one of universal interest. It is a portrait—perhaps the most graphic

that has yet been penned—of Honoré de Balzac. Gautier became intimate with Balzac in 1835, and with brief interruptions the intimacy lasted until the novelist's death. His last letter—one line: "Je ne puis ni lire ni écrire"—was written to Gautier. All that the *Portraits Contemporains* contain on the subject of Balzac's character and private life is therefore authoritative. And what is told surpasses most men's knowledge, for, in comparison with the numberless analyses of his works, Balzac's biography and personality have been strangely neglected by historian and essayist. Yet, to judge from the glimpses Gautier gives of him at home, at his desk, or roaming from end to end of Paris studying and dreaming, the creator of the *Comédie Humaine* was one of the most curious characters of his comedy. For his comedy was himself, Gautier asserts. Balzac's avatars were a hundredfold as numerous as those of Vishnou.

"His observation, his physiological perspicacity, his literary genius do not suffice to explain the infinite variety of the two or three thousand types that play a more or less important part in the *Comédie Humaine*. He did not copy them, he lived them ideally, wore their garments, contracted their habits, adopted their surroundings, was themselves as long as it was necessary. Thus were created those personages unerringly maintained, supremely logical, never contradicting nor forgetting themselves, endowed with real life, who, to use one of the author's expressions, rival the civil registers themselves."

Gautier's theory was supported by many circumstances that came to his knowledge. Balzac would leave his home suddenly, retire to a distant quarter of the city or a far province, and dressed, talking like the characters he was studying, would live the life he intended to depict. In a week he was transformed from a Boulevard idler to the Auvergnat old curiosity merchant. He had the manias and hallucinations of his characters. At one time he would form a secret alliance, like the "Treize" with Gautier, Sandeau, Louis Bellanger, and others, and arrange mystic signals by which to correspond with his intimate friends. At another, he would insist that he knew the spot where all Toussaint Louverture's treasures were buried, and organise an expedition to recover them. Then a few days later he would propose to found a company, after the fashion of his financial heroes. And each of these schemes, while the idea lasted, was followed, thought of feverishly, with a hasty energy that made him resent the shortest word of counsel or admonition as an insult. He proposed to Gautier one night to write a drama together—a drama which was to produce four hundred thousand francs. And ere dawn the next morning he had sent for his *collaborateur* to begin the work at once. Gautier objected that it was desirable to have a subject before beginning—which remark was met with an angry "Oh, if you want to know the subject beforehand, we shall never have finished."

There is a monotony of praise—of *marcy*, perhaps—in all Gautier's criticisms. There is scarcely a hard word, scarcely a bitter epithet in all the volume; and when we see that it contains articles on Henri Monnier, Ingres, Paul de Kock and Brizeux, the Breton poet, we cannot but consider the

leniency a little forced, a little systematic. Of Henri Monnier, the caricaturist and realistic historian of petty bourgeois life, the creator of the one French proverbial type of the century—Joseph Prudhomme, Gautier finds nothing more sour to set amidst a multitude of sweetnesses than “it is not comedy—it is stenography.” And for Ingres and Delaroche he is even more tender. The Gautier “romantique à tous crins” who fought in the front of battle on the first night of *Hernani*, seems anxious to make amends for all the bitter things said in those days against the “Greek line,” the “poncifs” and the Ecole de Rome. One would be scarcely astonished to read after the eulogy of Lamartine an apology of Boileau Despréaux. Gautier could, however, defend his *parti pris* of gentleness with some verve and vigour. In an article on Neo-Criticism, published more than ten years ago, we find the following lines—which should be placed on the title-page of Gautier’s *Lundis* :—

“Until quite recently a few ingenuous and simple-minded writers imagined they were criticising books, pieces and pictures, while they pointed out the beauties and excused the faults inherent in our poor humanity. They were wrong. A man convicted of having produced an intellectual work must be stoned like a mad dog and reproved like a galley slave. Criticism is not what we imagined it—a tenth muse guiding and counselling her nine sisters, just indicating the weak spot, after she has finished praising, with a light stroke of the thumb nail: no, true criticism was born yesterday, and has conferred upon itself the priesthood of *enguelement*, the apostolate of invective. Carnival time was well chosen for the apparition. Loungeurs collected around the tumbrel where with flaming cheeks and furious eyes she recites hoarsely with waving arms the litanies of her new catechism. She knows that if she simply spoke, nobody would listen; so she shrieks.”

Gautier warbles, the notes are exquisitely modulated, the voice is sweet and cultivated, but it is with a feeling of half-confessed fatigue that one comes to the end of the long hymn of praise. The last portraits are of dramatic artists—and here the brush is fuller of rose-water than ever. Female beauty was a subject that Gautier delighted to dwell upon; and when he portrays Dorval, Grisi, Rachel, Mdle. Mars, he becomes positively impassioned. The editor states that not one portrait of a musician was to be found in all the vast gallery. It was Gautier who defined music as “le bruit qui coûte le plus d’argent.”

EVELYN JERROLD.

CURRENT THEOLOGY.

Colet's Lectures on 1 Corinthians. Now first published, with a Translation, Introduction, and Notes. By J. H. Lupton, M.A., Sur-master of St. Paul's School. (George Bell & Sons.) Mr. Lupton deserves so much thanks for his publication of Colet's extant works—which, we are told, will be completed by one more instalment, consisting chiefly of fragments—that it is ungracious to criticise his editorial comments. In the most important part of an editor's duty, fidelity to his author's text, he seems to have left no room for criticism. Yet, with all his loyalty to his founder's person and sympathy with his character, he seems to misunderstand his historical position. The Bible is not “often said to be an unknown book” in Colet's time to such an extent that we should be surprised to find “that

this is an exposition of Scripture”—at least it is not said by people of sufficient education for the present work to be likely to reach them. The really significant point in such lectures being delivered at the end of the fifteenth century is, not that a priest lecturing *ad clerum* should have taken a canonical book for his subject, but that in his exposition of it the lecturer has allowed the apostle to speak for himself, and heartily inculcated what appeared to him to be his teaching, whether it agreed with traditional Christian theory and practice or not. Colet outran popular morality by following St. Paul in the subject of litigation, and we thank Mr. Lupton for telling us how fully he practised what he preached. He also, in deference to St. Paul's supposed spirit, stopped short of his own intellectual tendencies, and here again we are glad to be told that, in the studies prescribed for his school, he showed himself a Christian first, and a Humanist very decidedly afterwards. On the subject of marriage Colet's views are no doubt peculiar, but Mr. Lupton seems entirely to fail to appreciate their real peculiarity. It would scarcely call for remark if he had simply assumed that 1 Cor. vii. proposes virginity as a “counsel of perfection,” instead of accepting the popular Protestant gloss, that the mention of “the present distress” in v. 26 limits the application of the whole passage to an age of persecution. What is really remarkable is, that Colet's rigour goes far beyond anything that can be ascribed to St. Paul—or indeed to any Catholic writer, except, perhaps, St. Jerome. His excursus on precepts, counsels and indulgences is the most scholastic part of his work, perhaps because he partly realised that it was the least orthodox. He appears to think it “ridiculous and damnable” for anybody to marry, except for the second of the three reasons specified in the modern English Prayer-Book: he sublimely sets the first aside, as obsolete since the Incarnation; and, less admirably, ignores the third altogether. Mr. Lupton's remarks on Colet's Platonism are the best part of his introduction; it seems worth inquiring whether the one unpleasant feature in his character is to be traced to a bit of Platonism held by the wrong end.

Six Lectures on the Text of the New Testament. By F. H. Scrivener, M.A., LL.D. (Deighton, Bell, & Co.; G. Bell & Sons.) Mr. Scrivener's lectures are probably the best of the rather numerous attempts that have lately been made to popularise the leading principles of New Testament textual criticism. He states very clearly the conditions of the problem: of course it is not to be expected that he should always be convincing in the specimens he offers of its solution.

Sermons and Essays on the Apostolic Age. By A. P. Stanley, D.D. Third Edition, revised. (Parker.) The new edition of Dean Stanley's *Sermons and Essays* will serve to remind the present generation of what they may almost have missed knowing—that the author's reputation does not rest exclusively either on the “pictorial theology” by which he gained his popularity, or on the party leadership—always generous, sometimes courageous, if seldom far-sighted—for which he has used it. This book, though written nearly thirty years ago, and reprinted with few alterations, is by no means superseded: it is a clear, common-sense statement of what can and what cannot be known about the ecclesiastical history of the first century, and offers a plausible working hypothesis for bringing the known facts into relation with each other.

Sermons (Second Series). By the Rev. Stopford Brooke, M.A. (Henry S. King & Co.) There are two elements of very unequal value in Mr. Stopford Brooke's sermons. His sentimental optimistic theology has even less intellectual coherence than the systems of his predecessors, Robertson and Maurice; nor is the style in which he inculcates it the better for such protests against pulpit conventionality as consist in calling things

“odd” and “curious,” or in interlarding a discourse with long extracts from Goethe and Wordsworth. But in the knowledge, not of God's decrees or man's destiny, but of man as he is—in moral insight into human nature in its good and evil—few preachers of this generation can compare with him. Contrast the first and the second halves of the sermon on “Faithfulness;” the true and touching analysis of the affections in man for man becomes unsubstantial, and ceases to find an echo in the heart's experience, when it is attempted to reason from it to man's relation with the unseen world. All figures traced on a cone are held to be essentially beautiful; if, as some mystics suggested, the finite universe be conceived as a cone, Mr. Brooke may be trusted to develop from it, in the truest and most delicate lines, the orbits in which our souls revolve. But a cone is only stable when set on its base; it is indeed barely possible to skilful fingers to make it stand on its apex: and humanitarian theists are like people who, when they fail to balance it there, tell us that the only way to make it secure is to set it on the circle described by the backward prolongation of the generating line.

MR. STRANGE'S *Legends of the Old Testament traced to their apparent primitive Sources* (Trübner) is a crude, pretentious work, compiled from very various sources without any attempt at discrimination. Thus Higgins, Faber, and Lempriere figure as authorities for Greek mythology, and the names of Dupuis, Bryant, and Inman alternate with those of Colebrooke, Max Müller, and Goldstücker. Mr. Strange holds the theory of the Aryan origin of the early Hebrew stories in an exaggerated form. His book can only mislead.

Characteristics from the Writings of J. H. Newman, D.D. By W. S. Lilly. (H. S. King & Co.) Mr. Lilly has endeavoured to present his readers with a general view of Dr. Newman's final state of mind as set forth in his writings, and Dr. Newman authorises him to say that he has succeeded in this. It is to be regretted that this programme has led to a little comparative neglect of the purely Anglican writings which represent the author's earlier manner, which, like Raphael's, has an independent separate charm of its own even for those who regard the second manner as an unequivocal advance. One individual omission might be supplied in a new edition—the account of the actual state of religious thought in England, drawn up to serve as an introduction to the French translation of the *Apologia*, and published from Dr. Newman's MS. in the *Month*. The collection is arranged under four heads—Personal, Philosophical, Historical, Religious: in the last there are three sections, Protestantism, Anglicanism, Catholicism, which is as long as both the others.

Church Memorials. By W. Roberts. (Rivingtons.) This is a very curious book: it was written five-and-twenty years ago; nearly ninety years ago the author got a prize for an essay on Refinement. He wrote a book on Wills that ran through three editions, and was an authority on the unreformed law; he wrote a Life of Hannah More, which also came to several editions; he edited the *British Review* for several years, and wrote two or three articles for every number. Lastly, he wrote a biographical Church history of the first six centuries from the standpoint of common-sense scriptural Anglicanism, which it has been thought worth while to publish now. It is not ill-written, and shows an outside gentlemanly acquaintance with the Fathers of something the same order as the acquaintance with the classics which was sometimes cultivated in the author's youth.

EDITOR.

Six lectures by Professor Frankland on “How to teach Chemistry,” originally delivered to science teachers, will shortly be published by Messrs. Churchill from notes taken and edited, with Dr. Frankland's sanction, by Mr. George Chaloner, F.C.S.

NOTES AND NEWS.

MRS. SYDNEY DOBELL writes to us that she would feel greatly obliged to all those friends who possess letters, of any length or importance, from her husband, if they would send them to her address, Tocknells House, Painswick, near Stroud, Gloucestershire. In all instances these letters would be copied and returned to their owners, and it need hardly be said that only those portions would be used for publication which are of general interest, and do not touch on private affairs.

MESSRS. SAMPSON, LOW, AND CO. have in the press a translation of a work on Photography, giving a history of the art, and a description of the various mechanical processes which are based upon it. The original is from the pen of M. Gaston Tissandier, who so nearly lost his life in the late perilous balloon ascent which proved fatal to his companions, Messrs. Sivel and Croce-Spinelli.

MESSRS. T. AND T. CLARK, of Edinburgh, have in preparation a *Chronological and Geographical Introduction to the Life of Jesus Christ*, by Oh. Ed. Caspari, with the author's latest additions and corrections. The work is translated and edited by Mr. Maurice J. Evans, B.A.

UNDER the modest title of *Beiträge zur Pali-Grammatik*, Dr. Ernst Kuhn has just published a valuable treatise on Pali Grammar (Berlin: Dümmler, 1875). It is very much on the same plan as F. Muller's *Beiträge zur Kenntniss der Pali-Sprache* published in 1869, but its superiority in depth and extent to the latter work affords a pretty accurate measure of the advance made in Pali scholarship in the last six years. Dr. Kuhn's work is done with the accuracy and thoroughness characteristic of German Oriental scholarship.

MESSRS. RIVINGTON have in preparation, under the care of Mr. H. W. Eve, of Wellington College, a selection from Sainte Beuve's *Causeries du Lundi*, the text in French, with notes for use in schools.

THE first portion of Mr. J. F. Bright's *History of England* is half way through the press, and may be expected in about two months' time.

THE Rev. P. Bowden Smith, of Rugby School, has also in hand for the same firm an edition of La Fontaine's *Fables*, with notes; and M. Vecqueray, of Rugby School, a German Accidence.

THE centenary of the birth of Leyden, the early friend of Scott, and himself a distinguished poet and Oriental scholar, falls on September 8 next, and the "Border Counties Association" are to celebrate the event by holding a festive meeting at Hawick on that date. Messrs. J. and J. H. Rutherford, Kelso, will publish a new illustrated centenary edition of the poet's works. The illustrations will include a portrait of Leyden which has never hitherto been published.

A PAMPHLET by M^{me}. Jules Michelet, which will cause a great sensation, is to appear immediately, with the title of *La Tombe de Michelet*. It will be in the recollection of our readers that after the death of the illustrious writer, his son-in-law demanded that the funeral should take place at Hyères, while M^{me}. Michelet, in accordance with her husband's well-known wish, desired that Paris should be the place of burial. M^{me}. Michelet immediately brought an action against M. Dumesnil for the right of transporting the remains to Paris, and the memoir addressed by her to the judges in the suit is now published as a *brochure*. It contains not only an eloquent vindication of the widow's rights, and curious particulars of the relations between Michelet and M. Dumesnil, but also a statement of Michelet's ideas on Death and Immortality, together with unpublished fragments of the highest interest. On its title-page it bears these striking words of Michelet:—"J'ai toujours donné aux morts, trop oubliés, l'assistance dont j'aurai peut-être un jour moi-même besoin."

MESSRS. MICHEL LÉVY will publish early in May the second volume of Michelet's *History of the Nineteenth Century*. It is largely concerned with this country, against which, as is well known, Michelet entertained those prejudices which were prevalent among the majority of Frenchmen reared under the First Empire.

MR. HALLIWELL, approving of the forthcoming pamphlet, "*Shakespeare's Plays: a Chapter of Stage History. An Essay on the Shakesperian Drama*," by A. H. Paget, has presented 600 copies of it to the New Shakspeare Society, for distribution to its members.

LIEUTENANT-COLONEL CUNNINGHAM is the fortunate possessor of Charles Lamb's copy of the 1679 folio of Beaumont and Fletcher's Works, the very volume to which Lamb devoted an *Elia* Essay. It has all the passages marked for his *Specimens*, and better still, a good many manuscript notes by Coleridge, the last of which is, "I shall not be long here, Charles! I gone, you will not mind my having spoiled a book, in order to leave a relic.—S. T. C., Oct. 1811." Charles Lamb has made two good emendations in *The Two Noble Kinsmen*, in which Fletcher helped Shakspeare. In the poor prefatory song, with its poverty-stricken "daisies, smellless, but most quaint,"—and this of Chaucer's "day-ea eyes,"—which, of course, is not Shakspeare's, and possibly not Fletcher's, Lamb alters the first two lines of the last verse, and makes *chough* rhyme to *cuckoo*. At p. 338, vol. xi., Dyce, Lamb well emends:—

"Hip. Though much unlike (*unliking*),
You should be so transported, as much sorry
I should be. . . ."

WE understand that Professor Delius's paper on the Quarto and Folio Editions of *King Lear* will appear in English in the New Shakspeare Society's Transactions at the same time as it does in German, in the German Shakspeare Society's *Jahrbuch*. The paper has been translated by Miss Eva Gordon, of Pixholme.

MR. F. C. S. ROPER, F.L.S., President of the Eastbourne Natural History Society, has just completed a *Flora of Eastbourne; being an Introduction to the Flowering Plants, Ferns, &c., of the Cuckmere District, East Sussex*. The volume will be published by Mr. Van Voorst.

MR. BELL, Head-master of Christ's Hospital, writes to the *Times* on the subject of the proposed memorial to Charles Lamb. He has received suggestions to devote the fund that should be raised to one or more of the following objects:—An English essay prize, in the shape of books or medals (which might bear on one face the profile of Lamb); a scholarship for the encouragement of the study of English literature and composition; a "mural or sculptural record." The first proposal has received the most support; but we are sorry to learn that the sum yet raised for the purpose amounts only to 25*l.* 13*s.* The popularity of the *Essays of Elia* is so great, and the value for students of English literature of the brief comments accompanying the *Selections from the Dramatists* so unique—to say nothing of Lamb's other claims on our regard and almost on our affection—that we cannot help thinking that the proposal must have escaped the notice of Lamb's thousands of admirers. We have great pleasure in most cordially recommending it to their notice.

A MOVEMENT has been started for placing a memorial tablet over Byron's grave at Hucknall-Torkard. Mr. Richard Edgcumbe takes the lead in this project, which is supported by some powerful names—Tennyson, Disraeli, Wilkie Collins, Murray, &c. The venerable Trelawney accords a qualified sanction to the scheme. But many will agree with him in considering that the limits which it assumes are altogether too cramped, and that nothing short of a public statue to Byron in

London is deserving of much consideration. In fact, the precise proposal of a tablet at Hucknall is hardly intelligible: there is already a tablet there, and, as far as we know, it is in sound repair, and serves every requirement for that otherwise obscure and torpid little country church. Besides, it has acquired by this time an historical value which could not pertain to any substitute, even if executed in a rather more elaborate or slightly style. It is a burning shame to the English people—a reflection on their common sense, and we may say their common honesty, for cant and hypocrisy are at the bottom of it all—that fifty-one years after the death of Byron, and fifty-three years after that of Shelley, those two radiant geniuses remain without any public monumental recognition in their own country. Mr. Edgcumbe has dropped a very small stone into a very secluded part of the stream; but possibly the circles from it will spread into wider reaches. Any man, however prominent in public life or in letters, would do himself honour by coming forward decisively, and saying: "The time has arrived, and more than arrived, for raising a monument to Byron and to Shelley. Let a few of us subscribe for the purpose at once, appeal to all sorts and conditions of men to complete the subscription, commission a good sculptor to produce the statues without tedious delay, and then see whether a public site in London will be refused to us." A little boldness would probably produce a conspicuous success. As to the Hucknall Torkard project, we are reminded by it of that other scheme now going on for tinkering Keats's grave in Rome. We wish well-meaning people could be persuaded that it would not be possible for human ingenuity to better the tombstone as it stands; for this simple reason—that the personal interest attaching to that stone, as having been actually put up soon after Keats's death, and conformably to his directions, is deeper than any which could attach to a well-executed work of art—bust or what not—of the present day. We may next be hearing of a project to step a few paces to the right from the tomb of Keats, and honour the still more illustrious Shelley by violating his grave, and transporting his ashes to England: indeed, this idea has been mooted before now. But fortunately Trelawney might have something to say to any such proposal, by right of proprietorship, and he would know what sort of answer to return.

COUNT LOUIS PASSERINI and the Chevalier Gaetano Milanese are engaged upon a new edition of the works of Niccolò Machiavelli. This new edition, of which two volumes have already appeared, will include a mass of unpublished documents existing in the National Library (the Magliabechian), and will be in every respect the most complete and valuable edition of the works of Machiavelli ever published.

THE Count Passerini only a few days ago lighted upon a document in the National Library of interest to Englishmen and students of English history. Its date is March 8, 1554, and it is an application to Pope Julius III. for the deprivation of Thomas Cranmer from the See of Canterbury on account of his evil life. It is signed Roger Ascham, and is apparently written by him; and is countersigned by Mary and her husband Philip. It is in perfect order, and beautifully written. Mary signs "Maria" in a small, round, and clear hand. Philip's name is written with a lighter ink, and manifests a royal indifference to good calligraphy.

SINCE we announced the appointment of Professor Waitz to the directorship of the Commission for editing the "*Monumenta Germaniae*," more definite arrangements have been made as to the mode of conducting the publication, and with regard to the selection of those to whom the special departments are to be entrusted. It has been determined that Dr. Waitz himself shall superintend the editing of the *Scriptores*, which will continue to be issued in

folio, while the remainder of the volumes will be in quarto, Wattenbach taking the *Epistolae*, Dümmler the *Antiquitates*, and Sickel the *Diplomata*. No editor for the *Leges* has as yet been definitively appointed. The first edition of the "Monumenta," of which about 750 copies were printed, is now only to be bought at fancy prices, on which account the directing committee has in contemplation to issue a new and revised edition of the separate volumes as they originally appeared.

THE *Revue des Deux Mondes* of April 15 contains a well-timed and interesting essay, by M. Emile de Laveleye, on Ancient Irish Law, drawing the attention of continental scholars to the Brehon law, and to Sir Henry Maine's *Early History of Institutions*, some of the principal conclusions of which are skilfully advocated by M. de Laveleye. Probably the part of his essay which will be read with chief interest in England is that relating to feudalism. He adopts Sir H. Maine's theory, which traces feudalism in part to an economical origin. The chief, with more cattle than pasture, furnished the free tribesmen, who had more land than cattle, with the necessary stock, and the borrower of the cattle sank by degrees into the tenant or serf of his creditor. M. de Laveleye concurs with Mr. Oliffe Leslie, that the ancient Irish had both deliberative assemblies and courts of justice; but he seems to attach more weight than Mr. Leslie's article in the *Fortnightly Review* does to the *Crith Gablach* and the *Book of Rights*, the authority and antiquity of which are questioned by Mr. Leslie, although Dr. Sullivan lays great stress on the former in support of his own theory of the advanced development of Irish institutions in the seventh and eighth centuries. A translation of the *Crith Gablach* will be found in the third volume of Dr. Sullivan's *Manners and Customs of the Ancient Irish*.

It is announced that Professor Dümmler of Halle has been invited to accept the Chair of History at Göttingen, vacated by Dr. Waitz's removal to Berlin; and that Councillor Kuno Fischer will not leave Heidelberg, as was previously announced.

At a recent meeting of the Academy of Sciences at Vienna, Professor Sickel read a paper on the various manuscript collections extant of Alcuin's Letters, of which there are three, believed to be genuine, which have special claim to notice. One of these, made under the direction of the Abbot Adalhard of Corvey, soon after the year 814, forms part of the Harleian MSS. in the British Museum; and two collections, belonging to a period a few years earlier than the former, are now both in the Imperial Court Library of Vienna, whither they appear to have been brought from Salzburg. One of these codices contains numerous interesting letters written by Alcuin and others to Archbishop Arno of Salzburg, during his ten months' sojourn at Rome, and his subsequent visit to the royal German Court in 799, one year before Charlemagne assumed the imperial title. These letters are full of curious references to the social condition, topography, and current events of Italy and Germany, while the letters contained in the other Vienna Codex, which belong to the years 802-807, are chiefly concerned with political matters, and these were evidently regarded as of a more confidential nature, and were not so widely copied by the scholars of Alcuin, to whom we are, however, indebted for the numerous more or less complete copies of the correspondence of their master which are to be found in the public libraries of Germany.

THE Rev. Canon McClatchie's *Confucian Cosmogony*, a translation of Section XLIX. of the "Complete Works" of the Philosopher Choo Foo-Tsze, has been issued from the American Presbyterian Mission Press at Shanghai. The Chinese text accompanies the translation page by page, and besides several explanatory notes, the volume contains a life of the philosopher, whose writings

come next to the Classics in the opinion of the Chinese, and is illustrated with plates and diagrams.

PROFESSOR JOAQUIN MALDONADO MACANAZ contributes to the *Revista de la Universidad de Madrid* a biography of St. Francis Xavier, the Apostle of India. The last portion published contains some severe strictures on Buddhism. Señor Vicente de la Fuente gives a sketch of the early history of the University of Salamanca based on original documentary researches; and the Spanish Mystics form the subject of an interesting series of papers from the pen of Señor N. M. Mateos.

WE learn from *Polybiblion* that M. le Duc de la Trémoille has just privately printed the letters of Charles VIII. to Louis de la Trémoille preserved in the archives of Mme. de la Roche-Jaquelein. They relate chiefly to the campaign of 1488 in Brittany.

THE death is announced of M. Louis Danel, the *doyen* of French printers, at the age of eighty-five.

THE following Parliamentary papers have lately been published:—Appendix to Third Report on Endowed Schools and Hospitals (Scotland), vol. i. (price 2s. 4d.), vol. ii. (price 2s.); Twenty-seventh Report from the Ecclesiastical Commissioners for England, with an appendix (price 7d.); Twenty-fourth Report from the Church Estates Commissioners (price 4d.); Report and Evidence of the Enquiry held at Hull into the Loss of the Steamship *Viceroy* (price 4d.); Returns relating to Election Charges, Mercantile Marine Offices, Merchant Ships' Crews committed to Prison, Foreign Import Duties, &c.; Returns relating to Life Insurance Companies (price 1s. 10d.); Copy of Mr. Erskine's Despatch relative to the Operation of the Swedish Tariff upon the Manufacturing Interests of Sweden (price 1d.); Papers relating to Her Majesty's Colonial Possessions, part i., 1875 (price 1s. 1d.); Reports from Her Majesty's Consuls on the Manufactures, Commerce, &c., of their districts, part ii. (price 1s. 2d.); Report of the Working of the Public Health Act, 1872 (price 1s. 8d.); Report of the Royal Commissioners appointed to enquire into the Treatment of Immigrants in Mauritius (price 6s. 3d.); Appendixes to ditto (price 5s. 9d.); Correspondence relating to ditto (price 3d.); Code of Regulations, &c. (1875), issued by the Scotch Education Department (price 2d.); Return of Import Duties levied in Europe and the United States upon the Produce and Manufactures of the United Kingdom; Tables showing the estimated average Produce of the Crops in Ireland for 1874, the Emigration from Irish Ports, &c. (price 6d.); Correspondence relating to the Complaints of the Mercantile Community in Hong Kong against the action of Chinese Revenue Cruisers (price 7d.); Papers relating to the Famine, East India (price 1s. 1d.); Copies of Correspondence between the Colonial Office and any of the Colonial Governments on the subject of Copyright, &c. (price 3d.); General Analytical Index to the Reports, Minutes of Evidence, &c., before the Royal Commission on Unseaworthy Ships (price 7½d.).

NOTES OF TRAVEL.

THE Russian Society for the Encouragement of Trade and Industries has appointed a commission to consider the desirability of improving the means of communication between the White Sea and Lake Onega, with a view to developing the resources of Northern Russia. The proposal has emanated from M. Grigorief, governor of the province of Olonez.

DR. LENZ, the geologist despatched to the Ogowai River, in West Africa, by the German African Expedition, has done some further exploring work, and communicated his reports to the President. Dr. Lenz made an excursion to the

Yonanga Lake, and endeavoured, but unsuccessfully, to procure a guide to conduct him across the wooded mountains to the eastward, to the Ngunie River, the natives being afraid of hostile tribes and gorillas, which are numerous. He observes that as far as the coast tribes are concerned, habitations are only to be found on the banks of rivers, where trade in caoutchouc can easily be carried on with the Europeans. The Jesuit mission on the Gabun River is flourishing, and carpentry, joiner's work, tailoring, shoemaking, and smith's work, besides gardening, are taught. Dr. Lenz states that the slave trade is in full swing by Cape Lopez, and that hundreds of slaves come from the interior, and are sold to the Portuguese at St. Thomas and I. do Principe. The agents for this traffic are chiefly Portuguese mulattoes from the Congo country, and they live in the neighbourhood of Cape Lopez, where the numerous mouths of the Ogowai favour their operations. The slaves, bound together with chains, are conveyed in long canoes, each containing sixty people and upwards, across the sea to Ilha do Principe and St. Thomas, where they are landed on unfrequented parts of the coast, and conveyed thence to the plantations in the interior of those islands. Dr. Lenz is unable to say if any re-exportation takes place; he is certain, however, that over a thousand slaves are exported annually from the Ogowai delta to the islands mentioned. As far as regards the slavery in vogue among the inhabitants on the Ogowai and Gabun, it is of a very mild description, and the slaves are treated more as members of the family than anything else. Dr. Lenz was proposing soon to undertake his journey up the Okanda river, up which Messrs. de Compiègne and Marche had travelled in 1873. The natives speak of an important tributary coming from the south three or four days east of Lope, on the left bank of the Okanda, and of a dwarf race to the eastward about three or four feet high, called Akoa, both of which points Lenz is anxious to investigate, the latter being especially interesting on account of the probable connexion with Schweinfurth's Akka tribes.

THE recently revived shark fishery of the Northern Ice Sea in the Bay of Tereberskya, and the Peninsula Kola, is the subject of an interesting article in *Das Ausland*, April 5. Two kinds of shark are found in this region, *Scymnus borealis*, the Greenland shark, and *Selache marima*, or basking shark. It is stated that these sharks specially frequent places where sea-currents meet, and, contrary to the assertions of many naturalists, assemble in shoals; so that boats engaged in the fishery are often surrounded by a hundred or more of these sea hyaenas greedy for prey. The boats employed for fishing in deep water are from twenty to thirty tons burden, and carry five or six men, who obtain from one to two hundred kilogrammes of oil from a single fish.

Forty years ago, one Paschin received a subvention from the Russian Government to pursue this fishery, which went on slowly till 1851, when a Norwegian emigrant, Sul, took to the business. In the autumn of that year he began his shark-hunt in Tereberskya Bay, throwing into the water kitchen waste and excrement. This attracted a thousand sharks, and many were caught with hooks baited with sea calves' flesh, and dispatched with harpoons. Sul was prosperous for some time, but at last he was robbed and his tackle sunk. His example, however, excited the people of Kola to take up the occupation.

The Russians fish near the coast with small boats which can scarcely hold four men. Anchoring at a certain distance from the land, they sink a vessel pierced with holes, containing oil, tallow, or other fat, which the sea currents distribute in the neighbourhood. This causes the sharks to assemble, and they are caught with baited hooks attached to iron chains, as they could instantly bite through the strongest rope. Three of the men watch an opportunity of pulling

the fish towards the boat, and the fourth stands ready with a wooden hammer weighing twenty pounds, to strike with all his force the moment the head appears. The fish is then cut open by means of a knife with a very long handle, the oil taken and its swimming bladder inflated by a long pipe. It is then cast adrift to float. If allowed to sink, the men say, the other sharks would eat it and not care for other bait. The long handle of the knife is to secure the safety of the operator's hands from a bite by other sharks that keep swimming round the boat. Sometimes the sharks surround a boat so thickly that it cannot escape, and the crew fall victims to their intended prey.

THE Turkish papers, says the *Levant Herald*, speak highly of a number of maps of Asia Minor, Roumelia, Servia, and Yemen which have been executed by means of photo-lithography, by seven or eight officers of the Imperial Ottoman Navy, under the direction of Mustapha Djelal-ed-din Pasha. At the present moment these officers are engaged in drawing up a map of Montenegro.

THE Turkish Government is, we are happy to learn, at last grappling with the terrible famine in Asia Minor with some measure of success. But its difficulties are seriously increased by the cattle disease, which is now prevalent throughout the Empire. We are indebted for the following extract to the *Levant Herald*, a paper which has honourably distinguished itself by the zeal and discretion with which it has espoused the cause of the starving populations of Asia Minor:—

"We hear of it [i.e., the cattle disease] in Bagdad, and in Trebizond, the extreme points north and south of the eastern boundary of the empire. At Scala Nova, in the province of Smyrna, and at the Dardanelles it has wrought terrible ravages. Private letters state that in the neighbourhood of the Dardanelles the most lucky have lost fifty per cent. of their sheep, and that of many large flocks only five in every hundred are left. A recent visitor to the plains of Troy remarked the skeletons of thousands of sheep lying bleaching upon the ground. From Smyrna, we hear of vast flocks totally destroyed, and one letter tells of a shepherd who, stripped by the murrain of his entire flock, has become insane, and takes out to pasture a pocketful of white pebbles which he fondly believes to be the fleecy tribe in the possession of which he was a few weeks ago comparatively rich. What the disease has wrought in the famine districts of Asia Minor has already been told by Mr. Farnsworth. From European Turkey the accounts are no less distressing. From Adrianople, we learn that 30 per cent of the horned cattle and horses have been lost, and that sheep have died in a very much greater ratio. . . . In Macedonia, there is not only scarcity of pasture, but also of food for human consumption. . . . From the province of Gallipoli the accounts are very bad indeed. . . . In the district of Enos, in this province, the sheep are affected by lung disease. The sanitary physician of Varna reports a like affection of the flocks in the Dobrudja."

IN his recently printed consular report from Beyrout, Mr. T. S. Jago gives some interesting notes on a journey which he made through Central and Northern Syria, a country, as he says, little, if ever, visited by European travellers. From Tripoli to Latakia, a distance of about seventy-two miles, the chief thing that struck him was the almost total absence of population. The sparse cultivation met with is mainly confined to cereals; the implements used are of the rudest kind; the cattle of the peasantry are puny and undersized; and the abject appearance and condition of the denizens of the mud villages and the three small towns of Tortosa, Gébélé, and Markab, show a state of affairs the reverse of prosperous. The means of communication are simply the tracks made in the course of ages by camels, mules, and other beasts of burden. No fewer than thirteen rivers and streams have to be crossed in this distance, and there are only three bridges fit to be used. Education among these "fellaheen" is unknown, and the only person who can read is generally, besides the scheik of the village, the

resident agent of the Tripoli or Latakia money-lender, who owns the village or who advances money upon the crops. Their food is coarse bread and sour milk in summer, while in winter a few olives and dried fruit take the place of the milk. A mat of reeds, with a coverlet and a rude pillow, forms their bed. Mutton fat, with a strip of cotton rag for a wick, supplies them with a little light for their dwellings. Meat, coffee, and sugar are luxuries, like rice, sparingly partaken of by the more affluent on the occasion of marriages, religious feasts, &c. Comforts of the rudest kind are wanting with them, and their condition is one of extreme ignorance and apathy.

The best Latakia tobacco is cultivated in the most northern and elevated parts of the Ansariyeh mountains. Great care is bestowed thereon by the mountaineers, who depend upon it for their chief support. The small strips of land near their houses are carefully prepared, the earth being well pulverised and manured, and the seeds planted. The beds are afterwards thinned, the young plants pricked out, and watered once when put into the ground. The tobacco harvest is in October in the mountains, and earlier in the lower ranges. The leaves are gathered and strung upon strings of goats' hair, then left to dry in the shade, after which they are hung to the rafters of the houses for fumigation or otherwise, and thus left till the tax-gatherer comes. They are sold in loads of 100 or 150 strings. The very best kind of Latakia is known by the name of "abou riah," or father of scent, but of this a very small quantity is annually raised.

GEORGE HERBERT AT CAMBRIDGE.

Having recently pointed out an error in Walton's life of Herbert relating to the presentation to Bemerton, I should like to draw attention to his life at Cambridge. Herbert's reply to Melville's *Anti-Tam-Cami-Categoria* was written there, as one set of verses is addressed to Charles Prince of Wales, a title which he did not bear till 1816, and another refers to the attack of Melville on the candlesticks on the Royal Communion Table as something which took place *olim*. How long after 1816 the verses were written I cannot say for certain. If Mr. Grosart is right in holding that the verses addressed to the Bishop of Winchester were intended for Andrewes, the date must have been subsequent to 1819. But I strongly suspect that Montague is the bishop meant. If so, the date of some of the lines is between 1816 and 1819, though it does not follow that they were all written at the same time.

We have thus two important writings for the Cambridge period of George Herbert's life, the second being the speech addressed to Prince Charles on his return to Spain, which shows that with all his efforts at being a courtier Herbert, if he had not the qualities of a statesman on the one hand, was deficient in those of a mere courtier on the other. Everybody at court knew that Charles had come home disgusted with the Spanish match, and half inclined, if not quite inclined, to drive his father into war with Spain. Herbert, with all courtliness of tone, deliberately refused to worship the rising sun. He goes through an elaborate panegyric on the excellences of peace, applauds Charles for going to Madrid in order to seek it, and resigns himself to the prospect of war, only because he is quite sure that James will not declare war unless it is absolutely necessary. By means of these two pieces one comes to see that Herbert may really have admired James as a king who kept the peace and maintained the ceremonies of the Church. Herbert's patrons, too, Hamilton and Lennox, voted in favour of peace, so that Herbert would find himself all abroad in temporal matters when the new reign set in.

Taking these writings together, one finds that there was a certain honesty in Herbert, even in

his courtier days. The James I. of modern writers is a compound made up of a little truth and a great quantity of falsehood; and modern writers accordingly begin to shriek whenever they find any one praising James. He had no doubt plenty of faults; but I believe that any one who reads Herbert's speech diligently will see that James's real faults were not those which Herbert was likely to perceive. As for the imaginary ones, as he had not read Weldon he was not likely to know anything about them.

SAMUEL R. GARDINER.

PARIS LETTER.

Paris: April 16, 1875.

The new volume of poems by Sully Prudhomme, entitled *Les Vaines Tendresses* (Lemerre), which I announced in January, is just out, and it is in all respects worthy of the author of *Stances et Poèmes*, *Epreuves*, and *Solitudes*. It even bears evidence of progress—not that it contains poems in themselves more beautiful than those by which Sully Prudhomme had already in his former volumes earned his right to be ranked in the first order of contemporary poets, but a loftier and more ideal inspiration permeates the whole collection. His poems are all based on the same idea, namely, the want of harmony existing between man's aspirations and the weakness, the powerlessness, the narrow limits to which nature condemns him:—

"A quoi bon nos miettes d'aumône ?
Si la plèbe veut s'assourir ;
Ou nos rêves d'Etat sans trône ?
S'il plaît au peuple de servir.

A quoi bon rapprendre la guerre ?
S'il faut toujours qu'elle ait pour but
Le gain menteur, cher au vulgaire,
D'une auréole et d'un tribut.

A quoi bon la lente science ?
Si l'homme ne peut entrevoir,
Après tant d'âpre patience
Que les bornes de son savoir.

A quoi bon l'amour ? si l'on aime
Pour propager un cœur souffrant,
Le cœur humain, toujours le même
Sous le costume différent.

A quoi bon si la terre est ronde,
Notre infinie avidité ?
On est si vite au bout d'un monde
Quand il n'est pas illimité."

This idea, or rather sentiment, which is expressed in the poet's earlier works likewise, forms the keynote, the one prevailing note I might almost say, of the volume before us. He has given it an admirable philosophic expression in the lines "Sur la Mort," where he describes the anguish of the soul beside the coffin of a beloved friend, stirred by an overpowering yearning for the infinite and the eternal, yet feeling that they have no existence for it, and being alike unable either to believe or to refuse to believe in their reality. It is love that makes the poet feel how eternal and strong is the spring of hope in the human breast, rudely snapped though it may be at every moment by the crushing weight of a stern reality. Hence the title of the book, *Les Vaines Tendresses*, vain for all, but more particularly for him, for we can read in his guarded confidences the whole story, a noble and pathetic story, of an unfortunate love, voluntarily unfortunate that it might remain noble and pure. Such love as this has been the inspiring theme of many beautiful lines, but it has never found more forcible, yet at the same time more delicate expression than Sully Prudhomme has given it in the poem called "L'Obstacle." But in the volume before us it seems as if the wearied and wounded soul were beginning to reap the reward of its self-denial, the accents of despair and the traces of unavailing struggle give place to resignation, a resignation sad, indeed, but nevertheless calm and gentle, at times even happy. This is the predominant feeling traceable in "Le Rendez-vous" and in "Ce qui dure." By renouncing all claims to earthly joys the poet puts himself

out of reach of the deceptions which earthly joys bring with them; and he experiences a sense of peace and harmony which he has beautifully expressed in two of his most exquisite little pieces, called "L'Épousée" and "Le Conseil." The volume opens with a poem, "Aux Amis Inconnus," addressed by the author to those who, without knowing him, may have been touched by his verses and have found in them an echo of their own feelings and their own griefs. These lines admirably express the tie that binds Sully Prudhomme and his readers together—a tie of gratitude rather than one of admiration. He has soothed their griefs, first by sharing them, and then by ennobling them in verse—"Haud ignara mali, miseris succurrere disco." Sully Prudhomme's poems often recall to my mind William Blake's *Songs of Experience*, though he has no heavenly visions as Blake had to unlock the gates of Paradise to his dreams; he is not a mystic, but a philosopher trained in the school of Lucretius.

The spring of 1875 seems to be specially favourable to the production of good poetry. Besides the more profound and delicate effusions of Sully Prudhomme, which have little charm for the multitude, but whose beauty establishes their author's title to lasting fame, there is poetry of a more stirring and spirited kind, verses that are "Moins écrites que pensées, moins pensées que vécus," war-songs that have the true military ring, like the blare of a trumpet and the tramp of soldiers. Before the war broke out M. Déroulède, who is a nephew of M. Emile Augier, had been a young dilettante author, and had written a drama called *Juan Srenner*, which was produced at the Théâtre Français, but without any particular success. The war transformed him into a soldier and a poet. In 1873 he published *Les Chants du Soldat*; they met with a most favourable reception, and have been followed by *Les Nouveaux Chants du Soldat*, and these are at present quite the rage. The first volume has in the course of a few weeks reached a fifteenth edition, and the second volume a ninth. Patriotism of the most genuine kind has kindled the poetic impulse in the writer of these songs: they are full of the true Gallic vivacity, and though their form is often defective and even sometimes a little prosaic, there is an atmosphere of health and vigour about them, and a loyal spirit running through them that are their special attractions. "A ma Mère," "Jeanne la Lorraine," "En Avant," and some few military songs, are really remarkable. On the other hand, there is not much to be said for the comic poem in which M. Déroulède, with a singular want of taste and without any conceivable object or purpose, ridicules the weakness and want of endurance of some of his comrades in the war, nor, indeed, for the more ambitious pieces, such as, for instance, the one called "Othoniel." This sprightly and joyous young soldier can blow the trumpet-call to arms, but epic poetry is clearly not in his line. Yet it is impossible to avoid feeling genuine sympathy for the young poet who voluntarily chose to remain in the army when the war came to an end, that he might assist in training up soldiers for his country who shall be as patriotic as he is himself. His verses are all written with a view to the same purpose, and cannot fail to be productive of some result.

M. André Lemoyne's poetry is animated by a very different spirit. He is one of nature's poets, the bard, the lover of the meadow-flowers and of the woodland birds, of everything in the realm of nature that helps us to forget the stern and pressing realities of life. He is preparing a new volume of poetry for Lemerre's "Collection elzévirienne," in which his *Roses d'Anton* and his *Charmeuses* first came out. Meanwhile, not to put the patience of his friends to too severe a test, he has had a hundred copies of a fine-paper edition of his *Paysages de Mer et Fleurs des Prés* printed for them, which contains a choice selection of his most perfect little poems,

gems which show the labour of the file, and the polish of a skilful and persevering hand. There is one piece called "La Bataille" in this collection, a piece suggested by the opening scene of Dickens's "Battle of Life," which, according to my judgment, is the finest thing he has ever yet written. He blends deep human emotion with that sympathy with nature which first-hand knowledge of nature awakens, and reaches the highest and best results. Among the young poets of the day M. Lemoyne is a type of the most curious and interesting description. He has been a clerk for more than twenty years in the firm of MM. Didot the publishers, and is engaged in mechanical and tiring work from morning till night. He obtains relief from the monotonous reality of his daily life by means of the joyous exuberance of his nature, which is brimming over with gaiety and vigour, and makes him the most jovial of companions, and by such poetic dreams as are most diametrically opposed to the trivial preoccupations of daily life. He caresses his verses, shapes and polishes them one by one with the utmost fondness and deliberation, and at long intervals produces short poems whose chief characteristic is the ideal serenity that pervades them; they neither bear the stamp of genius, nor are they remarkable for brilliancy of colour; but the harmony of the verse is faultless, the form perfect, and every word exquisitely chosen. Lately, M. Lemoyne tried his skill in the domain of fiction, but without success. His *Idylle Normande* is devoid of life, the first quality necessary to a novel. The characters are not beings of flesh and blood, but incorporeal souls and ideas.

M. André Theuriot, who is also a poet, and writes pure and melodious verse, promises to become a really good writer of fiction. His two last novels, *Mlle. Guignon* and *Le Mariage de Gérard* (Charpentier), are works of considerable merit, elevated in tone and sentiment, though they possess neither the brilliant Parisian originality of Alphonse Daudet's works, nor the popular vigour and pith of Léon Cladel's peasant tales, nor the power of psychological analysis which is displayed by Ferdinand Fabre. M. Theuriot's descriptions of nature are evidently drawn by one who is himself a genuine lover of the country, one who has lived in it and has made it a part of himself, and his pictures of *la vie de province* are painted with striking truth of observation. At present he is engaged on a new book called *La Fortune d'Angèle*, which combines all these qualities in a much higher degree, and which testifies to the real progress he is making. We greatly need good novelists in France. Those who were the most distinguished some years ago are growing old and have nearly written themselves out. Erckmann-Chatrin have all but exhausted the vein of popular tales which has been the source of their brilliant successes. Hector Malot, who seemed at one time as though he were going to follow in the steps of Balzac, pours forth novel after novel from his pitifully prolific pen, of which it can only be said that they are carefully and conscientiously written, for they are wanting alike in force and imagination, without life and without originality. Gustav Droz, who displayed real power of observation in some of the pages of the *Cahier Bleu de Mlle. Cibot*, has just committed a strange error in his choice of a subject for his new novel *La Femme géante* (Hetzel), which shows a singular want of taste in a man of his ability. A widower has had the body of his dead wife carefully embalmed, and has kept it in the house beside him: after a time he wants to marry again, and then he does not know how to dispose of *La Femme géante*. His perplexity might be amusing through a few pages, but it becomes intolerably wearisome dragged out through the length of a whole volume. Jules Verne, who has so much wit and intelligence, such learning and vivid imagination, has just been putting his powers to their full use in his *Chancellor* (Hetzel), but his joyous fancy is always enlisted in the cause

of science, and his object is to instruct his readers while he amuses them, and therefore his writings belong to the instructive rather than to the literary order of books. Lastly, Victor Cherbuliez, whose rare talent as a writer no one can dispute, and whose refined, cultivated judgment, artistic feeling, and brilliant intelligence are undeniable, has just published a novel, *Miss Rovel* (Hachette), which does little credit to the author of *Comte Kostia* and *Ladislav Bolski*. This is not the public opinion clearly, for not one of Cherbuliez' novels has met with such a favourable reception as this; but I consider it inferior to all his former ones, on account of the pretentious style in which it is written, the poverty of invention and the want of elevation it displays. The English lady, who first indulges in a thousand vagaries, and then goes off to Africa with a Wesleyan missionary to convert the blacks, and ends by becoming the wife of a negro king, is a grotesque conception, it must be owned, hardly worthy of such an author as M. Cherbuliez. He has just left Geneva, with the intention of settling in Paris, where he is to have some share in the editing of the *Revue des Deux Mondes*. It is to be hoped that the change will give a new impulse to his literary talent. An interesting experiment has just been made in the domain of fiction by a young man who bears a name that is doubly famous. M. Gilbert Augustin Thierry is a son of Amédée Thierry, and a nephew of Augustin Thierry. He has tried in his *Aventures d'une Ame en peine* (Didier) to bring the historical novel to life again. The period he has chosen for his story is the close of the sixteenth and the beginning of the seventeenth century, and he gives a picture of the ecclesiastical and legal classes as they were in those disturbed times, when witchcraft still played an important part in society, and the administration of law and justice was still influenced, as in the Middle Ages, by cruelty and prejudice. It is a strange book, confused throughout, crammed full of ill-digested learning, and written in an odd style which is an ill-assorted union of the bad taste and extravagance of modern sentimental diction, with a wearisome imitation of the style of the sixteenth century. It shows, however, on the writer's part a laudable effort at describing, not only the outward aspect of a bygone time, but also the sentiments specially characteristic of a state of civilisation differing from our own. M. de Martincourt, the chief personage in the book, is vigorously portrayed, and leaves a lasting impression on the imagination.

But the historical novel is an anomaly even at its best, and M. Gilbert Thierry is hardly justified in his desire to bring it back to life. Can any historical novel bear comparison with actual history, history when it is well and vividly written? *Camille Desmoulins*, by M. J. Claretie, is a striking proof of the truth of this. Such a life is in itself a romance. This young genius, with his easy, careless, fantastic, generous temperament, throws himself with all the impetuosity of youth into the turmoil of the revolution. He leads the populace to the taking of the Bastille; by his pen he contributes as much as any to hasten on events and make them bloodier, more violent, more irreparable; he rouses the people to the assault of the Tuileries on August 10, 1792; he stands by and sees the September massacres going on; not satisfied with having been one of the most active abettors in the death of the king, he labours to bring about the fall of the Girondins, their trial and final sentence. After which a horror of all the massacres and bloodshed comes upon him, a sudden revulsion of feeling takes place, and he becomes an eloquent and fervent advocate of clemency. He enlists in the new cause with the same generous impetuosity with which he had served the old, and tries to stem the torrent he himself had let loose, but it is too late, and he in his turn is dragged off and dies for having preached the new doctrine of gentleness and humanity. In the middle of this tempestuous

existence he had married Lucile, a wife whom he adored; she shared his political frenzy, and shared also the change that came over him when he entered on a nobler course; she followed him to the guillotine after a short interval of a few days, and so was denied the consolation of dying at his side. Nothing can be more touching than their last letters to each other; they reveal the terrible desolation that filled their young hearts at the prospect of an early death, a death in which they saw, not only the end of their mutual love, but the ruin of their country and their country's liberty. M. Claretie is a writer for the daily press and a spirited and voluminous writer, but he does not let his arduous duties in that capacity wholly absorb him, and knows how to snatch hours of leisure for more serious work. His book *Les Derniers Montagnards* contained the fruit of useful research: the one on *Camille Desmoulins and the Dantonists* is no less valuable. It contains life-like portraits of Danton, Desmoulins, Héault de Séchelles, and Fabre d'Églantine, a remarkable group of men who for one short moment were the leaders of the Revolution, and then became its victims. Backed by the authority of unpublished documents he clears their memory from many calumnies, but far from constituting himself their panegyrist, he does not in the least degree try to conceal their errors and weaknesses. M. Claretie has collected some notes on the trial of the Dantonists which are particularly interesting—notes to which a double value now attaches because the documents from which they were taken were burnt during the Commune of 1871 at the Préfecture de Police.

Disastrous events such as this, which in a moment destroy the valuable records of past times, render a speedy publication of the rich store of manuscripts contained in our public libraries and archives extremely desirable. But in order to publish them, some sort of guide is necessary to lead the way into those vast collections. M. Armand Baschet has been a valuable friend to all other workers by his book on *Le Dépôt des Archives du Ministère des Affaires Étrangères* (Plon). It is a complete history of these Archives, and dates from the reign of Louis XIV. when the Dépôt was first established. The growth of the Dépôt from year to year is described, and every manuscript mentioned that has been deposited there, so that an inventory of all its contents is within the reach of every one. And now that the public have free access, so long denied them, to these Archives, M. Baschet's book will, no doubt, materially promote the production of important historical works. M. Baschet is already well known by his books on the Venetian Archives and on the papers of St. Simon. He is at present employed by the English Government in hunting up all the documents relating to England in the French Archives. His generosity in letting others share the fruits of his perseverance and intelligence has earned for him the gratitude of all other students.

M. L. Delisle has been rendering the public similar good service by his admirable work on *Le Cabinet des Manuscrits de la Bibliothèque Nationale*, the administration of that department being at present in his hands. The third and last volume has just come out in the "Grande Collection sur l'Histoire de Paris" published by the Municipality. M. Delisle's work furnishes a complete history of the inestimable riches contained in this collection, and is distinguished, as all M. Delisle's writings are, by taste and learning. Two other volumes, both very interesting, have simultaneously been added to the "Collection d'Histoire Municipale de Paris"—namely, *La Collection des Sceaux Municipaux* and *L'Histoire d'Étienne Marcel*, by M. Perrons.

GABRIEL MONOD.

SELECTED BOOKS.

General Literature and Art.

- BERNOVILLE, R. La Souanette libre: épisode d'un voyage à la chaîne centrale du Caucase. Paris: Morel. 30 fr.
DELL'ACQUA, C. Dell'insigne Reale Basilica di San Michele maggiore in Pavia: studio. Pavia: tip. Fusi. L. 15.
GONCOURT, E. de. Catalogue raisonné de l'œuvre peint, dessiné et gravé d'Antoine Watteau. Paris: Rapilly. 12 fr.
KLEIN, J. L. Geschichte d. Dramas. XI. Bd. 2. Tbl. Das spanische Drama. 4. Bd. 2. Abth. Leipzig: Weigel. 14 M.
METYARD, E. The Wedgwood Handbook: a Manual for Collectors. Bell & Sons. 10s. 6d.
THOLIN, G. Études sur l'architecture religieuse de l'Agenais, du x^e au xvi^e siècle. Paris: Didron.
VIOLETT-LE-DUC, E. Annals of a Fortress. Low & Co.
WRIGHT, T. A History of Caricature and Grotesque in Literature and Art. Chatto & Windus.

History.

- D'AUBIGNÉ (MERLE)'s History of the Reformation in Europe in the time of Calvin. Vol. VI. Trans. W. L. R. Cates. Longmans. 18s.
NICOLAT, N. de. Description générale du Bourbonnais en 1669. Publiée et annotée par les soins de M. le Comte M. d'Irison d'Hérison. Moulins: Desrosiers. 25 fr.
POLYCHRONICON Ranulphi Higden, Monachi Cestrensis. Rolls Series.
RADARLI, C. A. Storia dello Assedio di Venezia negli anni 1848-1849. Venezia: tip. Antonelli.
RECUEIL des historiens des croisades; publié par les soins de l'Académie des Inscriptions. Historiens grecs. T. 1. Paris: imp. nat.

Physical Science.

- ARDISSONE, F. Le Floridee italiane. Vol. II. Fasc. 1. Hymenaceae, Gelseidae, Sphaerococcidae. Torino.
CARUS, J. V., and C. E. A. GERSTAECKER. Handbuch der Zoologie. 1. Bd. 2. Hälfte. Leipzig: Engelmann. 12 M.
CLAUS, C. Ueber die Entwicklung, Organisation u. systematische Stellung der Arguliden. Leipzig: Engelmann. 3 M.
CROLL, J. Climate and Time. Daldy, Isbister & Co.
DOERN, A. Der Ursprung der Wirbelthiere u. das Princip d. Funktionswechsels. Leipzig: Engelmann. 2 M.
ERHARD, Th. Untersuchungen üb. die Absorption d. Lichtes in einigen Chromsalzen. Freiberg: Engelhardt. 1 M. 50 Pf.
MEYER, A. L. Die Entstehung der Gebirge u. insbesondere die Bildung der Silicatgesteine nach dem jetzigen Standpunkte der Wissenschaft. Berlin: Calvary. 1 M. 60 Pf.
SACHS, JULIUS. A Text-book of Botany, Morphological and Physiological. Translated and annotated by A. W. Bennett, assisted by W. T. Thiselton Dyer. Clarendon Press.
SCHMIDT, J. F. J. Studien über Erdbeben. Leipzig: Scholtze. 15 M.
WEHRMANN, A. Studien zur Descendenz-Theorie. I. Ueber den Saison-Dimorphismus der Schmetterlinge. Leipzig: Engelmann. 4 M.

Philology.

- ELLIS, R. The Quichua Language of Peru: its derivation from Central Asia. Trübner.

CORRESPONDENCE.

THE UNIVERSITY OF MELBOURNE AND ITS PROFESSORS.

3 St. George's Square: April 19, 1875.

The Council of the University of Melbourne have an odd way of treating their Professors. If they want to get rid of one of the teaching body, they suddenly resolve to give the whole staff notice that their posts are vacant, and that they must apply for re-election. Some years ago, the University lost its most brilliant Professor—Edward Irving, the son of the great preacher and founder of the Irvingites—who would not stand this kind of treatment, and resigned as soon as he had notice of it. And lately, the then ablest Professor—C. H. Pearson, Professor of History—threw up his appointment on hearing of the Council's contemplated move. Though offered at once the Professorship of History in the University of Adelaide, Professor Pearson accepted the headship of the new College for Ladies in Melbourne, lately founded by the Scotch Kirk, and is there lecturing on history. This college is to be made, if possible, a women's university. Each professor has but one subject. Professor Harper is the Professor of English; one of the leading physicians of the town lectures on Physiology and the Laws of Health; a Cambridge wrangler on Mechanics, &c. In case any English graduates think of taking a professorship in the present University of Melbourne, they should take care to have a stringent written contract with the Council, clearly defining their rights and duties. F. J. FURNIVALL.

THE WORD "KILN" IN ENGLISH.

1 Cintra Terrace, Cambridge: April 17, 1875.

May I be allowed to make a correction in my former letter on the subject of the derivation of

the word *kiln*? I beg leave to say that the spelling *cylen* of the Welsh form was a mere momentary lapse, and that I meant to have written *cylyn*, for the simple reason that such is the spelling given in such dictionaries as contain the word.

Mr. Rhys gives valuable advice, which I hope to find useful; but I think it very hard that he should have been at no pains to look up the authorities on the subject. The *W. cylyn* is mentioned in connexion with *kiln* in Wedgwood and in Webster; though they both give examples of the word in other languages. Indeed, we find *cylene* given in Anglo-Saxon as a gloss upon the Latin *culina*, and *kylna* is given as an Icelandic word by Cleasby and Vigfusson. But what I most wish to point out is that I merely followed what I took to be very good authority, viz., the list of Welsh words occurring in English which was drawn up by Mr. Garnett and reprinted in Marsh's *Lectures on the English Language*, as reprinted by Dr. Smith in 1862, at p. 45. The word *kiln* has, in fact, been commonly regarded for many years as a stock example of a Celtic word; it appears, for instance, in the very short list given in Dr. Morris's *Elementary Outlines of English Grammar* at p. 8. Hence I did no more than cite what has been held by many English philologists for many years; and, having a strong feeling that the study of "Celtic" is difficult and dangerous ground, I thought it better to defer to the commonly received opinion in this matter. I think, then, that the error, if it be one (as I now suspect it is), may very much more fairly be charged upon others than myself, as I merely quoted a common opinion in preference to taking upon myself the responsibility of calling it in question. And I would suggest to Mr. Rhys that, if he wants to do us good service, he should read over Mr. Garnett's list and let us know how much of it we are to believe.

I hope I may now be left in peace. At any rate, I am more confirmed in my opinion than ever that the investigation of English etymology is at present no proper part of the duty of the English Dialect Society, and that we had better collect the words instead of discussing them. I hope I may be supported in this view by those who care for sound scholarship.

WALTER W. SKEAT.

THE WORD "CYLYN."

Llanymawddwy, Merioneth: April 19, 1875.

Whether the Welsh borrowed the word *cylyn* from the English, or the English from the Welsh, or whether both languages are indebted for it to a common source, I leave to others to decide; but I may be permitted to mention, that during a residence of upwards of a quarter of a century in North Wales I have not heard any other term used for a kiln, for whatever purpose intended. I have invariably heard it pronounced *cylyn* (not *cilyn*); and of this pronunciation I am reminded almost every day, as, within a stone's cast from the place where this note is written, a steep part of the road leading in the direction of Bwlch y Groes and Bala is known as *Rhiw Cylyn*, so called from a kiln which in time past stood by the side of it. Mr. Skeat's *cylen* must be a clerical or typographical error, for that form of the word is, I believe, nowhere to be found. I was not aware until I read Mr. Rhys's letter in the *ACADEMY* for April 17, that *cylyn* is at all in colloquial use in any part of South Wales. He probably refers to the upper or northern part of Cardiganshire, for in the middle and lower portions of that county the word is unknown, its synonym *odyn* being the term employed. Linguistically, northern Cardiganshire has a good deal in common with the southern parts of Merioneth and Montgomeryshire.

That the word does not occur in our older literature does not necessarily lead to the belief that it is an exotic term of recent introduction. The written literature does not contain nearly all the words of the language. There are at the pre-

sent day in common use in different parts of Wales scores of apparently genuine Welsh words which are not found in any Welsh writing that has come under my notice; and this absence from the literary language is not peculiar to words of foreign or doubtful origin. Take, for instance, *dynes* (woman), a term in daily use all over North Wales, and more or less employed in most parts of the South; yet, I think I may safely say that it is not to be found in any book, printed or manuscript, a century old. In fact, we seldom find it employed by any writer before the commencement of Welsh journalism. Whether from some misgiving as to the pedigree of *cylyn*, or from some other cause, Welsh writers seem to have avoided it, and preferred the less questionable *odyn* whenever they had occasion to mention this sort of fabric. The fact, however, that *cylyn*, to the exclusion of *odyn*, is at the present day in constant use over so large a portion of the Principality, and appears to have been so from time immemorial, looks as if the word was not an upstart among us.

Cylyn seems to be, in form at least, a diminutive of *cyl*, a word which has the same signification, and for which a printed authority of some two hundred years old might be quoted. Charles Edwards, a Denbighshire man, in *Hanes y Ffydd*, the first edition of which was published in 1671, employs the word in the ninth chapter, thus: "Dewisodd tri chant yn Carthago eu bwrw i gyl poeth, yn hytrach nag aberthu i eulun."

This passage, a little distorted, will be found in Pughe, s. v. *Cyl*. Welsh authors, especially prose-writers, up to the time of the Reformation, preferred the Southern dialect for their literary compositions. D. SILVAN EVANS.

HANDEL AND BACH.

Basebourne, near Midhurst, Sussex: April 20, 1875.

The able letter which appeared in the *ACADEMY* of April 10, signed by G. Downing Fripp, respecting the appropriation by Bach and Handel of the air "Col freddo suo velen," is incontrovertible testimony; both of these great masters undoubtedly adopted the little foundling and made it "beautiful for ever." Dr. Arne was well aware of his friend Handel's tendency to absorb airs or phrases unconsciously, and among other traditional reminiscences has transmitted the following. Handel was dictating the chorus in *Alexander's Feast* "The many rend the skies," and had arrived at the part in the allegro where the words occur "And Music won the cause," when the amanuensis remarked "That passage is Corelli's." "Then put it down," said Handel, "it is all de better for dat." The phrase in question is in the allemanda of Corelli's eighth sonata. The giant knew that he had the power of returning gold for brass, and that whatever he worked upon was to him as the metal in the hand of Cellini.

MARIA WHEELER.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Ap. 24, 2.30 p.m.	New Philharmonic Concert, St. James's Hall.
3 p.m.	Physical: Papers by Mr. J. Barrett and Dr. Stone.
"	Royal Institution: Mr. George Smith on "The History of Assyria."
"	Crystal Palace: Mr. Manns's Deneft Concert (Bülow).
3.45 p.m.	Royal Botanic.
8.30 p.m.	Amateur Orchestral Society, Royal Albert Hall.
MONDAY, April 26, 5 p.m.	London Institution: Professor Bentley on "The Classification of Plants." IV.
6 p.m.	Philosophical Club: Anniversary.
8 p.m.	Thrd Philharmonic Concert, St. James's Hall (Wilhelmj).
8.30 p.m.	Geographical.

TUESDAY, April 27, 3 p.m.	Royal Institution: Professor P. M. Duncan on "The Grandeur Phenomena of Physical Geography."
8 p.m.	Anthropological Institute: Rev. Dr. Mullens on "Origin and Progress of the People of Madagascar;" Mr. J. J. Monteiro on "The Quissama Tribe of West Africa."
WEDNESDAY, April 28, 12 noon	Civil Engineers.
4.30 p.m.	London Institution: Anniversary.
"	Royal Society of Literature: Anniversary.
8 p.m.	Society of Arts. Geological.
"	Archaeological Association: Mr. E. Roberts, "Notes on the Roman way to Verulam."
THURSDAY, April 29, 1 p.m.	Zoological: Anniversary.
3 p.m.	Royal Institution: Professor H. G. Seeley on "The Fossil Forms of Flying Animals."
5 p.m.	Zoological Gardens (Davis Lecture): Mr. J. W. Clark on "Seals and the Walrus."
6.30 p.m.	Royal Society Club.
7 p.m.	London Institution: Dr. E. A. Freeman. V.
8 p.m.	Society of Arts: Mr. H. Blackburn on "Art in America."
8.30 p.m.	Royal. Antiquaries.
FRIDAY, April 30, 7.30 p.m.	Sacred Harmonic Society, Exeter Hall: Costa's <i>Eth.</i>
9 p.m.	Royal Institution: Mr. W. N. Hartley on "The Action of Heat on Coloured Liquids."

SCIENCE.

The Native Races of the Pacific States of North America. By Hubert Howe Bancroft. Vol. I. "Wild Tribes." (London: Longmans & Co., 1875.)

THE history of this book, as well as its contents, is of public interest. Mr. Bancroft, who is a publisher in San Francisco, describes in his preface how some fifteen years ago he set himself to the task of collecting books and manuscripts relating to the Pacific States, with the view of forming a complete special library.

"After securing everything within my reach in America," he says, "I twice visited Europe, spending about two years in thorough researches in England and the chief cities of the Continent. Having exhausted every available source, I was obliged to content myself with lying in wait for opportunities. Not long afterward, and at a time when the prospect of materially adding to my collection seemed anything but hopeful, the *Biblioteca Imperial de Méjico*, of the unfortunate Maximilian, collected during a period of forty years by Don José Maria Andrade, littérateur and publisher of the city of Mexico, was thrown upon the European market, and furnished me about three thousand additional volumes."

But when, in 1869, Mr. Bancroft had accumulated some sixteen thousand books, manuscripts, and pamphlets, and determined to set to work on this enormous mass of matter, he found that a life-time was not enough to deal with it in. Knowledge of no small value to the world was there, but the facts were so imbedded in trash, that a mountain of chaff had to be sifted to get at a few grains of corn. Accordingly, with Mr. Oak, his librarian, and a number of assistants, he set to work to read the whole library and to index every passage worth recording. The system on trial stood the test, and Mr. Bancroft had before him the classified information of 1,200 authors before proceeding to condense the essence of it into a single armful of books. This great work is to be completed in five volumes. The first, now published, contains the description of the savage tribes from above the Arctic Circle down to the Isthmus of Panama. The second will treat of the more cultured races of Mexico and Central America. The remaining three will be a digest of all avail-

able information as to the mythology, languages, antiquities, and migrations both of the lower and higher races.

It is favourable to the prospects of anthropology, within the range of which science almost the whole contents of this volume belong, that its cultivators are aware of their need of business methods as well as philosophical skill. It is only by an almost mechanical process of classification that the facts, on record by hundreds of thousands as they are, can be properly brought under consideration. When this preliminary toil is done, the nice task of criticism and generalization begins. A successful anthropological result depends on this combination of labour and scientific ability. The late Professor Waitz had both qualities in a high degree, and his *Anthropologie der Naturvölker* (ably completed by Dr. Gerland) will, as the century goes on, be more and more used for the purpose he contemplated—that of helping to form a basis for a philosophy of human life. Waitz's great work—taking in, as it does, the greater part of the uncivilised world—devotes but a few hundred pages (in vols. iii. and iv.) to the tribes whom Mr. Bancroft describes at ten times the length, and from a fuller library of authorities, including many new ones. Still there is much similarity between the two works both as to materials and method, and in estimating the present volume one naturally compares it with the corresponding sections in Waitz. The American anthropologist, however, seems not to be acquainted with the work of his German predecessor, whose name does not appear among the 1,200 authors in his list. Though disadvantageous in some respects, this independence may perhaps be reckoned an advantage by students who desire information as to any particular tribe, and can take one account as at once a check and a completion to the other.

Mr. Bancroft arranges his wild tribes geographically, in groups from north to south. There was no other method so available. It could scarcely have been possible to draw absolute distinctions of race, unless between the Esquimaux type, and what may be vaguely called the American type, which includes all the rest. As for civilisation, some of the tribes are roving hunters and fishers, such as the Esquimaux and the Tinneh of the "Great Lone Land;" others have more or less native agriculture, such as some Apache and Mosquito tribes. The Pueblo or Town Indians of New Mexico, with their cities of tall houses and their local government, are somewhat too far advanced to be properly included among wild tribes at all. The same may be said of many Indian villagers in Mexico, who have not much left of the old native civilisation, and have not gained much from the Spanish invaders, but who on the whole live more as rude peasants than as savages. It does not seem easy to attempt an exact classification of the tribes according to their place in civilisation, and Mr. Bancroft does not attempt it, but merely lays out his materials for the sociologist to use. Among the multitude of points of interest in his descriptions, a few may be here selected for brief remark.

The survey starts from the extreme north, above Bering's Straits. It is curious, by the way, to see an American purist restoring the name of "Bering" to the Danish navigator's own spelling, and repudiating the Germanised form "Behring;" while, on the other hand, the Danes themselves are adopting this foreign form, and printing "Behrings-Stræde" in their maps. We first find classed as Esquimaux proper the wandering fishers who fringe the Arctic sea-coast down to Kotzebue Sound. The fullest information about this well-known race comes from the Greenland side, and Mr. Bancroft's account, taken from Western explorers, is scanty. He mentions, however, a crafty device used by them for killing the polar bear. The hunters bend pieces of stiff whalebone and freeze each into a ball of blubber; then they entice the bear to pursue them, dropping in his path the frozen balls, which he stops to swallow; when the blubber-balls thaw, the whalebones spring open, and put an end to the hapless beast. This trick was perhaps not known to the old Greenlanders. Passing farther south, we come to the Koniagas, a cluster of tribes ranging from Kotzebue Sound to the island of Kadiak. It is a somewhat interesting question, under what race these people are to be reckoned. Most ethnologists, including Waitz, treat them simply as Esquimaux. Their languages, of which vocabularies are examined in Buschmann's great work on the North American languages, are distinctly Esquimaux dialects. This, indeed, is evident from their names of tribes, e.g., the *Kwich-pagmuta*, "dwellers on the great river." The details of their civilisation, such as the use of labrets or lip-ornaments, their clothing, skin canoes, weapons, &c., have much correspondence with those of the Esquimaux. But, on the other hand, they are a taller people than the northern Esquimaux; and there is even a mention of a chief seven feet high among them. Thus it is likely that they may be a cross between the Esquimaux and others. This is almost certainly the case with the next group of tribes, the inhabitants of the Aleutian Archipelago. It has been thought from the appearance of these Aleuts that they may be more or less of Asiatic origin, and they have a tradition that they came from Asia; while Buschmann (p. 702) shows that their language is a peculiar one, though containing a number of Esquimaux words. It thus seems not unlikely that ethnological materials may exist for working out the problem whether there has been any emigration of Asiatic tribes across Bering's Straits into America, as well as the insignificant Esquimaux migration into Asia.

Among the Thlinkits or Koloshes, in the district south of Mount St. Elias, a point deserving of notice is the fairness of the native complexion (p. 97), "as fair as many Europeans" (Langsdorff); "eran de color blanco y habia muchos con ojos azules" (Perez). Much the same is said of the Haidahs of Queen Charlotte's Island (p. 157), "fair in complexion, sometimes with ruddy cheeks" (Hale), "their young women's skins are as clear and white as those of Englishwomen." From such accounts as these it appears that the North American

skin, deep yellow-brown or red-brown in most parts of the continent, lightens into remarkable fairness in this north-western district. But whether this is the result of natural change, or whether a fair race from the west has shared in the population, is quite unknown. Neither language nor custom has as yet thrown light on the complex ethnology of the west coast of North America.

Under the title of New Mexicans, Mr. Bancroft groups the tribes from California across to Texas. Mountain ranges, with desert plains between, furnish much of the geography of this wild land, where rove those fiercest of savage hordes, the Apaches and Comanches. In this region, under more favourable local conditions, are found also the Pueblo Indians of New Mexico and Arizona, who are semi-civilised town-people (Spanish *pueblo*=town). The fortified houses of these people, which were first made known by the Spanish explorers of three centuries ago, are thus described (p. 534):—

"The towns of the Pueblos are essentially unique, and are the dominant features of these aboriginals. Some of them are planted in valleys, others on mesas (i.e., plateaus); sometimes they are planted on elevations almost inaccessible, reached only by artificial grades, or by steps cut in the solid rock. . . . A Pueblo consists of one or more squares, each enclosed by three or four buildings of from 300 to 400 feet in length, and about 150 feet in width at the base, and from two to seven stories of from eight to nine feet each in height. . . . The stories are built in a series of gradations or retreating surfaces, decreasing in size as they rise, thus forming a succession of terraces. In front of the terraces is a parapet, which serves as a shelter for the inhabitants when forced to defend themselves against an attack from the outside. These terraces are about six feet wide, and extend round the three or four sides of the square, forming a wall for the occupants of the story resting upon it, and a roof for the story beneath; so with the stories above. As there is no inner communication with one another, the only means of mounting to them is by ladders, which stand at convenient distances along the several rows of terraces, and they may be drawn up at pleasure, thus cutting off all unwelcome intrusion. The outside walls of one or more of the lower stories are entirely solid, having no openings of any kind, with the exception of, in some towns, a few loopholes. The several stories of these huge structures are divided into multitudinous compartments of greater or lesser size, which are apportioned to the several families of the tribe. . . . The roofs or ceilings, which are nearly flat, are formed of transverse beams which slope slightly outward, the ends resting on the side walls; on these, to make the floor and terrace of the story above, is laid brushwood, then a layer of bark or thin slabs, and over all a thick covering of mud sufficient to render them watertight. The windows of the upper stories are made of flakes of selenite instead of glass. The rooms are large, the substantial partitions are made of wood and neatly whitewashed. . . . Houses are common property, and both men and women assist in building them; the men erect the wooden frames, and the women make the mortar and build the walls. In place of lime for mortar, they mix ashes with earth and charcoal. They make adobes, or sun-dried bricks, by mixing ashes and earth with water, which is then moulded into large blocks and dried in the sun. Some of the towns are built with stones laid in mud."

The Pueblo tribes who build these remarkable towns are, as may well be supposed, otherwise advanced in civilisation. The earliest European visitors describe them as

agriculturists, and their irrigation canals are made and kept in order by the community. They have what seems a native cleverness in such arts as weaving and wall-painting. Their organised system of town government existed in the time of Vazquez de Coronado (1540). It would, of course, be wrong to give these interesting people credit for the whole of their civilisation. Mr. Bancroft does not lay stress on the Spanish-Christian influence which was at one time strong among them, and though they have long since cast it off, to return in a measure to their old ways, yet it has left its effects. Thus, the famous name of Montezuma has been transplanted to become a legendary personage among them, and to be mixed up in their sun worship. They use the *metate* or mealing-stones, an instrument evidently imported from Mexico, and no doubt some Spaniard's hint led to their using selenite for window-panes. With all this, however, the native independent elements in Pueblo civilisation are well-marked, and we may, to a great extent, accept Mr. Bancroft's opinion that it was "a spontaneous awakening from the ruder phases of savagism" (p. 473), the Pueblos being "partially reclaimed Apaches or Comanches" (p. 476). From such an opinion, however, a practical inference must be drawn. If the same race who are in the desert the most irreclaimable of savages have become in the valleys a settled people half-way to civilisation, then it is scarcely open to doubt but that the "North American Indians" in general might, under favourable conditions and judicious treatment, have been absorbed into civilised life, instead of being "improved off the face of the earth."

EDWARD B. TYLOR.

CELSUS' ATTACK ON CHRISTIANITY.

Celsus' Wahres Wort, älteste Streitschrift antiker Weltanschauung gegen das Christenthum vom Jahr 178 n. Chr. Von Dr. Theodor Keim. (Zürich, 1873.)

ALTHOUGH this Essay has been published more than a year, it is not too late to recommend it very heartily to our readers, especially at a time when the history of the second century is so much discussed as it is at present. It belongs to a series of Dr. Keim's writings which are of no little importance to the student of ecclesiastical history, though less known probably in this country than his recent work on the origin of Christianity. Many who regret most deeply the principles and conclusions of that laborious book will find much to sympathise with in these historical essays. In discussing, for instance, the date of the Epistle to Diognetus, he is a valuable ally against those who like Overbeck would assign it to the fourth century, and his little book on the conversion of Constantine is an excellent refutation of many of Burkhardt's exaggerations. Similarly he has done good service in this attempt to define the exact position of Celsus and to reconstruct his polemic, for the first time (as it seems) in a modern language. Though the matter is arranged somewhat out of the order in which an English writer would probably have placed it, the whole is an admirable specimen of clearness and

method. It consists, first, of the text of the ἀληθὲς λόγος as quoted or epitomised by Origen, and divided into its four parts in logical sequence. Then follow short essays on two contemporary writers (as Dr. Keim holds them to be), Lucian and Minucius Felix; and thirdly, an analysis of the arguments of Celsus, an estimate of their value and of the historical conclusions to be drawn from them, ending with a discussion of the date of the composition and of the personality of the author.

The importance of the undertaking is obvious when we consider how little we know of the attacks made by cultivated heathens upon Christianity. Besides the satire of Lucian on the death of Peregrinus, we have nothing, except the late and clumsy Philopatris, which has not come down to us in the replies of Christian opponents. Fronto and Porphyry have disappeared, and Hierokles and Julian (like Celsus) have to be reconstructed mainly from the pages of their adversaries. The commonplaces of the controversy can, no doubt, be gathered from the Greek apologists, and in an especially clear manner from the first half of the *Octavius* of Minucius Felix; but Celsus was, it would seem, an abler champion than those with whom they generally had to deal. He abstained in great measure from the gross and trivial calumnies against the Christian life which were the staple of the vulgar polemics, and really had a system (such as it was) to offer in place of Christianity. He knew something, too, of its relation to Judaism, and he could employ his knowledge of the differences between Jews and Christians, between the Church and the heretics, and between the sects themselves, as potent and destructive arguments. He anticipated, in fact, almost all the modern objections to the doctrines of the Church. It is, therefore, of great importance to read what he had to say in a connected and intelligible form at once popular and trustworthy, and this Dr. Keim enables us to do.

We are also grateful for the new light which is thrown upon some of the difficult questions that surround this subject. The first relates to the general position taken up by Celsus. Three divisions of his polemic are usually recognised:—(1) the attempt to overthrow Christianity from a Jewish point of view, couched in two addresses supposed to be delivered by a Jew to our Lord and his disciples; (2) a general attack from the side of philosophy on the revolutionary character and folly of Christians, and specially on the belief common to them with the Jews of a providential dispensation of which they are the centre; and (3) a particular criticism of doctrines, many of which are explained as misunderstandings of philosophical conclusions. In addition to these Dr. Keim has brought into prominence a fourth part, and that one of great interest, namely, the system which Celsus recommends to Christians in place of their own, and which is contained in the reply of Origen from vii. 62 to the end of the book. The question may indeed be raised whether it was sharply marked off from the preceding part, but there can be no doubt of its logical distinctness. It is interesting to

note this early appeal to Christians to descend from their position as possessors of absolute truth, and to take their stand among the other religious sects of the world—an appeal heard not indistinctly in our own day, though on somewhat different grounds. Celsus was quite willing to allow Christians to worship the supreme God, if they would not so persistently refuse the respect due to the inferior deities, which he and they alike called by the name of δαίμονες. He argues among other things that the doctrine of the Son of God and the worship paid him by Christians, was a step in this direction (Origen viii. 13). He would himself possibly have been ready to accept our Lord as a δαίμων, though in some Cerinthian or Docetic sense (see viii. 39 cp. v. 2 foll.). The reply of Origen was of course that δαίμονες was not an indifferent term, but on Christian lips meant only evil spirits, and that even if there were such beings as Celsus held, they were distinct in kind from God the Word, the Son of God. Yet we cannot be surprised if Celsus expected to receive some acceptance for his theory among the various Gnostic sects, with which he seems to have had more acquaintance than with orthodox Christians. Nor can we fail to sympathise with the yearning after a mythical period when all nations were subject to “one law and one doctrine” which he shares with Maximus Tyrius and Plutarch (see Keim, p. 213).

Of the historical points treated in this essay, the most generally interesting are the date of Minucius Felix and the identification of Celsus with the friend to whom Lucian addressed his life of Alexander the impostor of Abonouteichos. Dr. Keim adopts the earlier date assigned to Minucius, which has recently been defended by Ebert, and we think with justice. The question turns chiefly on two points—the relation of the *Octavius* to Tertullian's apology, and the internal evidence which it affords as to the position of Christianity. Probability certainly inclines to the reign of M. Aurelius rather than that of Alexander Severus. The latter date seems to be based on two misconceptions—a false idea of the originality of Tertullian, and an oversight of those passages of the *Octavius* which point to an era of persecution, e.g. *jam non adorandae sed subeundae cruces*. The difference between Tertullian and Minucius is one rather of style than of originality. The quaintness and warmth of the great African is not incompatible with a vast deal of borrowing from his predecessors, Christian and heathen alike. And if he employed the language of Justin, Tatian and Irenaeus, why not also that of Minucius? The mention of Fronto seems also much in point. Granted, that he was the well-known rhetorician, the preceptor of M. Aurelius, whose letters were recovered near the beginning of this century, it is much more likely that he should be mentioned by one who was a contemporary than by a writer who lived after Tertullian. From the absolute silence of other authors with respect to his polemic, it is fair to conclude that it was a pamphlet which had its run and then dropped into obscurity. Otherwise, we have to suppose that Tertullian passed over a writing of an author, an

African like himself, which a later writer refers to as an authority worth refuting. Fronto is, in fact, the only opponent whom Minucius mentions by name, and it is not altogether an improbable conjecture (though not one of Dr. Keim's) that the speech of Caecilius, in his dialogue, is a *résumé* of his arguments. No doubt there are points of connexion, as Keim has shown, between the statements of Celsus and Caecilius, but their general position differs very decidedly in two important elements—the absence of a philosophical point of view in Caecilius, and the presence of the whole farrago of calumnies, of which Celsus knows hardly anything. One of these calumnies is specially stated to have been propagated by Fronto (*Octavius*, chaps. ix. and xxxi.), and the absence of a theoretical basis would be quite in harmony with the character of a man who, in his extant letters, now sharply and now plaintively dissuades his royal pupil from philosophical studies as destructive of his taste in rhetoric. But after all we know too little of this production of Fronto's to lay much stress upon this conjecture, especially as it is of no real importance in determining the date of Minucius. There are other arguments for the early date which will be differently estimated by different minds. We do not feel sure that Dr. Keim does not attach too much importance to the use of *reges* in the plural as indicating the double rule of Aurelius and Verus, and to the hatred of the Roman Empire expressed in chapter xxxvii., as pointing to the persecution of the year 177 (p. 156).

The date and personality of Celsus is much more difficult to determine with certainty. The name is a common one, and Origen evidently was doubtful to which of two persons of the name the book was to be assigned. He concluded, on the whole, that it was to be referred to an Epicurean who lived under Hadrian and his successors, and wrote books against magic. If this conclusion was right, we have a very probable inference that our Celsus is to be identified with the friend of Lucian, who also wrote against magic. But Origen is not quite sure of this identification, for the Celsus against whom he wrote was much more a Platonist than an Epicurean, and almost seems to have believed in the reality of magic, and to have ascribed to its means the miracles of Christ (Origen i. 68). The latter passage, however (which is well worth reading), is less conclusive than it appears at first sight. It occurs in the supposed speech of the Jew, and only acknowledges the reality of the miracles for the sake of argument, and in order to degrade them by comparison with those of the impostors of the day. That the Celsus of Origen was an enemy to the *yōmres* is clear from his language about the itinerant prophets of Palestine and Phoenicia (vii. 9, 11, but cp. viii. 48). As to the tradition which makes him an Epicurean, it may have arisen from his friendship with Lucian, who may well have been familiar with a Platonist of his temper and critical spirit, just as he was with the Stoic Arrian. Nevertheless, the fact remains that the natural inference from the language of Lucian to his friend is, that he was addressing an Epicurean; and this will always be

weak point of the identification. Dr. Keim shows that it is not an absolute necessity to draw this inference, and insists very forcibly on the likeness in character between Celsus of Origen and of Lucian, and on the whole establishes the probability of their being really one. After all, the question is of no great moment, as Celsus cannot well be later than the time of Marcus Aurelius; and we cannot prove that he was earlier.

The assumption that Celsus was a contemporary of Origen (made by the author of a book on *Supernatural Religion*) is based on two very inconclusive arguments. The first is that because Origen did not know much about the personality of Celsus, he did not know whether he was alive or dead; whereas, the fact seems to be that he knew along that he lived some time previously, it could not find out much about him. The second is that at the close of his book he speaks of Celsus' promised treatise on orality, and asks Ambrosius to find out whether he has fulfilled his promise, and if so to send it, using language which might apply to a contemporary. Perhaps the author referred to has read no more of Origen than he quotes, and is not aware that he speaks of Celsus throughout as a (hypothetically) present antagonist, and generally in the present tense. Otherwise this must be simply termed a piece of special pleading.

The discussion of the relation of Celsus to the canon is interesting and instructive, though necessarily tinged by Dr. Keim's views as to the origin of Christianity. Thus he tells us that Celsus' use of Pauline expressions, though not directly drawn from the epistles, shows "in an interesting manner the strong revival of the Pauline doctrine amongst Gnostics and churchmen in the middle of the second century, after Paul had for a considerable time previous been buried under a bushel" (p. 225). This raises, of course, immediately the fundamental question as to the Ebionism of the early Church, which we have to thank Dr. Lightfoot especially for bringing to the test of common sense and historical probability.

We are glad, however, to note the statement that "after long and mistrustful criticism it is found necessary to conclude that the Christian writers since the middle of the second century, and especially Justin Martyr, were acquainted with our Gospels" (p. 227). So, again, Dr. Keim asserts that Celsus used all the four Evangelists, and points out several passages, some of which have been before overlooked, in which he distinctly employs St. John (p. 299). He takes care, of course, to show his own view of the fourth Gospel, which this is not the place to criticise. But with the admissions of Dr. Keim on the one hand, and of Mr. Canon on the other, in respect to the history of the Canon, the apologist for the Christian revelation is able greatly to narrow the field of argument.

JOHN WORDSWORTH.

SCIENCE NOTES.

ANTHROPOLOGY.

Natives of New Guinea.—The last number of the *Proceedings of the Royal Geographical Society* contains an account of the discoveries of H.M.

ship *Basilisk*, in the year 1874. To the three races of New Guinea already known to inhabit the island—viz., the Papuans on the south, the Arfaks of the mountainous country on the north, and the Malays of the north-west—Captain Moresby has added a fourth by the discovery of another, probably a mixed race of Malays and Papuans, inhabiting the whole of the eastern peninsula of New Guinea in its northern and southern shores, from about 148° longitude to East Cape, which is in 150° 53' East longitude, and the adjacent archipelago. This race is distinctly Malayan, but differs from the pure Malay in being smaller in stature, coarser in feature, thicker lipped, and having more frizzled hair. They have high cheek bones, their noses are inclined to be aquiline, the eyes dark and beautiful with good eyebrows; many of the men have light hair and a Jewish cast of countenance; they rise to a height of from 5 feet 4 inches to 5 feet 8 inches, and are sinewy though not muscular, slight, graceful, and eel-like in the pliability of their bodies. This race merges into the pure Papuan in the neighbourhood of Cape Possession, where they vary in colour, stature, and feature; and a mixture of habits confirms the idea of a fusion of race. The new race bury their dead in the ground, and build small thatched huts over them. Their houses, like those of the Papuans, are built on piles, and communicate with the ground by means of a pole notched with steps. They are rude but successful cultivators of the ground, using stone mattocks for turning up the soil; they cultivate yams and taro. Cannibalism does not prevail largely among them, though apparently it is not unknown. They are affectionate to their children, but in some cases were willing to barter them for iron axes. They did not keep their women in the background, but allowed them to have a voice in the trading. The men are but slightly tattooed, but the women are tattooed all over in graceful patterns; the women crop their hair short, but the men wear theirs long and frizzled; the men wear a waistcloth only, but the women a short grass petticoat or ti-ti. Unlike the Papuans they possess the art of making pottery. They are better cooks than the Papuans, and boil their food as well as roast and bake it. The Papuans fish only with a hook and line and a barbed spear, but this race make fishing-nets with fibres of a small nettle-like plant. The Papuans use only outrigger canoes, but these have several kinds. They have developed a system of warlike tactics adapted to the weapons they employ, and when Captain Moresby approached them they formed up in two regular lines, the first line armed with missile spears, and the second line with clubs. This is in conformity with the system adopted by all nations similarly armed, and has, no doubt, been arrived at independently as the result of experience. Upon the whole, they must be regarded as a more civilised race than the Papuans. Up to the time of their discovery by the *Basilisk*, they appear to have had little or no acquaintance with white men.

The Antiquity of Man.—Mr. John Evans, F.R.S., in his anniversary address to the Geological Society, delivered on February 19, and since published by the Society, has summed up the evidence on this subject to the present time. Until within the last two or three years it was generally the received opinion of geologists that the earliest known traces of the occupation of this portion of the globe by man were posterior in time to what is known as the Glacial Period. Since then, however, discoveries have been made which in the opinion of some geologists cast doubt on this limitation of the age of man in Europe. Among these is the discovery of a portion of a human fibula in the Victoria Cave, near Settle, in a deposit overlain by stiff glacial clay containing ice-scratched pebbles. In common with some others Mr. Evans does not regard the age of the clay deposit as conclusively settled, and thinks it possible that it may have been either reconstituted or even accidentally

redeposited at a later period. Mr. James Geikie, however, arguing on more general grounds, has come to the conclusion that the palaeolithic deposits are of preglacial and interglacial age, and do not in any way belong to post-glacial times. If this view could be adopted, there is no doubt that many apparent anomalies would receive a simple and satisfactory explanation; but at Hoxne, Icklingham, Bedford, Ealing, Acton, and elsewhere where implement-bearing gravels occur, they repose on valleys which are cut through the boulder clay, many of the pebbles from which form constituent parts of the palaeolithic gravels, and there can therefore be no doubt that they belong to a period subsequent to the submergence during which the middle and upper glacial beds were deposited. In France the Abbé Bourgeois has attempted to carry man back to Lower Miocene times, relying on implements presumed to have been found in beds of the Calcaire de Beauce, at Thenay, near Pontlevoy. He, however, admits that the implements offer a complete identity with those found on the surface; did they, therefore, belong to these beds we should have the remarkable fact that at that remote period, characterised by mammals as distinct from those of the present day as the acerotherium is from the rhinoceros, or the mastodon from the elephant, primeval man was fashioning implements indistinguishable from those of neolithic times. Mr. Evans therefore suspects some possible error of observation as to their occurrence in these beds. But although for the present we seem unable to find any satisfactory evidence of the existence of man in Western Europe before the glacial period, it by no means follows that none such will eventually be found. It must, moreover, never be forgotten that it is not in this part of the world that a naturalist would be led to look for the cradle of the human race. This is far more probably to be sought in a warmer clime, and amidst a more luxuriant vegetation, yielding throughout the year some readily available means of subsistence both to man and to animals that would serve him for food.

Psychological Institute.—If the announcement of a new society under this designation were really calculated to promote the scientific study of psychology, it would be hailed with satisfaction by all who are interested in the study of man. Such, however, is hardly to be expected. Experience has proved that the materials for a separate psychological society apart from general anthropology, are not forthcoming otherwise than by the admission of matter that is beneath the proper dignity of science. This new institution adds another to the list of nine societies which in London alone deal with anthropological subjects, some of them in an extremely feeble and unsatisfactory manner. Such branch societies have usually had a short-lived activity, ending in stagnation; they entail separate apartments, extra salaries to secretaries, and the publication of a vast mass of rubbish in order to maintain an annual volume of Transactions. The same results might be obtained with far greater economy by the formation of special sections under the auspices of a larger society. We can only, therefore, regard the formation of this new society as contributing to the existing disorganisation through which the scientific force of the country is being frittered away.

PHYSICS.

Electric Conductivity of Lead Compounds.—Buff observed in 1850 that the electric conductivity of chloride of lead increases with the temperature instead of diminishing, as is the case with metallic substances. E. Wiedemann has confirmed this observation (*Pogg. Annalen*, cliv. p. 318), using the chloride both in the form of compactly pressed powder, and also fused and then solidified. Iodide and bromide of lead possess the same pro-

perty. It appears, however, that the conductivity is not quite like that of a metal (as was stated by Buff), for at temperatures considerably below the fusing points of the lead compounds a certain amount of electrolysis takes place, as was shown by the polarisation current when the battery was removed from the circuit and the terminals connected with a galvanometer.

Electric Conductivity of Solutions of the Chlorides of Alkalies and Alkaline Earth Metals.—The researches of Professor Kohlrausch and O. Grottrian on this subject are published in the last two numbers of *Poggendorff* (cliv. pp. 1 and 215). It was necessary in their experiments to take great care in noting the temperature and preventing or allowing for any changes in temperature, since the conductivity of electrolytes is influenced by temperature in a very high degree. The source of electricity employed was an induction apparatus, called by the authors a Sine-Inductor, and described in the *Jubelband* (p. 290). A magnetised disc is rotated in a coil of wire with such velocity as to produce from 100 to 200 currents in alternate directions in a second. The object of employing a system of currents in alternate directions is to prevent the polarisation of the electrodes.

The authors have determined the conductivities of aqueous solutions of nitric acid and of the chlorides of sodium, potassium, ammonium, lithium, magnesium, barium, strontium and calcium. Three sets of experiments were made, as nearly as possible at the temperatures 0° , 18° , and 40° . The conductivity of each substance was investigated at each of these temperatures, the strengths of the solutions varying from 5 per cent. of the anhydrous salt up to complete saturation. For a given percentage strength of the solution, it was found that the conductivity increased very rapidly with the temperature, the rate of increase being not quite uniform, but much more nearly so than might have been expected. For instance, the conductivity of potassium chloride (5 per cent. of salt) which is 421 at 0° , becomes 931 at 40° : this increase is immensely great as compared with that of the electric resistance of a metal or the pressure of a gas. When the temperature remains constant, the conductivities increase continuously with the percentage strength of the solution. The chlorides of calcium and magnesium, however, are exceptions to this rule, the solution of CaCl_2 having a maximum conducting power when it contains 24 per cent. of salt, and that of MgCl_2 similarly when it contains 19.8 per cent. Nitric acid of maximum conducting power has a specific gravity 1.1945 (at 17°C).

Ebullition of Liquids.—In a paper on the theory of ebullition (*Ann. de Chim. et de Phys.* sér. v. vol. iv., p. 335), Professor Gernez gives an historical résumé at some length of what has hitherto been effected in this direction, and then proceeds with the description of his own new experiments and the views he founds upon them. His experiments go to show that solid bodies, which provoke ebullition in superheated liquids, lose this property when they have been strongly heated; that solid bodies without chemical action on superheated liquids cease to provoke the formation of bubbles of vapour when they have been long used to maintain ebullition; and that such bodies, which have been rendered inactive by being long kept in boiling liquid or by the influence of heat, regain their activity on exposure to the air. He states, also, that bodies whose surface is not in contact with air, or which do not contain air or gas in their interior, are without action on superheated liquids, and that a gaseous atmosphere determines ebullition in a superheated liquid. M. Gernez regards ebullition as an evaporation at the surface of gases introduced into the liquid, an infinitely small quantity of gas being sufficient to maintain ebullition indefinitely. The arrangement of the experiment which was the basis of this conclusion was as follows. A small cup-shaped cavity was formed at the end of a glass rod, which was specially cleansed. The little cup

so formed could be made to contain an indefinitely small amount of air, and could be depressed mouth downwards into the liquid. The heat being properly regulated, bubbles of vapour were formed regularly at the mouth of the cup, and there only. Some of these experiments were continued for twenty-four hours, this being rendered possible by the fact that the tube in which the liquid was boiled was of considerable length, so that the vapour was condensed before it left the tube and flowed back, there being thus no waste of liquid. The air could be got rid of by arranging the cup obliquely at the end of the glass tube and then inclining it. As soon as the air escaped ebullition ceased.

Some of the views of M. Gernez are combatted by Mr. C. Tomlinson (*Phil. Mag.*, April). The latter maintains that the inactivity of a glass rod or other solid body introduced into a gaseous solution depends on its being chemically clean. A cage of fine wire gauze was submerged in soda-water, but there was no escape of gas so long as it was chemically clean. When taken out, rolled between the slightly greased hands, and again lowered into the soda-water, the gas escaped from its side in bubbles with an audible noise. Supposing a liquid, at or near its boiling-point, to be constituted like soda-water, Mr. Tomlinson refuses to admit that a solid, such as a glass rod, introduced into a boiling liquid (water for example), becomes covered with bubbles of steam by virtue of the air carried down by the rod. If the rod be unclean (that is, contaminated with a greasy film), the steam-bubbles cover it precisely after the manner of gas-bubbles, because there is adhesion between the steam-bubbles and the film, and not between the water and the film, and hence there is a separation. A chemically clean glass rod has no such action, not because the act of cleaning it deprives it of its adhering air, but because there is perfect adhesion between a vaporous supersaturated solution and a chemically clean surface.

Specific Heat of Carbon, Boron, and Silicon.—The continuation of Dr. H. F. Weber's researches on the specific heats of the elements carbon, boron, and silicon, some points in which were noticed in the *ACADEMY* for March 27, is given in this month's number of the *Phil. Mag.* These elements, which have hitherto formed the most marked exceptions to the law of Dulong and Petit, he has conclusively shown to obey the law when a certain temperature is reached. The values of the specific heats of the elements carbon, boron, and silicon, change with the temperature; these values gradually increase with an increase of temperature until a point is reached at which they are constant. This point is situated at about 600° for carbon and boron, at about 200° for silicon. The specific heat of carbon at 600° is about seven times, that of boron about two-and-a-half times, as great as at -50° . Their final constant values are, for carbon 0.46, for boron 0.50, and for silicon 0.205. The products of these numbers into their atomic weights (12, 11, and 28, respectively) are:—

5.5, 5.5, and 5.8,

values which are in keeping with the atomic heats of the metals and of the other non-metals. Dulong and Petit's law may therefore be accepted as binding in the case of all the elements; it must, however, be formulated in a manner slightly differing from that ordinarily laid down. Thus, the specific heats of the solid elements vary with the temperature; nevertheless, for every element there is a point (t°) from which the variation with the specific heat with increasing temperature is entirely insignificant. The product of the atomic weight into the specific heat (estimated at temperatures above t°) is for all the elements a nearly constant number, varying from 5.5 to 6.5.

Spectrum Photographs.—In the last number of *Poggendorff* H. W. Vogel describes a simple apparatus for photographing the spectrum of the sun, or other spectra. He removes the lens from

an ordinary photographic camera, and replaces it by a pocket spectroscope, fitted into the aperture by means of blackened cork. The sun's rays are allowed to fall on the apparatus parallel to the axis of the spectroscope. The lines, though not very sharp, are sufficiently so for many purposes, and for the comparison of absorption spectra.

Spectrum of the Aurora.—In the *Philosophical Magazine* Mr. J. R. Capron has described the results of comparison of auroral spectra with the spectra of hydrogen, carbon, oxygen, air, phosphorus, retted hydrogen, and iron. Mr. Capron considers that the conclusion of Ångström, that the "moisture" in the region of the aurora must be regarded as "nil" cannot be maintained. He sums up the present state of our knowledge of the aurora question as follows:—"The yellow-green line, and possibly also the red, are due to phosphorescence or fluorescence; the fainter lines are partly due to the spectrum, and the remaining bands or lines may be due to phosphorus and iron, the close coincidences in this latter spectrum with the auroral lines being very striking."

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (Monday, April 5).

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair.

Mr. W. L. Distant, of West Dulwich, was balloted for and elected a member.

Mr. Jenner Weir exhibited a number of young *Mantidae* that had emerged from an egg-case received from Oeylon.

Mr. Bond exhibited a specimen of an exotic Locust taken alive at the bottom of a well near Brighton. The species was uncertain.

Mr. Sealy read some notes on the habits of the species of *Ornithoptera* from the Malabar coast, exhibited at the last meeting. It was closely allied to *O. Amphirius*, but there were doubts of its identity. The pupa possessed the power of causing a sound. He called attention to a peculiarity in the formation of the hind wings of the males, there being a large pouch on the anal margin, filled with fluffy hairs.

Mr. McLachlan read a letter from an Englishman residing in Pueblo, Colorado, U.S., stating that from his experience of the potato beetle, the insect could live on the tubers as well as on the haulm, and that unless the English authorities took some steps to prevent the importation of potato bulbs, he believed the beetles would soon be in this country.

Mr. McLachlan also drew attention to a remark by Lieutenant Carpenter in the Report of the Zoological Collections made in Colorado during the summer of 1873, when he noticed that not a single specimen of the potato beetle was to be found to the west of the Rocky Mountains, though he believed it would be ultimately spread over that region by the agency of the seed, as the insect was of too sluggish a nature to be capable of spreading itself so rapidly by its own instinct; and his belief was further sustained by its continued absence from the Salt Lake basin, occasioned by the cheapness of vegetables in the Mormon settlement rendering the importation of potatoes from Colorado unnecessary.

Mr. Bates believed the distribution of the beetle depended more upon climatic conditions. The native home of the insect was on the eastern plateaux of the Rocky Mountains, and the climate of the Pacific Coast being more like that of the west coasts of Europe, their faunas also bore a greater resemblance. He believed the absence of the insect from the west of the Rocky Mountains to be caused by the difference of climate, and the same cause might be expected to prevent the establishment of the insect in countries like Britain, where the moisture of the atmosphere would probably be fatal to it.

Mr. Edward Saunders communicated the first part of a Synopsis of British Hemiptera (Heteroptera).

ZOOLOGICAL SOCIETY (Tuesday, April 6).

DR. E. HAMILTON, Vice-President, in the Chair. A letter was read from Dr. G. Hartlaub, F.M.Z.S., stating that the finch described by him and Dr. Finsch as new in the Society's Proceedings for 1870, p. 817, and named *Lobiospiza notabilis*, was probably only the young bird of *Amblyura cyano-virens*. Dr. A. Günther exhibited the skin of a new species of mole from British Caffraria, which he proposed to call *Chrysochloris trevelyani*. The Secretary exhibited on behalf of Mr. J. Gould, F.R.S., the original specimen of the parrot (*Apsemictus insignissimus*) spoken of by Mr. Gould in his communication to the Society on November 3, 1874 (P. Z. S. 1874, p. 499): also specimens of two other new species of birds from Northern Queensland, a new honey-eater, proposed to be called *Ptilotis flavostriata*, and a new parrot, proposed to be called *Cyclopsitta maccoyi*. Mr. Osbert Salvin, F.R.S., read a memoir on the avi-fauna of the Galapagos Archipelago. After a summary of what was known of the history and physical peculiarities of these islands, Mr. Salvin proceeded to give a complete account of the birds as at present known to us from the visits of Mr. Darwin, of the naturalists of the Swedish frigate *Eugenie*, and of Dr. Habel, whose collection afforded the principal materials upon which the present communication was based. Of the fifty-seven species of birds known to exist in the Galapagos, about two-thirds were stated to be peculiar to the Archipelago. Mr. A. G. Butler, F.Z.S., read a memoir on the Heterocerous Lepidoptera of the family *Sphingidae*, in which a complete revision of the various genera and species of this family was given. A communication was read from Dr. J. S. Bowerbank, entitled "A Monograph of the Siliceo-Fibrous Sponges," part iii., being the third of a series of memoirs on this class of sponges. A second communication from Dr. Bowerbank contained the seventh part of his contributions to a General History of the Spongiadae. Mr. A. H. Garrod read a paper on the form of the trachea in *Tantalus ibis*, in which the peculiar and numerous convolutions of that tube within the thorax of that bird were described. A communication was read from Mr. G. S. Brady, C.M.Z.S., in which he gave a revision of the known species of British marine mites, together with descriptions of some new species. Mr. C. A. Wright, C.M.Z.S., read a paper on the question of the specific identity of the weasel found in Malta, which he was inclined to refer to *Mustela boccamela*, Bp., hitherto only known to occur in Sardinia.

ROYAL HISTORICAL AND ARCHAEOLOGICAL ASSOCIATION OF IRELAND (Wednesday, April 7).

At the meeting of this Society, at Butler House, Kilkenny, a cocoa-nut shell mounted with silver as a cup was exhibited, which was given to Jonas Wheeler, Bishop of Ossory, by Queen Elizabeth. On the shell are engraved the royal arms and the letters E. R. On the rim beneath the cover is an inscription of the last century, stating that the cup was given to Dr. Wheeler by the Queen on his promotion to the bishopric, but this is manifestly incorrect, as he was appointed to the bishopric by her successor in 1613. The Hall mark shows the date of the manufacture of the cup to be 1665, and it may have been given to the learned doctor when he was made Dean of Christchurch, Dublin, in 1594. It is now the property of the Bishop of Ossory, having been given to Dr. Pocock, the late bishop, by Mrs. Wheeler, widow of a descendant of Dr. Wheeler.

The corporation of Athenry sent for exhibition an ancient seal and mace. The head of the latter is a clenched fist and forearm in solid brass, about five inches long, attached to a handle of about seven inches. The seal bears the legend *Sigillum communitatis de henri*, and for device a castle with two human heads impaled upon the battlements, the hair and beards of which are distinctly

Irish. These may, perhaps, refer to the defeat suffered by the Irish in 1316 near the town, when Phelim O'Connor, King of Connaught, and Teige O'Kelly, King of Hymany, with many chiefs, were slain. A murage charter was granted to the town in 1316. The seal probably belongs to the fifteenth century.

A resolution was proposed by Mr. R. M. Egan, and carried unanimously, to "recommend to the Commissioners of Education the importance of paying for the teaching of Irish by the national school teachers, similar to Latin and French."

GEOLOGICAL SOCIETY (Wednesday, April 14).

J. EVANS, Esq., F.R.S., President, in the Chair. For many years past Mr. J. Thomson, of Glasgow, has diligently collected and studied the Corals of the Carboniferous Limestone of Scotland, and has prepared an extraordinary collection of sections, many of which are photographed. His studies have led him to discern differences which he believes will be sufficient to form the basis of several new genera, which he described in a paper too technical for abstraction. Mr. J. M. Wilson, of Rugby, called attention to the probable existence of a considerable fault in the Lias of his neighbourhood, and also described a new outlier of the Oolite. At the same time he exhibited an interesting specimen of a Labyrinthodont from the coal-measures of Leicestershire, which appears to be distinct from the Irish species. A remarkably fine specimen of *Cruziana semiplicata* was exhibited by Mr. J. L. Tupper, who also brought forward a fine sketch of the fossil on its slab of slaty rock. This enigmatical fossil is found in the Lingula flags of North Wales, and has been variously regarded as an annelid burrow, a trilobite track, and an actual organic structure, either animal or vegetable.

LINNEAN SOCIETY (Thursday, April 15).

DR. G. J. ALLMAN, President, in the Chair.—The following papers were read:—1. "On the Nature and Productions of the Atolls of the South Pacific," by the Rev. Thomas Powell. 2. Papers on the Botany of the *Challenger* Expedition: xxv. "On the Diatomaceae collected by Mr. H. N. Moseley in Kerguelen's Land," by the Rev. E. O'Meara; xxvi. Letter from Mr. H. N. Moseley "On an edible Chinese *Sphaeria*, known as 'winter worm-grass,' parasitic on certain larvae" (this was stated by Mr. Currey to be *Torrubia sinensis*); xxvii. "On the Musci and Hepaticae collected by Mr. H. N. Moseley," by Mr. W. Mitten, F.L.S. (these were from Teneriffe, Tristan d'Acunha, Kerguelen's Land, &c.). 3. "On the Algae collected by the Rev. W. W. Gill near the Island of Mangara," by Dr. Dickie, F.L.S. 4. "List of Plants collected by Dr. A. B. Meyer in New Guinea in 1873," by Professor Oliver, F.R.S. (these were only ten in number, including two new species).

SOCIETY OF ANTIQUARIES (Thursday, April 15).

THE Rev. J. T. Fowler read a paper on recent excavations at the Chapter House of Durham Cathedral. This building, once the finest Norman chapter-house in England, was altered, or rather destroyed, in the last century, to make the place more comfortable. The apseid end, where the chair for the installation of the bishop stood, was pulled down and the stone roof destroyed. The excavations were commenced on the site of the apse in the hope of discovering the tombs of some of the bishops who were known to have been buried there, and perhaps some remains of the stone chair; but this latter expectation was not fulfilled. The first tomb-stone discovered bore the inscription "*Ranulphus Episcopus*," and covered the remains of Ralph Flambard, the minister of William Rufus, who occupied the see from 1099 to 1128. On opening the tomb the skull was found broken, but it and the rest of

the bones were *in situ*. The other contents of the coffin were a quantity of thin brown textile fabric, part of which was composed of silk, a pastoral staff plated with silver, a gold ring with a sapphire, the crumbling remains of a pewter chalice, and some wood charcoal. Sapphire rings were also found in the coffins of Geoffrey Rufus, who died in 1140, and of William de S. Barbara, who died in 1152. The coffin of the latter was evidently too short, as the feet had been awkwardly crammed in; and originally it had been too narrow, the sides having been hollowed out to allow space for the body. The slab which had covered the body of Robert de Insula, who died in 1283, was gone, and consequently the bones were not so well preserved, no traces of the legs and feet being discoverable, and the skull was reduced to a heap of white dust and red hair. The body had been sewed up in a tanned ox-hide, and placed in a wooden coffin. The coffin of Richard Kellawe (1316) contained a pastoral staff but no ring, and no traces of gold thread among the textile remains, as in the other cases.

It is probable that some method of embalming the corpses had been attempted, perhaps by the use of some bituminous material.

NUMISMATIC SOCIETY (Thursday, April 15).

J. EVANS, Esq., F.R.S., President, in the Chair. A fine early tetradrachm of Rhodes, of the Attic standard, was exhibited on behalf of Sir James Anderson, who has liberally presented it to the British Museum. A paper was read by the Rev. Assheton Pownall on the coinage of Offa, King of Mercia. The writer pointed out the unsatisfactory character of the explanation usually given of the excellence of that coinage—namely, that King Offa visited Rome, and probably brought back Italian workmen. It is, however, very improbable that the visit in question ever took place, as Roger of Wendover is the only early authority for it. But it is certain that Offa was in most things before his age, and the improvement he wrought in the coinage is likely to be one of his domestic reforms rather than the result of employing foreigners. A paper by M. Six, of Amsterdam, on the earliest bronze coins of Syracuse, was also read.

PHILOLOGICAL SOCIETY (Friday, April 16).

REV. R. MORRIS, LL.D., President, in the Chair. Mr. Fennell and Mr. Wall were elected members. The paper read was on "French Sounds in English," Part I., by Henry Nicol. After explaining that this part was introductory to the main subject of the investigation, the phonetic history of the popular Modern English words of Old French origin, and pointing out the necessity for philology of the physiological study of sounds, the writer remarked on the difficulties caused by the presence in both languages of numerous semi-gallicised Latin words introduced by literature, and by the French words we have adopted being of different dialects and ages. The history of the Latin vowels in their progress to Old French was then sketched, the chief stages of change, qualitative and quantitative, common to all the Romanic languages being distinguished. The changes were similar to those which have occurred in the Teutonic languages, consisting mainly in the lowering of Latin short *e* and *o* (close) to *è* and *ò* (open), and of short *i* and *u* to *é* and *ó*, and in all these sounds, as well as short *a*, being then lengthened when before a single consonant.

ROYAL SOCIETY (Thursday, April 22).

THE following papers were read:—"On the Action of Heat on the Absorption Spectra and Chemical Constitution of Saline Solutions," by W. N. Hartley; and "On Attraction and Repulsion resulting from Radiation. Part II.," by W. Crookes F.R.S.

FINE ART.

THE WATER-COLOUR INSTITUTE.

THIS exhibition, opened on the 19th instant, is a rather empty one. A flimsy monotony discourages the eye as it ranges over the general wall-space; although that detailed examination which is equally obligatory and wearisome for the critic does not fail to bring out here a work and there a work deserving of scrutiny and of praise. We will begin with the figure-pictures, and take at first four of the best contributors—Messrs. Herkomer, Gow, J. D. Linton, and Tenniel.

Mr. Herkomer can now compete with the most skilful painters living: such are his nicety and fineness of drawing, precision of touch, sense of character, and general balance of attainment. There is a little too much of the manner of a sketcher in what he does; also a certain indifference to beauty, tending almost to a caricaturish habit, although on full inspection the adherence to unexaggerated nature proves to be very exact. The little scene of German homely gossip in a bedroom, named *What Old Women delight in*, will explain what we mean. *Im Walde*, a party of woodmen felling fir-trees and rough-dressing the timber on the spot, is excellent; the actions being all given with as much accuracy and ease of rendering as aptness of intention and observation. Mr. Gow may almost pair with Mr. Herkomer for neat-handedness. *An Alarm*, representing a Royalist Cavalier in his mansion, startled by some noise which he hears at the door, and about to commit to the flames a handful of documents of a compromising character, while two of his confederates prepare to hide or to resist, is executed in a very quiet but none the less efficient style as regards both story-telling and realistic method. *The Appeal*, by Mr. Linton, is not equally perspicuous in subject-matter. What we can clearly discern is an elderly gentleman of the earlier seventeenth century, probably in the Low Countries, who stubbornly holds out against taking a pen presented to him by a young gallant, and signing a paper which lies before him; while a young lady, seated apart and wrapped in a travelling cloak, glowers in anxious expectancy. Perhaps we should understand by this group a parent or guardian stiffly resolved not to consent to a contract of marriage between two lovers, who have settled, if pushed to extremity, to cut matters short and elope. At all events, the work is well painted in a sober, dark, solid tone, with little or no use of body-colour; the costumes (if perchance we except that of the woman) are particularly successful in looking as though they were worn naturally by personages of the time, and not merely put on in masquerade. Mr. Tenniel has selected a very peculiar subject; and his treatment of it looks at first odd, and even repulsive, although, as one observes how carefully considered it is in detail, and how firmly designed and drawn, this feeling wears off to some extent. The work is entitled *Lighting the Beacon*—"Ha, ha! Rescue!" It represents a red-haired semi-savage peasant turned into a soldier in the early feudal time—say the eleventh century—who has mounted a ladder to light or tend the beacon-flame which summons aid in sore need; the night is dark, with swirls of gusty rain; three arrows have been shot at the man by the unseen foe, and, just as he shouts out his reassuring cry, one of them pierces his rude hauberk of scale-armour, and he dies upright, with the triumphant grin expanding to its utmost his big cavernous mouth and throat.

Market-Folk, West of Ireland, is a powerful piece of work by Mr. Small, with broad surfaces and crisp touches. It has been a terrible day of rain and slush; by the shore of a lough a young man with his donkey, and an old woman—whom we might be minded to call an old hag, but for her evident *bonhomie*—with a shapeless bundle slung over her back, are trudging home; a young

woman, hardly less heavily burdened, passes and accosts them. Hibernian ease of temper and mother-wit play upon the three faces, ploughed deep with age, or toughening with toil and exposure. Mr. Charles Cattermole paints in a style based no doubt partly on that of the late George Cattermole—especially as regards the rather crude lightness and variegation of colour—but still more closely on that of Sir John Gilbert. A little more solidity of purpose and of execution would have made a good picture of *The Monk and his Scholars*—children of both sexes, in a remote century, and of natures not easily tamed to mildness of manners or bookish lore; the artist has somehow managed with considerable skill to make one feel that his picture carries the gaze down a long vista of history. *A Birthday Ode* is a larger work, and an important one, but less commendable in the result. We see here a little boy lord, some eight years old to-day, in the time of bluff King Hal, saluted and belauded by his tenants and dependents, one of them reading out a poetical address. Mr. Staniland paints with a large amount of truth and expression *The Last Day in Old England*; a dozen emigrants of various classes, from the aged heavy-built smock-frocked countryman, a little deaf, companioned by his big and trusty dog, to the tallow-visaged swindler, probably the same person whom a wall-poster denounces as a forger. This group is seated on the wharf in a nearly unbroken row, shortly before the vessel gets under weigh; the countryman is addressed by a bluff seafaring-looking man, who, if not a fellow-emigrant, may be a mate or supercargo of the ship. The work is not strong in pictorial qualities, such for instance as composition; but its truthful sincerity compensates for much.

The Big Chief's Toilet, by Mr. W. V. Bromley, attracts attention by the uncommonness of its theme, derived from the social life of the North American Indians; the potted papoose is a quaint little figure. Mr. H. B. Roberts imitates the late excellent master, William Hunt, in subjects of thick-limbed, thick-headed country-boys, in too patent a fashion; one of his contributions, *Black Sam*, a little bumpkin dandling and admiring his puppy, is, however, worthy, or all but worthy, of his model. Of Mr. Augustus Bouvier's paintings, the best is the *Marasche Fresche, Cherry Seller, Zara*, in which the handling is considerably freer and less rapidly smooth than this artist accustoms us to. Mr. Jopling is tawdry and superficial in *Felise* (with a quotation from Mr. Swinburne's poem), and wholly amiss in the letter-comparing scene from *The Merry Wives of Windsor*; the floral painting, *White Azalea*, is a good deal better, but the elegant and complicated exuberance of the plant is cut down to meagre rudiments. Miss Mary Gow (the sister, we presume, of the accomplished painter of *The Alarm*) portrays *Enid's Wedding Morning*, after Tennyson, with something of the same nice and unforced style as her relative; there is a want, however, of poetical glow in the treatment, and Enid's mother appears more homely, and far older, than needful. *Ride a Cock Horse*, by Mr. C. Green—a little boy of the time of Charles I. astride on his rocking-horse—is delicately painted. The toy-charger, a piece of brown woodwork, its proportions chiefly made up of the big curved rocking-frame, is comically rude and babyish, and gives the whole subject a toy-like air, pleasantly appropriate. Mr. Hugh Carter paints in a style founded mainly, it would appear, on the water-colours of the Dutch artist Israels (as may be inferred when we turn to the *Sleepers* of the latter painter, an old woman and a tabby cat on two chairs, side by side); there is a touch also of the portrait-painter Boxall in Mr. Carter's *Portrait of a Lady. Preparing a Fisherman's Meal* is a capital little piece. Mr. Kilburne, whose undisputed skill would have fairer play were he to purge his style of something faint and finikin, shows agreeably in No. 158, a boating-incident,

with a verse-quotation from *Alice in Wonderland*:—

"For both our oars, with little skill,
By little arms were plied."

Miss Thompson, belaboured as she is with celebrity factitious in its origin, though sustained by very real talent on her own part, is no doubt persecuted to exhibit whatever she has by her, good, bad, or indifferent. In the present instance, she has laid hands on what appears to be a mere business-like sketch or study of a mounted soldier, and as such efficient enough; and has added to it a slight and not well-harmonised suggestion of landscape background, and produced it to the eyes of the lieges under the title *On Duty, a Trooper of the Scots Greys*. Mr. Absolon's most passable contribution is the figure of a country-girl named *Tired Out*. Mr. Haghe, the President of the Institute, sends nothing which his admirers, unless it be by force of habit, can look upon with complacency; the prominent subject, *A Christening in St. Peter's, Rome*, is a decided failure.

We have now dealt with the figure pictures, and shall reserve the landscapes and other works for a future opportunity.

THE BELGIAN GALLERY.

SOME people will not be beaten. Officials of South Kensington, and promoters of the International Exhibitions at the Albert Hall, are well known to number among them individuals strongly imbued with this tendency. A lingering and mismanaged career at that Hall was announced last year to have come to an end; and, if the announcement were allowed to hold good, we cannot say that, under all the circumstances, any loss would accrue to the cause of healthy art. A threatening intimation, however, is now issued to the effect that "The London Annual International Exhibition of Fine Arts, South Kensington, S.W., will be opened on May 1, 1875—J. H. Gammon, Manager; E. J. Vaughan, Secretary." Meanwhile the gentleman who bears the seemingly not irrelevant name of Gammon has got up, at No. 28 Old Bond Street, an exhibition termed "The Belgian Gallery, in connexion with the London Annual International Exhibition of Fine Arts, Summer Season, 1875." Thus it would seem that we are actually to have two Belgian gatherings in 1875; one at the Albert Hall, and the other in Bond Street, vamped up upon the delusive notification of last year that the Albert Hall displays would be thenceforth discontinued. Mr. Gammon informs us in a neat circular: "This gallery has been formed at the request of the Belgian artists, whom I represented for many years at the International Exhibitions, and the collection comprises many of the finest productions of the eminent masters of that school." After visiting, at the private view on Saturday last, the cramped room wherein the pictures are collected, we cannot confirm Mr. Gammon's estimate of them: on the contrary, they appear to us to be, in general calibre, slight, rough, and even rubbishy performances. We would be the last to discourage, and the first to welcome, the display of really leading or fine productions of foreign schools; but we cannot scruple to say that dealers and touters have of late pestered British visitors and critics, and annoyed or even damned British artists, by persistent hauls of all the small fry of the Continent.

We are unable to say much of the Belgian Gallery, for little could with truth be propounded in its praise, and reiterated oburgation would be tedious and unserviceable. The catalogue specifies about 180 works—oil paintings, water-colours, and sculptures. From these we may select the following:—

Gussow, *Elisir d'Amore*, coarse and common, but not inexpressive. *The Bookworm*, talented and broadly facile, with a grotesque turn. *The Antiquary*, standing on steps, and examining a picture minutely with a magnifying glass. Mdm. Ronnier, *Greek meets Greek*, a fairly clever painting of a shaggy white dog and a tabby cat, the

former in a hayloft, the latter emerging from an orifice below. Wauters, *Aldermen of Ghent assembled in Council, 16th Century*, painted with more talent than refinement—a sketch for a picture already known in London. Wüst, *In the Far West, America*, a graceful landscape of riverside forest, with cranes. Linnig, sen., *A Patron of Art, 18th Century*, one of the numerous works founded by small or smallish men on the style of the great man, Baron Leys. Van Lerius, *Quand la bise souffle*, a half-figure of a girl, impudently unfinished; it can only be regarded as a preparatory dead-colouring. Linnig, jun., *The Village Musician*, practising the violoncello in his rather Bohemian-looking apartment; an able and faithful piece of work, but somewhat low in aim. Lamorinière, *Flanders, Sunset*, the same picture (if we remember right) that was exhibited elsewhere in London last year; true in subject-matter and in sentiment, yet not in the master's highest style.

Some of the contributing painters are not Belgians. Laugée, to the best of our recollection, is a Frenchman. His picture of *The Invalid* has been familiar to Londoners for years, and is not one of his strong works. The so-called Turner, *Landscape* (39), is a palpable forgery, and a mere libel on an illustrious name.

W. M. ROSSETTI.

THE DRAWINGS OF J. F. MILLET.

Paris: April 16, 1875.

An architect, M. Emile Gavet, who was the owner of some of Théodore Rousseau's finest pictures, has besides in his possession about a hundred pastels and drawings by J. F. Millet. From these he has selected forty-six, the most perfect both for artistic and moral excellence, and is exhibiting them in a room built expressly for the purpose in the courtyard of the house of M. Francis Petit, one of our largest picture-dealers, Rue St. Georges, No. 7. The proceeds of this exhibition, which has just been opened, are to be devoted to the widow and children of the artist, whose recent death has left them poorly off. On Sundays the admission is free. Even among artists hostile to Millet's creed the exhibition has deservedly excited the greatest admiration. I regard it as one of the most important facts of the history of our contemporary school—a revelation analogous to that disclosed by the general exhibition of the drawings and studies of Eugène Delacroix, held the day before the posthumous sale of the contents of his studio. Great lessons are to be learned from it, I believe, and I cannot too strongly urge your artists and critics, whose judgments at times differ so widely from our own, to cross over to Paris before May the 6th next and pay the exhibition a visit. With your leave, I desire to record in some detail, not merely the expression of my warm admiration, but the reasons which seem to me to justify it, for a master so powerful, so essentially modern, and so imperfectly understood on either side of the Channel. In order not to trespass on your kindness I shall endeavour to be as brief as possible.

Both personally and as to his work J. F. Millet shared the fate of all the artists of his time who refused to bow their heads to the yoke of the Institut. He was branded with such epithets as *partageur*, *socialiste*, and *rouge*, though he never meddled in politics, and being of Norman descent had a marked reverence for the rights of property, besides being like many artists a believer in the principle of authority. The government bestowed no encouragement on his work, and did not buy a single one of his pictures for the Musée du Luxembourg, the exhibition which should be the depository of our national triumphs, and is an antechamber whose walls are yearly hung with the exploits of intriguing mediocrity. More-over he was the horror of the academically principled jury. His picture, *Le Bûcheron et la Mort*,

which is a philosophical and most picturesque composition, and one admirably conceived and carried out, was refused admission to the Salon of 1859; the same picture has just realised 20,000 fr. at the Hôtel Drouot in spite of the fluctuation of prices of which that establishment is at present the scene. The only order J. F. Millet ever received from the State, an order for the decoration of a chapel in the church of St. Geneviève, came to him through M. de Chennevières, the present honourable and esteemed director of the Beaux Arts. Millet died without having been able to execute it. Decorative painting, that is wall decoration, which furnishes the artist with a more expansive field than cabinet painting for the development of his thought, and requires a broader handling of the pencil and brush, had been the noble dream of his life. It was a line in which he seemed every way destined to succeed, owing to his simplicity of composition, soberness of design, harmony of colour, and originality of conception, together with a touch of mystic sentiment which happily for him—for his attempts in fresco were not convincing—he has perpetuated in two oil-pictures, called, one *Le Retour de l'Enfant prodigue*, and the other *L'Angelus dans la Campagne*.

The public were thus deceived regarding the worth of the man by the powerful faction which during the Empire either directly or indirectly controlled all the purchases and rewards consequent on the Salons, as well as the administrative orders and the art-criticisms that appeared in the leading papers and special reviews. Their misapprehension of his real merit was furthered by the nature of the medium through which he had to interpret himself to them—oil-painting and easel-pictures. After having been in early years the companion of Diaz, and having painted with skill equal to his, pictures of nymphs asleep in the forest, and young girls bathing watched by satyrs, Millet gave up such trivialities. About 1849 he settled at a little village called Barbizon, which is situated on the skirts of the forest of Fontainebleau and looks towards the plains of La Brie. On these plains, where the sun scorches the harvest in summer and the stubble-fields in autumn, and where in winter the snow lies deep, no living creature is seen save flocks of sheep and flights of crows, labourers, reapers and shepherds. It is a stern country, hard-working and healthy, and all the poetry of arduous daily labour, of dawns that are covenants of promise, of storms that are catastrophes, and sunsets that bring rest to the peasant whose fortune is linked to these changing seasons, is summed up in its uniform grey-toned fields. Millet was himself once a peasant. Up to his twentieth year he had lived on one of the fertile table-lands of Normandy, at Gréville, in the department of La Manche, had rambled the copse, tended geese, followed the plough, and led the horses to water. At Barbizon he married, and had children, wore wooden shoes, and led the frugal healthy life of a peasant, spending his days between the fields where he studied his models in all their varied action, and learnt by heart the ever-varying aspects of the element amid which they moved; and his studio, where he committed to paper or canvas his observations, his impressions, his projects. To Paris he came but seldom, and then always like a ship that makes the land only to take in water. He tried to transmit to his canvas all the sensations he had stored up in his brain and all the observations his genius had made. He worked slowly, putting on layer above layer of colour, believing that in so doing he was imitating Nature's mode of working, who raises new generations from the decay of old. He over-laboured both himself and his canvas; he never let his pictures leave his hands without a struggle, and never felt as if they were finished. He produced, one may fairly say, few perfect pictures. They are often dull and heavy. Substances different in their nature present often the same appearance. His flesh looks woolly and so do his stones, his draperies have no folds,

and the hands and feet of his figures are only realised in outline. Time will assuredly lessen these defects, and by the glorious unity it brings complete the master's design. But the public lives in the present, and the reproaches they address to the painter, those certainly that refer to want of delicacy and charm in his technical handling, if not those that bear more directly on his style, must be accepted as just.

To see Millet at his best he must be looked for elsewhere. In the latter years of his life—that life which was cut off at sixty—he discovered the medium through which his talent was to find its definite expression. Between 1864 and 1870 he executed the hundred pastels and black chalk drawings now in M. Gavet's possession, some of which he is at present exhibiting. In these Millet has demonstrated with victorious conclusiveness that the means employed by superior artists are as personal as the quality of their conception, and that they can suddenly exalt to the highest rank modes of painting which the academies, with ever-ready zeal to check liberty in the name of custom, consign to the lowest. Administrative regulations and the logic of facts are perpetually at strife. If Millet had sent one of his pastels—a specimen of his best work that is—to the Salon, it would have been classed in the drawing section of the catalogue which no one ever looks into, and hung in one of the side rooms which are hardly ever visited. In the eighteenth century, our portraitist Maurice Quentin de la Tour, used pastel with great success. His pastels have suffered less perhaps by time than contemporary oil-paintings; they have faded little, while the paintings have darkened considerably. The inconveniences inherent to every natural or human production are pretty equally balanced. Damp and the direct action of the sun are more injurious to pastel than to oils, but in the pastel the light and dark tints preserve a more exact mutual relation. The whole remains more harmonious, more true, that is to say, to the artist's first intention. It has besides, like the fresco, the immense advantage of being free from reflected lights, and of not requiring to be seen from one special point. The use of blunted crayons which crumble easily, the softness produced by rubbing with the stump or finger in order to make the colouring-powder adhere to the paper and blend the whole together, demand a moderation in the detail which is all in favour of the character of the drawing. Millet did not neglect one of these advantages. Some of his pastels are done on tinted paper, and this, with a few delicate shades superadded, is sufficient to convey the impression of a clear, cool morning. In another, *Meule et Troupeau de Moutons dans la Plaine de Barbizon*—a beautiful effect of autumn sunlight gilding and warming the landscape—he has bruised his crayons more vigorously, and obtained both depth and solidity. He has several times reproduced the soft lights of morning and the rosy cloud-flecks mounting upwards into the clear blue sky with a delicacy and transparency which the purest colourists of our day, Eugène Delacroix, Théodore Rousseau, and Corot, have only succeeded in rivalling by efforts which will lose their effect when the varnish cracks and turns yellow with time. But I am dwelling too long on the material process, and, impossible as it is adequately to describe the illusions he produces, it will be more to the purpose to say a few words on the style of his compositions. The subject is invariably some episode or aspect of country-life, and in his mode of handling there is neither exaggeration nor false sentiment. Some are rough and bold, some soft and smooth. Man plays a part in some, in others Nature's voice alone is heard. The poetry of his compositions is always vigorous and moving, and their prevailing tone is one in harmony with that of Victor Hugo's lines:—

“Booz dormait; l'herbe était noire
Les grelots des troupeaux palpaient vaguement;
Une immense bonté tombait du firmament.”

(in "Booz endormi" in *La Légende des Siècles*). Millet finds his interpretation of the sublime expression *une immense bonté* in the placid calm of the plains just touched by the moon's rays, in the shepherd's hut overlooking the sheepfold, in the harrow standing idle on the broken soil waiting for the morrow, in the silence that reigns on the hearth between the purring cat and the child asleep, the peasant plaiting a basket and the mother sewing by the light of the lamp. Further on he paints man overcome by the pitiless stroke of the sun's rays: the labourers sweat as they drive the spade into the parched earth, the sower swallows the clouds of dust his feet have raised as he strides through the furrows scattering in large handfuls the seed which is to become his daily bread; the vinedresser sits with bowed head and drooping arms at the corner of the vineyard he has been weeding. These are dread apparitions: they alarmed the *bourgeoisie*, who fancied they were conjured up by Millet to serve as Socialist engines of war, whereas he was only repeating in another language what La Bruyère had the daring to write in the very midst of the Court of Louis XIV. I cannot resist quoting this singular passage; the peasant he describes is the peasant of every country in every age of the past:—

"L'on voit certains animaux farouches, des mâles et des femelles répandus par la campagne, noirs, livides et tout brûlés du soleil, attachés à la terre qu'ils fouillent et qu'ils remuent avec une opiniâtreté invincible; ils ont comme une voix articulée, et quand ils se lèvent sur leurs pieds ils montrent une face humaine, et en effet ils sont des hommes; ils se retirent dans des tanières où ils vivent de pain noir, d'eau et de racines; ils épargnent aux autres hommes la peine de semer, de labourer et de recueillir pour vivre, et méritent ainsi de ne pas manquer de ce pain qu'ils ont semé."

This was the peasant of *le Grand Siècle*; now La Bruyère's picture is exact in one point only—the physical weariness. Millet has shown the deformations it produces, the crooked spine, the horny hands and feet, the red tanned skin, the heavy features, and the prominence of the joints under the coarse woollen garments. But the peasant is not like this from his youth upwards. Millet has also drawn those tall slim boys who go forth in the morning, hoe on shoulder, to their work, and at evening when the sun sinks below the horizon and the dews begin to fall, draw on their linen vests. These lads of La Brie are not the handsomest soldiers in our army, but they are the most enduring. Our officers can testify that the regiments which best endured the terrible hardships of the siege of Sebastopol were the regiments that had been recruited from the villages in the heart of France. Millet has represented the beauty of the peasant girls with singular grace; they are robust and rather thickset, but fresh and finely-constituted. Toil, heat, and cold soon transform them into old women, and their ugliness is further increased by the unaccountable custom of entirely concealing their hair under a folded handkerchief, the ends of which are knotted together on the forehead. But still, these human flowers have their season of bloom, their perfume, and their brilliancy. The painter's great art lies in his having made them neither pretentious, nor more attractive than they actually are, nor as making use of the external modes of gesture and expression which are peculiar to the work-people of the towns. They are plants indigenous to one particular soil, nor can they be transplanted without losing their harmony and fitness. In this respect he is unique, and in this he has again shocked the taste of the *bourgeoisie*. All their abuse is levelled at his sincerity and his power of physiological and philosophical insight, which converts his figures into real historical characters. All the honour and marks of favour have been conferred on the skilful and complaisant painters who washed and polished their shepherdesses with fine Windsor soap, and invested them with the stupid and depraved sentimentality of the peasant

women of romance. Finally, Millet has pictured the phenomena of nature, the changing seasons, autumn especially and winter, with wonderful intensity. No other painter of any school has bestowed more careful work on his foregrounds. An *Etude de Pissenlits* (dandelions), life size and drawn on the spot where they grew—some in bloom, some run to seed—shows how conscientiously he elaborated every detail, and also what grandeur he could give to the mass. In his compositions the tufts of grass and the clods of earth come to the edge of the frame, not looking as though they were cut out with a punch as in Claude Lorraine's, nor vaguely massed together as in Théodore Rousseau's, but drawn with admirable perfection. By this means he secures a firm base for all that he raises upon it, and can give their relative value to a succession of backgrounds which gradually lose themselves in the vapoury mists that rest on the horizon.

To sum up all that has been said, Millet shows himself to be an artist of the highest order, by virtue of his moral worth and his consummate knowledge of execution.

The younger men—especially the *intransigeants*, or those who will not come to terms—admire him greatly, and will get much good out of him. Let them learn from him how to think, to compose, and to realise. The Academists are in the greatest consternation. The failure of Ingres at the exhibition which was organised for the benefit of Alsace and Lorraine, and the success of a master whom they had affected to crush with the epithet *réaliste*, have so confounded them that their authorised critics murmur excuses or are dumb. The movement is a fortunate one. It is all in favour of truth, absolute and international truth, which always triumphs over ill-will in the end. It has begun just in time to further the development of the rising school, which will be called upon to give utterance to the entirely new sentiments and the plastic thoughts of the new condition of being on which France seems at last to be about to enter. PH. BURY.

ZULOAGA'S MONUMENT TO PRIM.

THE monument intended for the sepulchre of the late General Prim has just been completed at the ateliers of M. Zuloaga, St. Jean de Luz, France. M. Zuloaga is a refugee from Eybar, in Guiposcoa, and is well known for his skill in the production of smaller objects, such as jewel-cases, trinkets, &c., in iron and steel, incrustated and inlaid with gold and silver. This monument, however, is a much more important and remarkable piece of metal work, as may be judged by its mere dimensions, which are—about 11½ ft. high, 7 ft. 10½ in. long, and 4 ft. 7 in. broad. The body (*fond*) of the monument is of iron and steel, incrustated and inlaid with gold and silver in pure Renaissance style. It is composed of four square pillars of this incrustated work, which support a square sarcophagus of the same material, on which reclines the effigy of Prim of the size of life, and this again is surmounted by a canopy of open iron work, "niellé en blanc;" a cross of enamelled iron work, with the inscription "INRI" on both sides, crowns the whole. At one end (the head) of the sarcophagus are the arms of Prim, with his motto, "Honor, Valor, y Lealdad," backed by the flags of all the regiments in which he served, and with his orders and insignia below; the whole brilliantly, almost gaudily, enamelled. At the other end (the foot) is the simple inscription, "Prim," in plain Roman letters. On the sides of the sarcophagus are large medallions, with a square bas-relief between them. The medallions on the right side are the heads of Caius Marius and Attilius Regulus, with the entry of Prim into Madrid in bas-relief between; on the opposite side are the medallions of the Gracchi, with the battle of Castillejos in bas-relief between. These medallions, bas-reliefs, and the recumbent figure of Prim are of silvered bronze,

and are perhaps the least satisfactory part of the monument. They were cast at Paris, from drawings furnished by M. Zuloaga, who designed the whole. The countenance of Prim is fine, and his whole figure striking; but the medallions and bas-reliefs look coarse by the side of the fine damascene work in which they are, as it were, framed. This incrustated work, at a little distance, has the effect of a soft exquisite mosaic. Below the sarcophagus are fringes of iron scroll *repoussé* work, with skulls and hour-glasses of silvered bronze. In the interior of the canopy, which is held up by pillars of the same inlaid iron, are the words "Mejico," "Africa," on the sides; and at the ends, "Villarejo, 3 de Enero, 1808," "Cadiz, 18 Septiembre, 1808," the dates of the two revolutions in which Prim played so chief a part.

The body of Prim is still lying in state, unburied, in the Atocha Church, at Madrid, and this monument is designed to be placed there on a base of serpentine marble. Whether this will be permitted under the restoration of the dynasty he did so much to overthrow is, however, exceedingly problematical. This magnificent piece of artistic metal work was eighteen months in construction, and employed twenty-eight workmen for the inlaying work alone. We understand, with regret, that M. Zuloaga will be pecuniarily a considerable loser, as the cost of production has far exceeded the contract price. WENTWORTH WEBSTER.

ART SALES.

THE sale on March 25, at the Hôtel Drouot, of the paintings of Lansyer proved very successful. His studies of the environs of Paris, and more especially those of Brittany, are well known. The granite rocks and broom-clad landes are represented with great fidelity. The fifty-seven pictures, all of very small size, sold for 26,000 fr. (1,040l.). *Sluice of La Monnaie*, Paris, 1,060 fr.; *Bay of Douarnenez*, 340 fr.; *Environs of Ploumanach* (Finistère), 490 fr.; *High-water, Belle-Ile-en-Mer*, Morbihan, 520 fr.; *Anse of Ploumanach*, 690 fr.; *Drinking Trough near Douarnenez*, 1,000 fr.; *Afternoon Sun at Douarnenez*, 700 fr.; *Low-water, near Tregunc* (Finistère), 1,000 fr.; *Plage of Audierne* (Finistère), 690 fr.

On the 12th was sold, at the Hôtel Drouot, a small but well-chosen collection of modern pictures from Vienna:—Anastasi and Ph. Rousseau, *Farmyard*, 1,000 fr.; A. Bonheur, *Flock of Sheep*, 3,600 fr.; Brillouin, *Reading the Manuscript*, 2,020 fr., and the *Disappointed Sportsman*, 1,800 fr.; Calame, *View in Switzerland*, 5,150 fr.; Chantreuil, *Last Rays of a Setting Sun*, 3,000 fr.; Daubigny, *Landscape*, 3,950 fr.; Dansaert, *Inn of l'Ecu de France*, 1,450 fr.; Dupré, *Entrance to a Wood*, a magnificent landscape, 6,150 fr., *Sunset*, 4,000 fr., and *Cattle drinking*, 5,400 fr.; Diaz, *Path in the Forest of Fontainebleau*, 2,020 fr.; Fromentin, *Banks of the Nile*, a masterly piece, 9,000 fr., and *Environs of Cairo*, 4,500 fr.; Guillemin, *Breton Interior*, 2,700 fr.; Isabey, *Rocks of Etretat, in a Storm*, 2,600 fr.; Jacque, *Flock of Sheep driven into a Plain*, 3,200 fr.; Jongkind, *Paris in 1854, the Seine, Notre Dame, &c.*, a fine example of the master, 2,050 fr.; Leys, *Battle in the Street of a Flemish Town*, 4,300 fr.; Robert Fleury, *The Two Foscari*, one of his finest compositions, the dark and terrible legend rendered with grand simplicity, 3,000 fr.; Madou, *Conversation between two Friends*, 3,500 fr.; Millet, *Peasant Girl saving her Dog*, 2,050 fr.; Troyon, *Landscape in Normandy*, 2,780 fr., and *Valley of Cherreau*, 3,000 fr.; Willems, *Lady at her Toilet*, 5,750 fr.; Ziem, *Scutari*, brilliant effect of light over Constantinople, with the dancing of the *bavaders* contrasted with the calmness of the spectators, 7,000 fr.; the *Slave Quay*, at Venice, in the evening, 2,650 fr., and *Environs of Martiques*, 3,200 fr. The sale produced 128,828 fr. (5,153l.).

On the 14th, the Manley Hall sale was resumed

Messrs. Christie, Manson and Woods's, the remainder of the collection having been removed for sale to London. The first day was occupied with silver and silver-gilt plate; among the latter an inkstand, the cover surmounted by a lion med of a large baroque pearl, 92 guineas. A tankard sold for 44l. A two-handled fluted cup and cover, Queen Anne's hall mark, at 44s. per oz.; a pair of cups, spirally fluted, same date, guineas. Miniatures, watches, snuff boxes, and rings in agate and crystal, were sold the following day. Great interest was taken in an onyx carved as a negro's head, set with brilliant rubies, given by Tippoo Sahib to Lord Cornwallis, 278l. Enamel miniature of Mary Queen of Scots, by Bone, 54l. A pair of elephants, carved out of single blocks of lapis lazuli, with metal trappings, enriched with coloured stones, containing branches for four lights, 155l. A crystal toilet service, 210l., and glass to match. A Holy Family with St. John, in silver, set in high relief, 50l. Gold egg cups, studded with brilliant, 160l. and 170l. Silver-gilt chalice and cover, chased with classical figures, 88l.; five gold vases with seated figures of Cupids, by Como Franceschini, 180l.; pair of Chelsea bulb vases, with gros bleu medallions, subjects—Nessus, Deianira, and Cephalus and Procris, 68 guineas; deep blue coffee cup and saucer, 49l.; a pair of green and gold vases, with mythological subjects in medallions, 71l. Of the Sèvres china, a spot, richly jewelled on white ground, formerly property of Marie Antoinette, sold for 75l.; a pair of toilet pots and covers of the same set, 120l.; a rosewater ewer and dish, similar, 235l. A pair of gros bleu border, with classical subjects in medallions, similar to the service at Windsor, 1. 8s.; and another plate, turquoise border, res in grisaille, 106l. 1s. Gros bleu vase and cover, 211l. 1s. A flat two-handled vase and cover, and a pair of ewers, gros bleu, lion's masks in relief, from the Bernal collection, 231l. Vase of the Empire period, mounted in ormolu, with arabesques, 100 guineas. The amount of the two days' sale was 15,820l.

On Friday week, the magnificent collection of drawings and sketches made in India at the period of the Mutiny in 1858, by Mr. Ljunggren, member of the Society of Painters in Water Colours, accompanied the army of Lord Clyde in the campaign of Oude, immediately following the capture of Lucknow, was offered for sale. They were purchased in one lot for 3,050 guineas, by Mr. Hermon, M.P. for Preston.

NOTES AND NEWS.

German papers inform us that the Queen expressed a wish to secure the services of the great painter, Heinrich von Angeli, to paint her portrait and those of the Prince and Princess Vales and other members of the royal family. It was further reported at Vienna, where Herr von Angeli has acquired the reputation of being the living portrait-painter, that he has not only accepted the Queen's invitation to come to Windsor in the course of the present year, but has declined to leave Germany altogether, and take his residence permanently in England. It would appear that Angeli's signal success in his portraits of the Imperial German family and of Emperor and Empress of Austria has been means of directing the Queen's attention to the eminent merits as a portrait-painter.

An interesting little parish church of Crofton, Walsfield, has just been re-opened after restoration. It was originally built at the expense of Richard Fleming, Bishop of Lincoln, a native of the place, founder of Lincoln College, Oxford, died about 1431. His arms are carved on a stone shield, now somewhat worn, placed in the south porch. A chapel bearing his name is on the north aisle of the chancel of Lincoln Minster. It is the bishop's place of burial. The parishioners of Crofton in the old days founded a chantry in the

church in memory of a deceased minister, Robert Barneley, the net income of which was 5l. 1s. 5d. at the time of the dissolution. The church, as it now stands, is built in the form of a Latin cross, consisting of a nave, without aisles, a north and south transept, and a chancel. In the rector's garden are fragments of an ancient cross discovered some years ago in a field at the bottom of the hill which is the site of the present structure, where it is supposed that the Saxon church of Crofton stood. On the front of the lower fragment are two hooved animals in an impossible attitude, at the back two serpents intertwined, and at the sides two very elegant running patterns. On the front of the upper stone is a figure holding a cross, and behind is a figure inverted. The old hall at Crofton, we may add, which has lately been pulled down, formerly the residence of the Ireland family, noted Catholics and royalists, was remarkable in later days as being a boarding school for young ladies, kept by Miss Mangnall, a lady well known by her books on history, geography, and astronomy, not yet quite fallen into disuse, but better remembered, perhaps, by middle-aged ladies of the present day as "Mangnall's Questions."

A CORRESPONDENT at Rome writes to us that on the 15th inst. a debate took place in the Chamber of Deputies which is of some importance to friends of art and travellers in Italy. Whatever can be taxed has been taxed in Italy. Italy has moved into a new house, and such moves entail heavy expenses. The Government knows its duty, and however unpopular it may render itself, it insists on the country paying the bills as they become due. The only difficulty is to see that the incidence of taxation should be fair, and more particularly that the lower classes should not pay more than the higher. Taking this view, the Minister of Instruction, Signor Bonghi, has proposed that all public collections of antiquities, pictures, and other works of art shall take their share among the tax-payers of the country, and that every visitor of a museum or gallery, and of places where excavations are carried on, shall in future pay a contribution. The expense entailed on Italy by her museums and by the excavations is very considerable, and probably exceeds that of any other country. The advantages derived from the museums are chiefly enjoyed by the higher classes and by foreigners; hence, says the minister, let those who specially enjoy these works of art contribute specially towards the expense of preserving and exhibiting them. Nothing seems more just and reasonable. But of course there was opposition. Such a measure, it was objected, would drive away foreigners who spent much money in Italy. Signor Bonghi's answer was easy. The experiment had been tried in the museums at Naples, and in the excavations of Pompeii, and the result had been an increase in the number of visitors, both on the days when an entrance charge was made, and on those when the entrance was free. Signor Bonghi might have added that this measure has greatly increased the comfort of visitors. By paying one franc one has access to one of the richest and best arranged museums in the world, one is never molested by crowds, which in the south are not always pleasant, and one has the assistance of *custodi* who never expect or accept a fee. In that respect there is no place so excellently managed as Pompeii. One pays two francs there, and one is conducted by an Italian soldier, whose intelligent explanations would shame many a learned professor. All these arrangements reflect the highest credit on Signor Fiorelli, the Director of the Museo Nazionale at Naples, and the first and only scientific explorer of Pompeii, a scholar who has just been appointed by Signor Bonghi as director of all excavations carried on in the kingdom of Italy.

The objection that most museums on the Continent are open gratuitously was still more easily met by the fact that Italy had just passed through a great political crisis, and was doing all she could

to pay her way by making enormous efforts in every direction.

Exceptions will be made, of course, in favour of students who spend weeks and months in galleries and museums, carrying on some special work. This is already done at Naples, and under the direction of such men as Signor Fiorelli there is no fear of favouritism or injustice.

Paterfamilias will grumble. He comes to Florence with his wife and four daughters, and will have to pay six francs for a day at the Pitti Gallery. Can anything be done to appease him? Could family tickets be invented, expensive enough to cover a British family? Most likely they will; but if not, possibly *Paterfamilias* may in future value a Raphael more highly, or possibly he may sternly inform his daughters, that having been at the galleries all day, they need not go to the theatre in the evening.

THE Archaeological Institute at Rome, founded about forty years ago, and ever since liberally supported by the Prussian Government, has produced such splendid results for classical archaeology that the Prussians have determined to make a similar experiment in Athens. The secretary is Otto Lüders, who will be assisted, according to present arrangements, by four young archaeologists selected annually from the German Universities. The fruit of their labours, which will extend to the topography, epigraphy, and art of ancient Greece generally, will be published on the model of the admirable publications of the Institute of Rome. Once a month a meeting will be held at Athens for the purpose of discussion among the members as to new discoveries, or the explanation of objects about which new light is required. With the ready assistance of Athenian scholars, among whom some of the most distinguished have been educated in Germany, and retain their attachment to her method of archaeological research, there is every hope that the new undertaking will meet with success.

THE CHEVALIER GAETANO MILANESE, of the office of the National Archives, in the Uffizi, at Florence, in turning over a volume, *Del Provveditore delle Fortezze* (Firenze, 1607), has come upon a notice of the arrangements made for burying marbles, provided and prepared by Michel Angelo for the front of San Lorenzo. These marbles, being considered an incumbrance of the piazza, were ordered to be buried by the authorities, the duty of carrying out the order falling upon the "Provveditore delle Fortezze." The fragments so disposed of consisted of four columns, with their capitals and bases, and the architrave and frieze of the principal doorway. As it is known where they are, they should be dug up again, and compared with Michel Angelo's sketches. A photograph of a model existing in the Royal Academy of Fine Arts at Florence has just been published, which is said to be that made for Michel Angelo by Baccio d'Agnolo. As, however, he did not make the model which was commissioned, and as Michel Angelo had it made under his own superintendence, there must be a mistake here; but independently of such considerations, it is so poor in design as to be unworthy of the great artist, whose model, therefore, it cannot be. The excavation of the buried marbles might aid in settling the claims of existing designs and sketches to be considered the design selected by Leo X. for the front of his family church of San Lorenzo.

THE story of the wonderful child-painter, Frédéric van der Kerkhove, that has been the talk of Brussels for some months past, has turned out to be a complete deception. An enquiry has been made into the whole affair, and it has been found that the paintings exhibited at the Cercle Artistique at Brussels are really the work of the father, an artist of mediocre merit, and not of the poor child, who does not seem to have exhibited any remarkable artistic talent during his short life. M. van der Kerkhove père even went so far as to offer to the State a certain number of the paintings at-

tributed to his son. A contract of donation was being prepared, when the enquiry above mentioned made known the true state of affairs. Under these circumstances, the Belgian Minister of the Interior begged M. van der Kerkhove to be so kind as to withdraw his gift. The paintings in question are now being exhibited at Ghent, where they create much the same sensation as they did at Antwerp and Brussels. To the French journal *L'Art* chiefly belongs the merit of having thrown light on this curious mystification. The editor of the Brussels *Journal des Beaux Arts* still maintains the integrity of the story, and has entered on a long correspondence on the subject.

A NATIONAL exhibition of Fine Arts will be opened at Ferrara in May on the occasion of the fourth centenary of Lodovico Ariosto, which is to be celebrated in that town with great festivities. The Ferrarese Society, *Benvenuto Tisi da Garofalo*, appeals to all the artists of Italy to send contributions. Gold and bronzemedals will be awarded at the close of the exhibition.

IN *Il Raffaello* of April 6, the birthday of Raphael, there is an outline drawing of the fresco in the Casa Raffaello at Urbino, supposed to have been executed by Giovanni Santi and to have been intended to represent his wife Magia Ciarla with the infant Raphael in her lap. The head is certainly unlike Santi's usual type of Virgin, and might well have been drawn from nature.

THE Exhibition of Blois will be opened on May 1, a fortnight later than that of Montpellier, and Caen at the end of the month. The Dieppe Exhibition will be opened on July 20, and Versailles is preparing for the same date.

THE Musée de Cluny has just received the following specimens, the gift of M^{me}. Humbert de Molart:—A large enamel cup on a stem, in grisaille—subject, Lot and his daughters—in the style of Pierre Raymond; an oblong seal of enamelled gold, period of Louis XV., and several fragments of guipures, of which the most remarkable is a complete bodice, entirely in open work.

M. DE JONGE, the new director of the Museum at the Hague, has discovered in the garrets of the Moritzhaus nearly two hundred paintings which have lain rotting for half a century. They are to be placed on the ground-floor of the museum, and will be soon opened to the public, the Dutch minister having obtained a grant of 8,000 florins to defray the expense of arranging them, and of transporting all the Japanese and Chinese curiosities which occupied their place to some other place hired to receive them. Among these paintings so happily brought to light are said to be many of the first order, among which is a Titian of great beauty.

THE first number of an important work on the drawings of the old masters in the principal galleries of Italy has recently been published by P. Fuiorti, of Florence. The drawings are reproduced by one of the new processes of photolithography, and are most exact copies of the originals. Each number is to cost 1 franc, and will contain four drawings.

THE Italian journals speak very highly of a painting by the Neapolitan artist the Cav. Giuseppe Mancinelli. It represents the Presentation of the Virgin in the Temple, and is to be placed as an altarpiece in the Cathedral of Altamura.

THE sale of the late M. Galichon's collection of drawings and prints will take place on May 10 and four following days. The catalogue is now out.

THE City Companies, whose survival is mainly due to the national respect for antiquity, show very little veneration for antiquity themselves. The *Graphic* last week chronicled the dealings of the Fishmongers' and Carpenters' Companies with some noble specimens of Tudor art in Lime Street. The elaborate carvings which adorned the City mansions of the Veres and Nevilles have

been removed and dispersed, and the buildings pulled down to make room for modern warehouses. But the Merchant Taylors' Company, a so-called Conservative corporation, has not been behindhand in the work of destruction. Among the relics of the Carthusian monastery founded by Sir Walter de Manny, which survived until our own time, was the cloister surrounded by a terrace walk—a feature of considerable size and almost unique in character. In adapting the premises to the uses of the new Merchant Taylors' school, the company's architect has destroyed one-half of this interesting fragment, leaving the other half a truncated *corpus sine nomine*—a passage leading to nothing, blocked across its length by the new erection, like a railway with the *débri*s of a collapsed train.

THE *Allgemeine Zeitung* states that much surprise has been excited in artistic circles to find that the design for the curtain of the new Court Theatre at Dresden, bearing the motto *Providentia Memor*, is not, as was universally believed, the work of Makart, of Vienna, but has been sent in by Professor Ferdinand Keller, of Karlsruhe, who has received the appointed prize of 5,000 marks, and is now preparing to carry into execution his successful plan.

THE art collection belonging to the late M. Fortuny will be sent to Paris for sale at the end of this month. In addition to the large and interesting series of pictures painted by Fortuny himself of views at Portici, Rome, Madrid, Seville, Granada, and Tangiers, the collection will include many valuable specimens of Spanish and Moorish ceramic ware belonging to the fifteenth century, and textile fabrics, illustrating industrial art as far back as the eleventh century.

AN important collection of drawings by the well-known German artist Alfred Rethel is to be seen at the permanent exhibition at Düsseldorf. Among them are two large cartoons representing Charlemagne at the Council of Frankfort, and the Embassy of the Caliph Haroun al Raashid to Charlemagne.

DR. WAAGEN, in his notice of Rembrandt (*Handbook of Painting*, 1860, p. 340) writes: "In the absence of pictures by his masters, Van Swanenburg and Pinas, it is difficult to ascertain what he learnt from them." Students of Rembrandt's works will probably be interested to know that a fine work of Pynas's (canvas about 3 ft. 6 in. by 2 ft. 6 in.) may be seen at Aachen in the possession of Mr. Wings. The subject represented is the *Dismissal of Agar by Abraham*. On the right the patriarch, clothed in red with white turban, his right hand resting on the head of Ishmael kneeling before him on one knee, with his hands placed one in the other. Abraham has his left hand raised in the act of dismissing Agar, who stands before him, barefooted, in red skirt and yellow dress, with a scarf round her waist. On the left a farm, with steps leading up to the house door; a man feeding a horse, a woman, two goats, and a cow; a stream with bridge; hilly background, with ruins. The colouring, warm and true to nature, bears considerable analogy to the earlier works of Rembrandt. Signed, J. Pynas, fecit 1613 or 1603—the light, when the writer saw the picture, was not sufficiently strong for him to decide with certainty which.

THE Society for the History of French Art has just decided on publishing a quarterly journal. This Society has already, as we learn from *Polybiblion*, published *Nouvelles Archives de l'Art Français*, 1872 and 1873 (1874 in the press); and a *Mémoire pour servir à l'histoire des maisons royales et bastimens de France*, par André Félibien. It has now in the press *Les Procès-verbaux de l'Académie royale de peinture et de sculpture de 1648 à 1792*, which will give the official and detailed history of French artists during the period named, and will be completed in four or five annual volumes.

THE STAGE.

THE "MERCHANT OF VENICE" AT THE PRINCE WALES'S.

THE popular success of the revivals of legitimate drama at the Prince of Wales's Theatre, in so far as it is occasioned by peculiar attention to scene and stage management, is one that it is dangerous to repeat very often. It is the kind of success which no one theatrical director can retain in monopoly. It is very worthy, in its way, for it is not obtained by any display of mere barbaric splendour, nor merely of petty accuracies which human interest has nothing to do. It is, by a display of genuine taste and judgment, and is none the less perilous for that. For though the taste of Mr. and Mrs. Bancroft does appear to be quite exceptionally good, it is not nowadays exclusive possession. The managers who have not got it themselves may some day think it worth while to buy it of the artists and decorators, and then there will be half a dozen theatres each with the *spécialité* of the Prince of Wales's. And when that day comes, some one will find out that the art of acting is a *spécialité* too; and rather a desirable one. And then we shall see repeated striven for, right and left, the success, not of the *School for Scandal*—a success of Chippendale, a delft and marqueterie—but of *Sweethearts*: success of delicate art and human interest.

At the Prince of Wales's, all that good taste and care could do to make the Venice of the Middle Ages live before us, has been done, and a new "stage business" has been pressed into service to add to the illusion. Fragments of the Ducal Palace seem built up solidly; the sunburnt Venetians loiter lazily under the arches; a traveller arrives on the Place, beggars accost him and are rewarded, and straightway make the sign to others to enjoy a like largesse; there is the fruit stall and the water-melons; there is the curious unfamiliar mingling of narrow footway and narrow canal in the city view, and you look across from the Piazzetta to San Giorgio and the little barks. Never before was the outward life of Venice made so real to you on the stage. But the acting is not, on the whole, on a par with the stage management, and Mr. Gordon's scenery will have the largest share in the general success.

And yet, not quite the largest, for there is of character—of all but one the most important—acted with a most admirable art: an excellent delightfully sustained from end to end. It is really not too much to say of Miss Ellen Terry Portia that it is an entirely complete and satisfactory thing. It shows a quite remarkable advance upon every performance of Miss Terry's early youth; adding to the old high spirit—dashed in a jot—a new thoughtfulness and discretion, new lacking to this performance from the first line to the last. "Genius" is a word that has been used of this performance, and used, perhaps not quite rightly, for the character of Portia, pleasant as it must be to play, affords, one imagines, little room for genius—this "unlesson'd girl, unshock'd, unpractised," can neither exhibit any rare subtlety nor yield to over-mastering impulse. But Miss Terry shows here—and she shows all the part gives her the means of showing—excellent spirit, guided by excellent art. The phrase and turn of the dialogue is enriched and illustrated by a new gesture, or an altered tone. The light talk with Nerissa, the good fun when the Prince of Morocco and the Prince of Arragon are in the act of choosing wrongly—fun hidden by a good heart, and prudence too, which fears the consequence of premature disclosure—the abandonment to delirium when Bassanio has chosen wisely: these things are well done, but others, less noticeable, are as well done, and conceived sometimes with more originality. When Lorenzo is uttering to Portia the praises of Antonio, whose misadventure she is minded to relieve, Miss Terry says, "I never did repent of doing good," and follows

this with a smile and gesture of deprecation which give all possible force to "this comes too near the praising of myself." This of course is a simple point, suggested by the text to any intelligent reader of it. One praises not the doing of it, but the way in which it is done. More truly inventive is the delivery of her first lines about Bassanio. "Do you not remember, lady," says Nerissa, "in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?" "Yes, yes, it was Bassanio," says the actress, impulsively—the recollection is such a pleasant one. "As I think, he was so called," she adds more carefully, making you see that Nerissa is not wholly her confidant. And when Nerissa has prattled on, "He of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady," she rejoins, with no personal feeling at all, but just with the common sense of truth which would give every man his due, "I remember him well, and I remember him worthy of thy praise." Here, and in many a place besides, as you contrast her with the too many actresses who render everything with a dead conventional propriety, Miss Terry reminds you of Rachel's words, "One cannot act a part by learning how to speak, and how to make gestures. One must *think*. One must *live*."

Mr. Coghlan's Shylock is neither so good as some people had hoped, nor so bad as other people have said. He is not in manner a forcible Shylock; but however unusual may be the absence of strong display of feeling, and however inconsistent it may be with the sense of many of the words he has to speak, there is some justification, or at least some apology, even in the text itself. It may be argued from the text itself, that of all the things Shylock hated and despised, he hated and despised nothing so much as sterile vehemence of expression. "Why, look you how you storm!" he says to Antonio, when the Merchant is quickly enraged with him. And Gratiano, in the trial scene, having called the Jew's desires "wolvish, bloody, starved and ravenous," is met with the rejoinder—

"Till thou canst rail the seal from off thy bond,
Thou but offendest thy lungs to speak so loud."

So that we hear much of other men storming, but never of Shylock's storming. And this much must be remembered in Mr. Coghlan's favour, when he is reproved for want of physical force. It is not then for presenting us with a Shylock outwardly calmer than any to whom we have been accustomed that I should find fault with Mr. Coghlan; but rather for inadequate indication of feeling in some places where feeling must needs have been, and where this actor himself recognises the need for its expression. At some decisive moments, with all his quietness of voice, he reaches some intensity—emotion in reticence—but then suddenly, all the look of emotion has vanished, with no cause whatever for its vanishing, and the actor in his very effort to express a strength of feeling, after his fashion, is as if struck with sudden impotence. The first great scene, in which the Jew bewails the flight of his daughter, has more than one instance of this. At one moment Mr. Coghlan is inwardly overwhelmed: at the next, purposelessly indifferent. There is a want of continuity: a lack of reasonableness in this, which well considered moments—such as that admirable one, when pausing at the door, whence Jessica has fled—do not by any means atone for.

Mr. Lin Rayne's Gratiano is entirely good, and to be praised instead of blamed because it includes a view of Gratiano's character rather more complex than that popular one which presents him as a mere jester; regardless of the fact that a few of the finest lines in all the piece are placed by Shakespeare in his mouth. Mr. Bancroft gives dignity to the Prince of Morocco, and Antonio loses not much in pathetic interest, though something in variety, by the performance of Mr. Archer. Miss Carlotta Addison is a bright Nerissa—brighter than we have seen her for a long time.

Mr. Teesdale, as Salarino, gives more importance to the character than its representative is often able to claim for it. For the Old Gobbo of Mr. Glover and the Launcelot Gobbo of Mr. Wood, we have no particular praise. The Lorenzo of Mr. Standing is perhaps a little colourless; the Solanio of Mr. Denison too evident a study in the Coghlan-Bancroft school of languor and satiety—and an imitation, remember, may have no merit, where an original may have much—and, lastly, Mr. E. H. Brooke, as Bassanio, is feeble in the expression of emotion; quite unable, for the present, to persuade one of the reality of the scenes through which the character passes.

FREDERICK WEDMORE.

WHEN *Mademoiselle Duparc* was produced in Paris, not very many weeks ago, some short account was given of it in these columns. Between its production at the Gymnase and its performance, last week and this, at the Opéra Comique in the Strand, the obligations of the author to Dumas, *fil*, have been publicly avowed. But if such avowal had been withheld it would still have been plain that *Mademoiselle Duparc* was a study in the school of Dumas, for it presents, for easy stage-solution, a social problem, and does this after all with something of the seriousness and good faith of *Les Idées de Madame Aubray*: wholly without the revolting crudity, if also without the trenchantness, of *Une Visite de Noces*. It is not a brilliant piece, nor a very forcible one, but it has many vigorous passages, and the only impotent thing about it is its conclusion. One finds this in reading the piece; one finds it also by the mere act of watching on the stage its principal interpreters. These in London are Mlle. Baittig and Mlle. Andrée Kelly—artists of intelligence, of whom, further on, we shall have a word to say. There is no surer way of finding out the weak point in a piece than in watching where its intelligent interpreters begin to fail. Their instinct, whether they know it or not, indicates the improbable word, the impossible situation; and in the play of which we speak, the weak point is in the purely arbitrary solution which M. Denayrouse has found for his difficult problem. Here Mlle. Baittig and Mlle. Andrée Kelly become notably deficient in excitement and intensity of expression. The attempted suicide is an unreal thing: so is the apparition of the convenient nun who providentially reminds the too agreeable governess that there exists this refuge for the class to which she belongs—for she is one of the women, as M. Dumas's apt pupil has informed us, who are born to work evil, without ever wishing to. Their very presence in the active world, of susceptible husbands and suffering wives, is of necessity a peril. But the wife's recourse to the open window, and the governess's recourse to the convent, are alike unreal; and it is here that the acting fails. Otherwise throughout the piece Mlle. Baittig represents the emotions of the wife competently enough, though without sweetness and softness: a representation intelligent but not touching. Mlle. Kelly, as the governess, gives us a performance of really high merit, natural and sympathetic and imaginative to a quite unusual degree. Mlle. Kelly enters absolutely into the situation she depicts, and then depicts it with a command of means not very common indeed in our younger English actresses, but less remarkable than the perfect apprehension of each changing feeling it is her business to express. In *Mademoiselle Duparc* the men have little to do, and that little is for the most part disagreeable. MM. James, Monti, Montlouis, Chantal and Perrier appear in the piece.

La Comtesse de Sommerive was to be produced, at the Opéra Comique, on Wednesday night, for the first appearance of Mlle. Laurence Gérard. The work is by Théodore Barrière and Mlle. Prébois. On Monday *Les Trente Millions de Gladiator* is to be repeated.

SIGNOR SALVINI's performance of *Othello*, given on Monday afternoon specially that the London actors who had wished to witness it might have the opportunity of doing so, was attended by a very large body of members of the theatrical profession, by whom the Italian tragedian's acting was watched with exceptional keenness.

Tom Cobb—Mr. W. S. Gilbert's long announced comic drama—is fixed for representation this evening, at the St. James's Theatre.

Much Ado About Nothing, which will be played at the Gaiety on Monday, cannot have many representations there, though the cast is a good one: including, as it does, Miss Ada Cavendish, Miss Furtado, Mr. Hermann Vezin, and Mr. Ryder.

MR. J. S. CLARKE—the American comic actor who has won much popularity in London—has returned to England for a short time; and Mr. Field, of the Charing Cross Theatre, has promptly seized the occasion to engage him for a limited number of nights at that playhouse. The other arrangements at the Charing Cross are accordingly upset for the moment.

THE drama entitled the *Guinea Stamp*, which was produced a little while ago at the Globe, without making much mark, has now given place to a revival of *Eust Lynne*. It might be a yet more popular arrangement if *Bluebeard* were played from seven to eleven.

The newest piece at the Gymnase Theatre is *Le Comte Kostia*, a drama by Raymond Deslandes and Victor Cherbuliez, drawn from the romance of the latter writer. *Le Comte Kostia* has been one of M. Cherbuliez's greatest successes in fiction. It may take rank with *Le Roman d'une Honnête Femme* as a piece of admirable writing, and, in interest for the novel reader, is perhaps above that work. But it deals for the most part with characters removed from the range of common sympathies; its people are too much of eccentricities apart from the every-day world to have a permanent or enthusiastic success at the theatre. The piece was for two months in rehearsal at the Gymnase, but during the greater part of that time M. Montigny, the director, was absent, and only on his return could the serious work begin, as he insists on minutely superintending the production of his pieces. Only the day before the first performance a most important change was made in the piece, so that the first performance itself was less finished than is generally the case at the Gymnase. Landrol has a principal character, but it does not fit him very well. Other main parts are taken by Pujol, Pradeau and Villaray, and by Mlle. Tallandiera—the actress of whom M. Dumas and M. Regnier expressed so good an opinion, before her abilities had been tested on the boards of the Gymnase.

Un Drame sous Philippe II.—at the Odéon—is the work of a very young man, M. Porto-Riche. It is a semi-historical drama, in verse, and in five acts, and is full of faults and merits: a piece to which, as we are informed, no one who sees it can be indifferent. It is fuller of strong situations than of strong characters: fuller still, perhaps, of improbabilities; but its dramatic movement and seizing interest are unquestionable, and are very rare in the work of so young an author. The piece is well mounted—M. Duquesnel, the director of the Odéon, being apparently intent upon outdoing M. Perrin, of the Français, in this matter. There are only four parts in the piece, and these are played by Talien, Gil-Naza, Masset and Mlle. Rousseil. Talien is always the same in mannerism: he speaks, so to say, in italics: he underlines every phrase. As Mlle. Rousseil's part is chiefly melodramatic, she is generally satisfactory—even striking; but when the part ceases to be melodramatic the actress ceases to be competent.

MUSIC.

CRYSTAL PALACE CONCERTS.

THE series of Saturday concerts at the Crystal Palace was brought to a close last Saturday, though there still remains to be given Mr. Manns's benefit concert, which takes place this afternoon. There were two or three special features of last week's performance which entitle it to rank as among the most interesting of the series. First among these in musical interest must be placed one of the finest renderings conceivable of Schumann's too rarely heard overture to *Manfred*, in which he has expressed with such wonderful power and beauty the character of Byron's remorse-laden hero. There are probably two reasons why this grand work is so seldom brought forward at our concerts. It is written in a vein of thought which appeals more to the sympathies of cultivated musicians than to those of the general public, though it contains some passages of remarkable beauty and charm, especially the touching phrase which occurs first in the "second subject," and again in the *coda* of the overture, and which in the subsequent incidental music to the drama accompanies the vanishing of Astarte. But in addition to its somewhat recondite character, the music is exceedingly difficult, partly from the prevalence of extreme keys, and partly, also, from the great boldness of its harmonies and modulations, which require the nicest intonation from the stringed instruments. With a second-rate orchestra so many dissonances would be heard in addition to those which Schumann has introduced that the effect would probably be excruciating. With such a band as Mr. Manns's, however, the work was safe enough, and (as has already been said) a more splendid performance has probably never been heard. A novelty of the afternoon was the production of an allegro and scherzo (presumably the first and third movements) from a new symphony by Sir Julius Benedict. A symphony is, or at least ought to be, a work of such unity of design that it cannot be fairly judged when heard only by instalments. Assuming this to be the case in the present instance, it may be doubted whether Sir Julius was well advised in submitting merely a *torso* to public criticism; and anything like a detailed notice of the work should be deferred till it is heard in its entirety. It will be sufficient to say here that its themes are melodious, and that they are treated with the practised skill to be expected from one who is so thoroughly a master of his craft as the composer. Herr Wilhelmj was heard for the second time at these concerts, on this occasion in the first movement of a concerto by Paganini. The composition can be best described by one word—trash; considered as a show-piece, nevertheless, it affords great opportunities to the soloist, and of these Herr Wilhelmj availed himself to the utmost. Probably a more astounding display of *tour de force* has never been heard. Rapid passages in double notes, and even scales in harmonics of the most extraordinary difficulty, were given by the player, not only with the greatest apparent ease, but with a faultless purity of intonation and a fullness and richness of tone which were truly marvellous. As an executant, Wilhelmj is undoubtedly one of the greatest living players; but his performance, wonderful as it is, seems wanting in that indefinable charm which, as in the case of Joachim, and (to a less extent) of some other players, such, for instance, as M^{me}. Norman-Néruda, goes straight to the heart of the hearer. With Wilhelmj one thinks most of the grand tone and the extraordinary execution; with Joachim the player is for the time altogether forgotten in the music. The remaining instrumental pieces on Saturday were the "Pastoral" symphony and the *Tannhäuser* overture; and the vocal music was contributed by Miss Sophie Löwe and Signor Foli.

As usual at the conclusion of the series, a synopsis of the works performed during the season

was appended to the programme. The list shows, happily, no diminution in the activity and enterprise evinced by Mr. Manns and the directors as compared with past years. Thirty-eight new works have been brought forward for the first time, among the more important of which have been Bach's Suite in C, and his cantata "Ich hatte viel Bekümmernisse," Barnett's "Lay of the Last Minstrel," the two movements by Benedict mentioned above, Bennett's overture to *Parisina*, Brahms's Serenade in A, Handel's *L'Allegro*, Holmes's *Jeanne d'Arc*, Joachim's violin concerto in G, Lachner's sixth Suite, Liszt's 2nd Concerto, Macfarren's violin concerto and Festival Overture, Mendelssohn's 95th Psalm, Mozart's violin concerto in D, Ouseley's *Hagar*, Raff's "Lenore" symphony, Spohr's symphony in E flat, and Wagner's *Faust* overture. There is no other concert-giving institution in this country which could furnish such a list; and no less satisfactory is it from another point of view to find that eighteen works by English composers have been brought forward in the course of the season. The unrivalled execution of the orchestra and the indefatigable zeal and ability of Mr. Manns are so well known that any encomium is superfluous; but a word of recognition ought in conclusion to be given to the marked improvement shown by the Crystal Palace Choir on all occasions when their services were called into requisition.

At Mr. Manns's benefit concert this afternoon a selection from *Lohengrin* is announced; and Dr. Bülow will perform Raff's very interesting piano concerto in C minor, which has only once been heard in London, and never at the Crystal Palace. EBENEZER PROUT.

THE Musical Artists' Society gave their fourth trial of new compositions last Saturday at the Royal Academy of Music, Hanover Square. The object of this society, as some of our readers will be aware, is to give its members an opportunity to bring forward their new works. On the present occasion the programme comprised a duo for piano and violoncello by Miss Oliveria Prescott, two duets for piano and violin by Messrs. Lea Summers and E. H. Thorne, a duo concertante for two pianos by Mr. C. E. Stephens, and vocal music by M^{me}. O'Leary Vinning, and Messrs. F. Westlake, C. Gardner, T. Parry Cole, Louis N. Parker, Arthur O'Leary, and Henry Baumer.

THE new Alexandra Palace is to be opened on May 1 with a grand musical performance under the direction of Sir Michael Costa. As at the Crystal Palace, music is intended to form a prominent feature in the attractions of the new building. A permanent orchestra of about forty performers, including some of the best instrumentalists in London, and conducted by Mr. H. Weist Hill, has been engaged; and the company have also organised a military band of twenty-eight players for open-air performances. The great central hall contains an organ second only in size to the gigantic instrument in the Albert Hall, and from the workshop of the same builder, Mr. Henry Willis; and the company have been fortunate enough to secure the services of Mr. Frederick Archer, one of our most brilliant players, as their organist. In addition to this a choir of upwards of three hundred voices has been formed for the performance of oratorios and other important vocal works; and, lastly, a series of operatic performances in English is announced to be given in the theatre, during the months of September and October, under the direction of Mr. Carl Rosa. So enterprising and comprehensive a scheme deserves, and will probably receive, a large measure of public support.

M. ERNEST REYER, the musical critic of the *Journal des Débats*, is collecting in one volume his "Souvenirs d'Allemagne," a series of articles which originally appeared in the *Moniteur*, and a number of his principal musical articles from the *Débats*. The book will be published by Charpentier, of Paris.

MESSRS. SCHOTT, the music-publishers of Mainz, announce that the vocal score of the *Götterdämmerung*, the fourth and concluding part of Wagner's great Nibelungen drama, will be published on May 1.

RUBINSTEIN's new opera, *Die Maccabäer*, was announced for production at the Royal Opera House, Berlin, last Tuesday.

THE monument erected to the memory of Robert Schumann at Leipzig has just been uncovered. It consists of an obelisk of polished grey syenite, with a bronze medallion-portrait of the composer on one side, and below it the simple inscription "R. Schumann."

SCHUMANN's opera *Genoveva*, which has seldom hitherto obtained more than a *succès d'estime*, seems to have fairly gained a footing at the Leipzig Stadttheater, having been given there nine times since March 3 to well-filled houses. The performance is spoken of by the German papers as a particularly excellent one, the principal parts being sustained by the leading members of the opera company, Frl. Mahlknecht, Frl. Keller, and Herr Gura and Ernst. On the occasion of the eighth performance Richard Wagner, who was on a visit to Leipzig, was present, and was so impressed with the excellence of the execution, that after the third act he went upon the stage to compliment the chief singers.

THE *Neue Zeitschrift für Musik* states that Johannes Brahms has resigned the conductorship of the Vienna Musikverein, and that Herbeck, late director of the Hofopertheater, is spoken of as his successor.

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LITERATURE.

SIR HOPE GRANT ON THE CHINA WAR.

Incidents in the China War of 1860, compiled from the Journals of General Sir Hope Grant. By Captain H. Knollys, R.A. (London: Blackwood & Sons, 1875.)

THE many readers of Sir Hope Grant's *Incidents in the Sepoy War* will be ready to receive with cordial welcome the little volume now presented to the public on his Chinese campaign, and will be prepared for its general characteristics. There is the same simplicity and straightforwardness of narrative, characteristic of the lamented General's frank and manly personal attributes; the same frequent ignoring of self (so remarkable in an autobiographer), and slight treatment of the share borne by the narrator in very great events; the same careful editing on the part of Captain Knollys, who has accomplished his share of the task in a manner that deserves high praise. It gives an additional touch of interest to this volume, albeit one of a melancholy kind, that the printed sheets for it were laid before the writer after he had been seized with the mortal malady that deprived the country of his services; so that it may be said to appear as a sort of bequest, recording the highest one that he ever accomplished of the many varied duties entrusted to him. In other respects it can hardly reach the same historic value as his former work. There is a never-dying interest attached to the great tragedy enacted in the varied scenes round Delhi, Cawnpore, and Lucknow, and to the events which for the hour shook the whole fabric of greatness England has built up in the East; which cannot be found in the records of a campaign conducted with steady straightforward success against an empire which proved unable even to make a moderately good defence of its own heart against the attacks that its councillors up to the last treated so lightly as those of the Emperor of China plainly did the advance of the allied Powers on Peking, even after the fall of the Taku forts and of Tientsin left the road open to the capital.

There is a plain military moral of much importance that lies almost on the surface of this narrative. It may be necessary for general policy's sake that two great Powers should combine their forces to punish a common enemy, whose barbarous or semi-civilised strength would be unable to cope with either of them singly: but for any less reason than an important state necessity, such a combination is to be absolutely con-

demned. What was the consequence in this particular case? So badly were matters managed between the allies, that the jealous arrangement which was to limit their contingents to precisely equal strengths of 10,000 men each, was tacitly dropped almost from the first. The British force far exceeded this estimate. The French, with no great base like India to draw from, came far behind it. The net result was that the latter furnished a bare third of the nominal strength, and a much less proportion (as Captain Knollys well shows) of the fighting power that did the chief part of the actual work, that at the Taku forts. And yet throughout the operations, from first to last, we were compelled to keep up the official fiction that the French were there in equal strength to ourselves; to give them the place of honour at the most critical moments, a condition which allowed that stolen march of theirs on and plunder of the Summer Palace, which Captain Knollys has done rightly to expose with thoroughness in his *précis* of the evidence; and to consult at every turn of the operations their staff as well as our own, thus leaving room for that division of counsels which is almost as certain to follow, under such conditions, as night to succeed day. When to the difficulties thus created for Sir Hope Grant in the first terms of the problem put into his hands to solve; it is added that the officer associated with him in rank and power by the French was the very Count Palikao who, when clothed with brief authority in his tenure of the Paris War Office in the fatal August of 1870, made himself memorable for ever as the most blundering mismanager who ever attempted to dictate strategy to distant generals from a minister's closet: we become sensible that the British general must have had within him far higher qualities than those ever gave him credit for who had noted him merely as the methodical hard-riding colonel of a crack cavalry regiment, whose puritanism never interfered with the smart action of his squadrons, or even as the fire-eating brigadier of horse in the Delhi campaign. To have carried on without a check from first to last the operations that led to the fall of Peking, would have been no slight task had he been unfettered. To have accomplished this when burdened by the presence of Palikao as coadjutor; his opening delays, impracticable proposals for separate operations, and faltering or mistaken counsels at the crisis of the campaign: this, indeed, was no ordinary achievement. Not that we are at all disposed to admit with Captain Knollys that the Chinese expedition is to be held as pre-éminent above other very similar ones in our modern history. Indeed, the chief exception we should make to his reflections on it is to the statement that "it is scarcely too much to say that the Chinese war of 1860 may be considered the most successful and the best carried out of England's 'little wars.'" To critics less interested, the prompt and thorough punishment of the drunken tyrant King Theodore, and the humiliation of the bloody despot of Coomassie, will seem every whit as good proofs of British forethought in design, and endurance in execution. Where three successes of the same character were so com-

plete, it is a mistake to exalt one too loudly above the others. For lauded thus as excelling all other like adventurous campaigns, the advance of 10,000 picked British troops on the Chinese capital inevitably attracts comparison with the overthrow of the other and, for the time, more formidable barbarian power of China, flushed with the prestige of repeated victory and the fanaticism of a new creed, by the unaided genius of a single British leader. As a military achievement, Gordon's campaign against the Taepings as much transcends any of the wars we have spoken of as the discipline and dash of Probyn's Regiment of Horse that covered the advance of Sir Hope's columns, outdid those of the handful of coolies, officered by runaway adventurers, with which Gordon undertook the extirpation of a false faith and the restoration of a shattered empire. Nor should it be forgotten, when the Peking expedition is compared with those that have followed it, that Sir Hope had for one of his divisional generals the most brilliant officer the Indian Mutiny had raised to distinction—the future conqueror of Abyssinia. He himself is very careful to do justice to the assistance he received in the chief action at the Taku forts from Napier's abilities as an engineer. But other eye-witnesses of the Chinese campaign have said that the innate gift for tactics which had already shown itself in India from the time that that engineer first appeared at Lord Gough's side in the desperate struggle with the Seikhs in 1848, was as conspicuous in the Peking expedition as his more technical mastery of the details of his particular branch of the service. It is too early, however, for controversy on such matters. Enough to say that Captain Knollys is right to praise in the highest terms the performance of the great task entrusted to Sir Hope; nor is it necessary to this end to compare it with those other "little wars" of the results of which Englishmen have a right to feel proud, not merely for their own sakes, but because they have taught Europe that the old spirit of enterprise, energy, and courage has not wholly left these islands of ours.

Another great military lesson was to be gathered from this campaign which applied exclusively to ourselves, and happily it has not been lost on our government. This was the necessity of recognising the simple fact that India is no longer a colony to be defended from this country; but rather a separate empire under the same supreme head, which should not only provide for its own security, with the help, of course, of British counsels and British leaders, but form the base for all our foreign policy in the East. The Chinese war of 1860 should have been directed, all future wars in the Indian Ocean should be directed, not from London, but Calcutta; not by a Secretary of State at the other side of the world, but by the Viceroy of our Eastern empire. All sound military principle points to this. Nor less do the facts recorded in the work before us, where we find the Secretary for War—happily in this case the ablest Great Britain has had within the present generation—after a commander of the expedition had been ap-

pointed from the Indian staff, and troops to form it selected from the Indian army, suddenly intervening to assume the management by letters from Pall Mall, and only escaping the usual evils of such indirect and distant administration by the large discretion he had the good sense to leave to the general in command. Such confidential letters of Sydney Herbert's as are here published cannot fail to be interesting. To an observant mind no part of them is more so than the passages in which that lamented statesman deplores the cross purposes necessarily entailed by the system then in vogue of carrying on war with Indian means, and making believe that they were not Indian at all. "I regret very much," we find him, for instance, writing, "the loss of the Indian Commissariat. I fear that our people will make blunders as to native caste prejudices, and so on, which would be serious. It is another instance of the great inconvenience of having two separate civil jealous services in lieu of one with a common interest and object." Lord Herbert (the War Minister was then a peer) would have been more correct had he said that it was another instance of the absurdity of sending a large force from India without its own Indian departments to make it complete. To keep up the fiction that it came not from India but Great Britain, a raw commissariat was sent out to manage for troops whose habits they knew nothing of, and the success of the whole campaign jeopardised. This unreal and effete view of our military position in the East seems to have been abandoned thereafter; and when a like work had to be accomplished in Abyssinia, the wisdom of Downing Street made no greater blunder than the committing the care of the preparations to one of the subordinate administrations of India instead of its Supreme Government; being apparently under the delusion that the Governor of Bombay is in the semi-independent position which his predecessors occupied in the days of Clive. Such a political survival shows how forms of authority live on after the substance has long passed away.

It is not our purpose to follow with Captain Knollys the course of the Chinese campaign. To those who know the history even slightly, a reviewer's summary would be of little value; and even those who know it well may profitably study the course of the whole affair as traced in Sir Hope Grant's own clear unpretending notes, which his editor has brought into completeness and connected form with a care that has increased their value. Not the least interesting part of this interesting volume are the glimpses into Chinese imperial life afforded by the careful selection given of the State papers captured in the Summer Palace. For the edification of those who imagine that all addresses to the Emperor—who certainly in the national theory is generally, as Captain Knollys observes, "treated as a kind of divinity"—are necessarily couched in abject and flattering words, we conclude our notice of this pleasant little volume by transcribing some part of a curious letter of remonstrance to the monarch on the rumour first spreading that he was about to flee from his capital, before the barbarian enemy,

to his hunting seat at Gehol, in the interior. This document is couched in the form of a "Memorial by Tsae-tang-Yung, Censor (or chief finance officer) of the Hoo-kwang provinces," who writes:—

"The confusion and alarm are indescribable. But there has been nothing so strange as the report now heard, that your Majesty intended making a tour to Gehol. This has caused the utmost consternation, but your Minister does not believe in it. . . . If, indeed, the report is true, the effect produced will be like a convulsion of nature, and the mischief must be irreparable. In what light does your Majesty regard your people? In what light the shrines of your ancestors, or the altars of the tutelary gods? Will you cast away the inheritance of your ancestors like a damaged shoe? What would history say of your Majesty for a thousand generations henceforward? It has never been known that a sovereign should choose a time of danger and distress to make a hunting tour, supposing that thereby he would prevent trouble. If the capital should be disturbed, what would there be to save Gehol alone from being disturbed? Your Majesty is besought to return without delay to your palace, in order that the people's minds may be reassured against the enemy."

CHA. C. CHESNEY.

The Works of George Chapman. With an Introduction by Algernon Charles Swinburne. (London: Chatto & Windus, 1875.)

George Chapman: a Critical Essay. By Algernon Charles Swinburne. (London: Chatto & Windus, 1875.)

CHAPMAN'S translations of the *Iliad*, the *Odyssey*, the *Batrachomyomachia*, and the Hymns of Homer were republished by Mr. J. R. Smith in 1857. His Tragedies, Comedies, and Masques were collected and reprinted by Mr. John Pearson in 1873. The present edition by Messrs. Chatto and Windus combines the Dramatic Works and the translations, with the addition of a great many minor poems, republished now for the first time. The amount of attention which Chapman has thus received within a period of seventeen years will, to the most enthusiastic admirers of Elizabethan literature, appear a just but tardy recognition of his merits, while those who share Byron's opinion about the dramatists may be inclined to think that one republication of his works by a competent scholar would have sufficed for his fame. Chapman's Plays have been so recently made the subject of criticism in the ACADEMY (see September 1, 1873), that it will be enough to state regarding this new issue, that it is as full as that of Mr. Pearson. The present editor, Mr. R. H. Shepherd, has, however, followed a method more agreeable to the ordinary reader and really more satisfactory to the student, by modernising the orthography and not adhering to the misprints of the first editions. Thus Chapman's plays may now be read with tolerable ease; Mr. Pearson's reprint, meanwhile, retaining the attractions which old-fashioned type, quaint spelling, and chosen paper have for some tastes.

The chief feature of Messrs. Chatto and Windus' publication is the introductory Essay on George Chapman by Mr. Swinburne, a critical dissertation of such importance as to call for separate attention.

Nowhere perhaps has Mr. Swinburne composed a passage of more eloquent prose than that in praise of Marlowe which concludes the treatise. For the first time the whole truth has here been said about Marlowe, without hesitation and without stint, by one whose double gift of poetry and scholarship gives him the right to adjudicate the laurel *ex cathedra*. Nor is this noble panegyric of a singer whom many men of worth have praised, but whom none has hitherto commended duly, a mere piece of splendid rhetoric. Compared with Mr. Swinburne's prose in other portions even of this essay, the peroration is temperate in style, weighty with well-considered thought, and pregnant with such high philosophy of art as only a true poet can enunciate. This coronation of Marlowe at the hands of a brother bard has long been waited for. It is as though, reversing Shelley's line on Keats, the lyrist of our day should say to the great founder of the English stage:—

"Assume thy winged throne thou Phosphor of our throng."

Mr. Swinburne's panegyric of Marlowe grows out of his analysis of the peculiar quality of Chapman's genius. Chapman, like Jonson, was, he argues, a man who might have won distinction by his talents in many paths of life, a poet by choice of work, not by necessity of vocation. Heaviness of handling, the lack of true passion, labour substituted for immediate inspiration, analysis accepted in the stead of intuition, spoiled the best work of both:—

"The most ambitious and the most laborious poets of their day, conscious of high aims and large capacities, they would be content with no crown that might be shared by others; they had each his own severe and haughty scheme of study and invention, and sought for no excellence which lay beyond or outside it; that any could lie above, past the reach of their strong arms and skilful hands, past the scope of their keen and studious eyes, they would probably have been unable to believe or to conceive. And yet there were whole regions of high poetic air, whole worlds of human passion and divine imagination, which might be seen by humbler eyes than theirs, and trodden by feeble feet, where their robust lungs were powerless to breathe, and their strenuous song fell silent. Not greater spirits alone, such as Marlowe's and Shakespeare's, but such lesser spirits as Decker's had the secret of ways unknown to them in the world of poetry, the key of chambers from which they were shut out."

That is delicately spoken as well as deeply thought. Here, again, are sentences which form the basis of a true critique of Chapman's merits as a translator:—"For all his labours in the field of Greek translation no poet was ever less of a Greek in style or spirit. He enters the serene temples, and handles the holy vessels of Hellenic art with the stride and the grasp of a high-handed and high-minded barbarian."

In another place Mr. Swinburne remarks: "The temperament of Chapman had more in it of an Icelandic than a Hellenic poet's; and had Homer been no more than the mightiest of skalds, or the *Iliad* than the greatest of sagas, Chapman would have been fitter to play the part of their herald or interpreter."

In addition to the limitations of his genius which Chapman shared with Jonson, and to this Hyperborean barbarism of temperament,

Mr. Swinburne points out that he suffered in no common measure from obscurity of thought and diction. The discussion of this charge, which can never cease to be repeated against Chapman, leads his critic to one of the most interesting digressions in the essay. While defining what is rightly termed a want of clearness, Mr. Swinburne lays it down that "only random thinking and random writing produce obscurity; and these are the radical faults of Chapman's style of poetry." This dictum forms part of a defence of Mr. Browning, "upon whom this fault has been wrongly charged by the inaccurate verdict of hasty judges." Even *Sordello* in Mr. Swinburne's opinion is "hard—not obscure:" and to tax Mr. Browning in general with obscurity "is about as accurate as to call Lynceus purblind or complain of the sluggish action of the telegraphic wire." To express disagreement with a critic so generous and so subtle as Mr. Swinburne shows himself to be in this apology for his brother-hard, is an invidious task from which any man might be excused for shrinking. Yet something ought to be said on the side of what is generally known as common sense. Average readers will probably continue to pronounce much of Mr. Browning's work, in spite of its unique poetic quality, obscure; and it may be that they have some ground for this opinion. Does, in fact, obscurity arise solely from random thinking and random writing? Is it only the fault of a "feeble and clouded, or of a vigorous but unfixed and chaotic intellect"? Or, again, granting these positions, is it quite certain that Mr. Browning never writes at random, that his thoughts are never hazy? It might be well to quote an instance, which shall be taken literally at a venture, from *Sordello*. Here is page 309 of the edition of 1863. *Sordello* has just abandoned the higher kind of poetry which aims at presenting ideal character in verse:—

"A few adhering rivets loosed, upsprings
The angel, sparkles off his mail, and rings
Whirled from each delicate limb it warps,
As might Apollo from the sudden corpse
Of Hyacinth have cast his luckless quoits."

Whatever definition we may give to obscurity, this surely is obscure: for how does the picture of Apollo clearing his quoits from the corpse of the suddenly-slain Hyacinth help to explain the metaphor of an angel who shakes off his mail and flies skyward? It is surely possible to be obscure in poetry by a superfetation of images, by elliptical expressions, by unwarranted grammatical inversions, and by a wilful choice of recondite illustrations; and I submit that all these sources of obscurity occur in the five lines quoted from *Sordello*. A classic poet by taking more trouble to master his own thoughts and to conform to the language of his nation, would have attained to limpidity of expression; nor would he have affected the fame of an oracle by wrapping up thoughts of no remarkable originality, however just and forcible, in complicated swathes of oblique phrases. What folk call Mr. Browning's obscurity is, in a great measure, due to his habit of stating simple propositions perplexedly. A seraph cannot be concocted by involving some common creature of the imagination, *κοῦφόν τι καὶ πτηνόν*, in an intellectual haze,

however luminous; and we are reasonably disappointed, after threading the mazes of a more than Cretan labyrinth, to find at its centre no Minotaur, but only an ordinary calf. It is, however, ungrateful to prosecute a polemic against the style of a poet to whom, for originality of fancy, subtlety of analysis, depth of thought, and novelty of form, English literature owes so much as it does to Mr. Browning. I would only suggest that it is possible to admire him most ardently, while admitting that at times he is not only difficult, but also, from whatever causes the critic chooses to assign, obscure.

Chapman's own dicta on the subject of obscurity are worthy of all notice. "That Poesy should be as perval as oratory, and plainness her special ornament, were the plain way to barbarism." Again: "That *energia*, or clearness of representation, required in absolute poems, is not the perspicuous delivery of a low invention; but high and hearty invention expressed in most significant and unaffected phrase." Nothing could be better. If all poets acted up to this rule, the charge of obscurity would be blown back from their grave and heightened utterances against the wits of those who used it. Milton, who thought it was the poet's function "with a solid and treatable smoothness to paint out and describe" all fair, wise, and sublime passions and actions of humanity, will never be found, in spite of his sometimes abstruse argument, to have led his reader by the light of a Will-o'-the-Wisp into the middle of a morass or to the side of a dry heath. The labour spent upon his lines is amply repaid by the thoughts contained in them.

Without attempting to notice more than a few points of interest discussed by Mr. Swinburne in this essay, I may call attention to one remark, which, coming from a poet of high station, should be well weighed by all critics and students:—

"Only the silliest and shallowest of pedants and sciolists can imagine that a question as to the date or the authorship of any poem can be determined by mere considerations of measure and mechanical computation of numbers; as though the language of a poem were divisible from the thought, or (to borrow a phrase from the Miltonic theology) the effluence were separable from the essence of a man's genius."

No one has more right than a born poet to express a dictum of this kind upon the false methods of criticism applied to his own art by men who are not poets. We feel sure, while reading it, that Shakspeare and Sophocles would have confirmed the verdict, and have smiled at the attempt to prove the birth-dates of their tragedies by counting syllables.

This review began with the peroration of Mr. Swinburne's essay; nor can it end without a further most emphatic recommendation of the whole triumphal passage which opens with "The name of Chapman" and closes with "the name of Christopher Marlowe." All lovers of style, for whom strong thoughts conveyed in splendid language and rhythmic periods of cadenced prose yield pleasure pure and undefiled, will find a music far above singing in this noble piece of English.

J. A. SYMONDS.

Cobden Club Essays. Local Government and Taxation. (London: Cassell, Petter & Galpin, 1875.)

THE early economists would have been puzzled at these Essays. Quesnay and his followers thought only of a central government with duties limited by natural law, and Adam Smith's general conception of government was nearly the same. He remarks, indeed, that public works for local convenience are best left to local administration, but without indicating how the line is to be drawn between local and general convenience, or how the local authorities are to be constituted. Taken in its full extent there are three main enquiries concerning local government: first, its sphere and objects; secondly, the constitution of the governing bodies, with their relations to the central government; and, thirdly, the method of taxation. Each of these enquiries, again, branches into three, the first two of which are subsidiary to the last. We can investigate the actual character of local institutions, their history, and the principles according to which they ought to be framed or reformed. Pure Benthamite philosophy would have concerned itself little with the two first of these branches; it would have proceeded at once to determine from general principles the whole theory of local government. This volume of Essays is one of several indications of a change in the method of English political philosophy, and of the substitution of the inductive and historical for the *à priori* method. It shows a conviction that one of the best contributions both to the philosophy of local government and to practical legislation respecting it, is to be found in a study of the system existing in different countries, and of its history in each, with the changes it has undergone, the causes of its development or degeneracy, and the traditions and other conditions under which it has to work.

Mr. Brodrick's essay, with which the volume opens, is an admirable example of the method of studying the subject from this point of view. The historical investigations which his and other essays in the volume contain have, moreover, an independent interest, which ought to attract readers who may not be disposed for the drier branches of the subject. The essays whose historical connexion is closest are not those which lie together on the three kingdoms at the beginning of the book, but those farthest apart, namely, Mr. Brodrick's on England and Mr. Morier's on Germany; M. de Laveleye's in the middle, on Belgium and Holland, being an excellent companion to both. On several points these three essays serve to illustrate, supplement, and correct one another. Mr. Morier and M. de Laveleye bring into view some aspects of the history and structure of English local government which might escape the reader of Mr. Brodrick's excellent essay by itself; and the latter, again, considerably modifies an impression which might be derived from Mr. Morier, with respect to the perfection of English local institutions, and the inherent aptitude of the English people for self-government. The history of English local government, as Mr. Brodrick narrates it, is

the history of a decline in self-government on the part of the bulk of the people in both country and town.

"It is impossible," as he says, "to survey county administration without being struck by the extraordinary absence of self-government in rural communities; nine-tenths of the population in an English county having, at this moment, less share in local government than belonged to all classes of freemen for centuries before and for centuries after the Norman Conquest, and not merely less share in local government than belongs to French peasants at the present day, but less than belonged to French peasants under the eighteenth century monarchy."

Of the degeneracy of boroughs, as shown in the famous Report on Municipal Corporations, Mr. Brodrick is driven to confess

"that such a mockery of self-government should have prevailed so widely for more than a century must ever be a reproach to constitutional monarchy in England, and a warning against a presumptuous reliance on the political virtues of the English people."

These passages are the best comment on Mr. Morier's observation that

"it is marvellous to observe how, partly owing to the free instincts of the English race, partly to their tenacious hold on what was old, partly to their adaptability to what was new, we succeeded in avoiding all the blunders made by our Continental kinsmen."

The real practical lesson to be learnt from English history is that inherent political instincts and capacities are not among the conditions under which the problem of local government has to be worked out in this any more than in other countries. The Russian peasant, as may be gathered from Mr. Ashton Dilke's instructive essay, might dispute Mr. Morier's proposition that "the spirit of free association may be looked upon as the *differentia* of the Teutonic race." And M. de Laveleye tells how the loss of public spirit early contributed to deprive the bulk of the people alike in England and in other Teutonic countries of self-government. They "got tired of administering justice. They neglected to attend the public assemblies. From indifference, from discouragement, sometimes from fear, they let the administration pass into the hands of the leading men. History proves that men have been deprived of their rights as often by indifference and apathy as by the usurpation of those who wished to enslave them."

Both political philosophy, one may add, and historical science will always have an obstacle to contend with, so long as assumptions respecting inherent qualities of race are admitted to a place in their theories by men of the intellectual calibre of Mr. Morier.

One of the historical aspects of the subject which Mr. Morier's essay brings into view is that an "economic law"—the necessity for a division of labour consequent on the increasing complexity of both public and private business—played a part in depriving the poorer classes both in England and Germany of their ancient rights of local self-government. And two lessons are to be learned from this operation of economic causes; namely, on the one hand, the importance of economic considerations in framing political institutions; and, on the other hand, the fallaciousness of the economic doctrine, on which one school of political thinkers has built, of the necessary harmony

of private with public interest. A good example of the manner in which economic conditions are to be taken into account in the organisation of local institutions is afforded by Mr. Brodrick's remarks (p. 31) on the respective dimensions of the county, the union, and the parish, as determining in some degree the nature of their management and the classes who can take part in it.

Mr. Morier sets in a clearer light than Mr. Brodrick does, an important aspect of two great English local institutions, trial by jury and the commission of the peace; in both of which local is combined with central government, and Professor Gneist's theory, concisely expounded by Mr. Morier, holds good, that local bodies in England are public bodies doing the work of the State, not mere deputies doing the work of the locality. On the other hand, the English magistrate virtually holds office by the right of his acres; and, as Mr. Mill says in his *Representative Government*, "the Quarter Sessions is the most aristocratic institution which now remains in England, far more than the House of Lords, for it grants public money and disposes of important public interests, not in conjunction with a popular assembly, but alone." Mr. Morier's erudition in German political and historical philosophy does credit to the English diplomatic body to which he belongs; but he seems to have forgotten that he has, in Professor Stubbs, a countryman as learned in English constitutional history as either Professor Gneist or Professor Sohm. Had he studied the former as carefully as the two latter, he might have modified some of his statements, and he would hardly have reproduced the story of the creation of 60,000 knight's fees as evidence of William the Conqueror's political genius.

The editor expresses regret on behalf of the Cobden Club that it was impossible to include in it several important countries besides those whose local institutions are discussed in the volume. It would, however, have far exceeded our limits to notice more than a few points in some of those it contains. Mr. McNeel Caird's on Scotland is the only one which touches on the incidence of local taxation; and it is a mark of good sense and clearness of thought that he does not pretend that the rough canons laid down by writers of theoretical treatises enable him to determine exactly on whom every local tax falls. Speaking of dwelling-houses, he says:—

"In a community which is prosperous and increasing in population, and the demand for houses consequently great, the house-rates, as a rule, will fall ultimately on the tenant. In a community which is declining, the rates will fall ultimately on the landlord. Between the extremes the demand will fluctuate, and the rates be ultimately divided between landlord and tenant in every variety of degree."

Some of Mr. Caird's positions on this branch of the subject, qualified as they are, might be shown to need further qualification; but his essay has a value independent of the point.

The volume on the whole is, in our judgment, one of the most valuable contributions to political science and history which has been made in England for many years.

T. E. CLIFFE LESLIE.

WHIST.

The Laws and Principles of Whist. By Cavendish. Tenth Edition, revised and greatly enlarged. (London: De la Rue & Co., 1874.)

In a former article we alluded to the fact that the literature of card-playing was almost entirely devoted to one game, Whist, the high intellectual character of which had gained for it the earnest attention of many able thinkers and writers. It will be interesting now to notice Whist literature a little more fully.

The game appears to have been formed on a principle now much in vogue, namely, progressive evolution. The earliest ancestor we can trace for it, is a game called Triumph, or *trump*, in common use at the beginning of the sixteenth century; but it was not till 1720 that Whist can be said to have taken its present form, the first clear description of it being the well-known *Short Treatise on the Game of Whist*, by Edmond Hoyle. This immortal personage taught whist professionally, and his book was a print of memoranda he was in the habit of giving his pupils.

We need not do more than mention a dramatic satire, *The Humours of Whist*, published in 1743; and *Whist*, a poem in twelve cantos, that appeared in 1791. The next work of importance was Mathews' *Advice to the Young Whist Player*, published at Bath, in 1800. This, and Hoyle's work, furnished till a few years ago the standard guides for whist-playing; they contain sound useful maxims, and may be read, even in the present more advanced state of knowledge, with advantage.

In 1839 there was announced a *Traité du Whist*, by M. Deschapelles, a fine French player. It was conceived on a large plan, but only a fragment appeared, of such singular merit and originality as to lead us to regret that the author, who died some years afterwards, never carried out his grand conception.

Passing over other works and writings on whist of no value, we may come at once to what may be called the more modern scientific development of the game. Thoughtful men, by giving constant attention to it had been led to perceive that it was capable of being played in a manner in advance of that contemplated by Hoyle and Mathews, and the improved modes became gradually introduced, though nothing had been done to reduce them to a systematic form, or to lay them clearly before the public.

In December, 1861, a suggestion was made, in an article on Card Games in *Macmillan's Magazine*, that "it would be a great boon if some good authority would publish a set of model games of whist, with explanatory remarks, such as were found so useful in chess, for example."

We have reason to believe that this suggestion gave rise to the work mentioned at the head of our article; the main object of which, in its original form, was the publication of a series of model hands, with notes and explanations, so contrived as to illustrate the improved modern play.

The book had, as it deserved, a great success, and it was followed by two other treatises—one by the late Mr. James Clay.

M.P. for Hull, being an able dissertation on the more refined points of modern play; the other, on the Theory of Whist, being an attempt to reduce the new rules into a logical connected system.

These works have been undoubtedly instrumental in producing a great revolution in whist-playing generally, as they have been the means of spreading widely among the public the knowledge which before was confined to small coteries of club players.

As a further proof of the interest excited by the modern literature of Whist, we may mention two articles that have lately appeared in our highest class periodicals: one, in *Fraser's Magazine* for April, 1869, "Whist and Whist Players," by a well-known essayist; the other "Modern Whist," in the *Quarterly* of January, 1871.

Cavendish's work has lately reached its tenth edition, which has been carefully revised, and has received some additions and alterations. It would be superfluous to say anything in commendation of the book generally; its large circulation is sufficient testimony to the estimation in which it is held. We need only remark on some specialities of the present edition.

So far as we can judge, the general rules, or, as the author calls them, "principles," of play appear to have undergone no material alteration, except in one case, that of the *discard*. The former rule was, always to discard from your weak or short suit; and, in order not to mislead your partner, this rule was to be followed implicitly in all cases, even at the risk of unguarding an honour. But it came to be seen that this often involved disadvantage, when the game was in danger; and the rule has been modified as follows:—

"It is clear that if the opponents declare great strength in trumps (by leading trumps or asking for them), your chance of bringing in a suit is practically *nil*. You should, therefore, in such cases abandon the tactics you would otherwise adopt, and play to guard your weaker suits by discarding from your best protected suit, which is generally your longest suit.

"If this system of discarding is comprehended by the two players who are partners, it follows as a matter of course that when trumps are *not* declared against you, your partner will assume you are *weak* in the suit from which you originally threw away. But when trumps are declared against you he will give you credit for *strength* in the suit from which you originally threw away.

"In the first case he will refrain from leading the suit from which you have discarded; in the second he will, unless he has a very strong suit of his own, select for his lead the suit in which you have shown strength by your discard."

This is an admirable rule, which ought to be made absolute in all good whist circles.

Another good novelty is an attempt to systematise certain exceptional modes of play, arising out of accidental circumstances, and which are usually called *coups*. These have generally been shown in isolated examples, and it has been assumed that they are to be dictated on the spur of the moment by the genius of the player. Cavendish, however, tries, and not unsuccessfully, to reduce some of them to general forms which, if borne in mind, will often prompt their application in a systematic way.

We are sorry to see that an alteration, in our opinion for the worse, has been made in

the form of the illustrative hands. These have constituted the best and most original feature of Cavendish's work, and it would be a pity if they should lose in usefulness and value. We never heard any reasonable objection to the original common-sense form, which made the fortune of the book, and should be glad to see it restored.

In two appendices to this edition the author has proposed extensions of what are called *conventional* modes of play, designed with the view of giving information to the partner;—one in leading from suits of more than four cards, the other in what he terms "echoing" the ordinary signal for trumps.

No authority can be higher than his own for any recommendations on these heads; but the general subject of conventions at whist is now assuming a grave form, and is beginning to call for the earnest consideration of intelligent and upright-minded players. Certain conventional arrangements have been allowed to be necessary, in order to ensure that regular and systematic play which is the essence of the modern game; but they have lately been carried to an extent which has met with much criticism. The "signal for trumps" (a conventional mode of play of two indifferent cards, in order to call on your partner to lead trumps, when it is to your advantage) is the most prominent example of this. It is adopted in the London clubs, but is objected to in many country whist circles of good players; and we believe it is universally and absolutely forbidden on the Continent, where the game is cultivated now almost as much as in England.

Cavendish being a thoroughly practical book, the author has not troubled himself about the philosophy of these conventions. The only places where we have seen any reasoning on the subject are in Mr. Clay's work and in the *Quarterly Review* article above alluded to. Mr. Clay gives an elaborate and ingenious defence of the signal for trumps; and the *Quarterly* takes up the argument in favour of conventions generally. But in the face of so wide a disapproval as has been manifested to the trump call, we should be inclined to hesitate in encouraging further extensions of the conventional system, or at least to doubt whether the subject has been so fully and so fairly considered as it ought to be.

There is one view of the question which we think should have some moral weight; that is, the immensely increased advantage which these conventions give to superior players. Attention has lately been strongly called * to large losses at whist by inexperienced young men, with more money than brains, who are infatuated enough to play for high stakes with players of much higher skill. There can be no doubt that, owing to the modern conventions, the pull of the better players over them is much increased.

It has been said that whist is not suitable for gambling, but we cannot understand such an assertion. It is surely as easy to bet 1,000*l.* on a rubber as to stake it on the red or black at Monaco; while, if high points be played, there is (which there is

not at Monaco) the additional certainty of heavy losses against superior skill. Hence high whist may be even more dangerous to inexperienced rich youth than the regulated public gambling which has excited so much condemnation.

This danger the modern signals largely enhance. We do not say that the use of acknowledged conventions to the disadvantage of inferior players can be stigmatised as unfair; but we think that, as a matter of principle, the moral expediency of such a one-sided system requires more strict examination. And, moreover, we are by no means satisfied that the conventional modes of play more recently introduced have been proved to be consistent with the legitimate constitution of the game.

It would be out of place to enter on such a large discussion here. We commend it to writers and thinkers on whist (the latter much rarer than the former) as an important social problem. W. POLE.

Untrodden Spain and her Black Country. By Hugh James Rose. In Two Volumes. (London: S. Tinsley, 1875.)

This is a somewhat provoking book. The author, who was till lately chaplain to the English, French, and German mining companies of Linares, is a parson after the late Charles Kingsley's own heart. Fond of fishing, both in sea and river, a cross-country rider, and a good shot, "hail-fellow well met" with everyone, selecting his companion for the day's walk or sport from fisherman, peasant, sportsman, miner, or country-guard, he seems equally at home with all, and able always to draw out the best points in the characters of each. He has, too, a keen eye both for the beauties of nature and for the humours and oddities of all he meets with, both man and beast. Hence the pictures he draws are generally spirited and accurate. It is only when he gives loose to a sentimental and quasi-poetic vein, when he would fain discover something noble or touching in what is only commonplace, when he endeavours to force the meditative mood, and succeeds only in maundering, that we have any fault to find with those parts of his book which at all correspond to its title. For the reader, unless Spain be altogether a *terra incognita* to him, will wonder how a detailed description of Cadiz and its well-known charitable institutions, of Cordova, and of a bull-fight at Madrid, can come under the denomination of "untrodden Spain."

The book, too, shows an utter want of any kind of arrangement. It will hardly be believed that a whole chapter giving a very readable account of the celebrated "Casa de Misericordia," or "Hospicio," of Cadiz, is headed, from its first page to its last, "A work of Mercy at Madrid." At other times the only indication is "the town whence I am writing," or the vague phrase "in the interior." The repetitions, too, are most wearying. Four times over is the same story told of the author firing his revolver at a lover of his servant, and of the conduct of the "sereno," the watchman, on that occasion. An almost identical description is given three or four times over of Spanish

* See articles in the *Times* of February 12, and in the *Saturday Review* of March 20, 1875.

cemeteries, though there is nothing at all remarkable about them. Copies of the announcements of funerals, which are just like the French "faire part;" and epitaphs, which state only the dates of birth and death, are given in one chapter in English, and in another are repeated in Spanish. So too with the sentiments: some of the pet ones are repeated *ad nauseam*; e.g., "the smell of a spring flower, or the question of a little child," "God made the country, but man made the town," with meditations on them, like the variations of a country composer on some hackneyed air, recur continually. In fact, through a great part of the book, each chapter commences as if the rest had never been written or thought of.

But why are we so severe? Because the book is worth severity. Some of the chapters—such as those on the poor, on the fish-market, on the garden, on miners, and on maidservants—are simply delightful, and several others would be equally so with a little pruning. We learn to know the personages of these chapters almost as if they were our own acquaintance. We cannot indeed help thinking that the writer will see these things with very different eyes in a couple of years time, if he continue in Spain. One drunken man saying to another "Vaya V. con Dios," will sound no more like blasphemy to him then, than its equivalent English "good-bye" does now. But it is this very newness from England, this looking at all things with strange eyes, that gives such life and freshness to his sketches. We would no more wish to exchange this for a more sober and literal view of things than we would exchange the lively prattle of a bright enthusiastic girl for the dull argument of a sexagenarian statistician. Only let us warn all sailors and others, that although the story of the dead-drunk tar in the streets of Cadiz being carried to a comfortable lodging, and having his watch and money taken from him only to be restored in the morning, may be true as an exceptional case, it is by no means the rule. It was once our duty to attend for some months a small British hospital in a Spanish port, and during that time, besides one man killed outright, the heaviest cases were those of helpless English sailors beaten almost to death by Spanish mobs.

Many chapters of the book make us long to have been with the author in his stroll through fish-markets, in his walks over the bare Manchegan hills, or to take a turn with him in the winter garden. Full well we know the difficulty of extracting the name of bird, or beast, or fish, or flower from a Spanish peasant. He has been more successful than ever we were; only we wonder that he seems never to have met with the queer stories of bird and beast mythology which have been occasionally told to ourselves in answer to enquiries about their natural history.

Though the book is entitled *Untrodden Spain*, yet it refers wholly (with the exception of a shooting trip to Galicia, in which the author studied beasts and not men) to the provinces south of Madrid; and unconsciously the author brings out most vividly the contrast between the South and the North of Spain. It is hard to see what political rule

can suit the two. Nothing can be more unlike the republican, creedless, reckless Andalusian than the royalist, mystic, tenacious Basque; the man who, bigoted and narrow-minded as he may be, is yet honest to the backbone, and will give his money, his life, his everything to the cause he believes to be right, and not only so, will bequeath it as an heirloom to his family to do the same. The picture of the North is dark just now, but that of the South, without faith in anything at all, with only its reckless sensuous enjoyment of the present, as here drawn, seems to us to be darker still. There are still many points of excellence in the Spanish character; but the prevailing ignorance, corruption, lawlessness, and, in the South, utter want of patriotism, render these of no avail. The noble and excellently managed charitable institutions of Cadiz and of Seville have no copies in the smaller towns. The model schools, equally good in their way, remain models which no one imitates. The laws are good, but are not enforced; and a corrupt justice renders the services of the excellent "Guardias civiles" powerless to put down brigandage and a hundred other evils. Truly the picture is dark, nor do we yet see from what quarter light is to arise.

Every great poet has his shadow following him in the shape of imitator or of parodist. And so the graphic and enthusiastic descriptions of the Ammergau Passion-play have produced numberless imitations. Men now find Ammergau plays everywhere, in Germany, in the Pyrenees, in Belgium—and all over Southern Europe. And so our author writes of the procession of huge wooden images at Baeza in the Holy Week, and of the movements of their wooden limbs by means of springs, in terms that could only be literally applied to the finest and most earnest acting. And the religious effect produced is estimated as superior to that of the most fervent preaching. Even the evidence of his own senses will not convince the writer to the contrary. "True," he writes, vol. ii. p. 254, "I have heard the indecent jest and the ribald sneer, but it has been beautifully said that, even of those whose lips utter such language, it may be that 'coming to scoff, they stay to hear.'" We can only say that some score of years ago, before the Ammergau mystery made it fashionable to feel thus, we turned away in disgust from such processions; and the only excuse which we then heard for the obscenity and the blasphemy which poured from the lips of man, woman, and child, on the passage of the effigy of Judas, was that "it brought good luck for the rest of the year." We thought then that this was a legacy of the Arabs to Spain; but it may be only the latest phase of Christianity.

If we have been too severe, we quote in extenuation the author's shortest chapter, "a Spaniard's estimate of English politeness:"—

"I thought the Englishman was drunk when he knocked me down; but, when he begged my pardon, I knew he was!" The above is all I shall offer on this point; it speaks for itself better than any words of mine."

Though we cannot praise the book unreservedly in its present form, we believe

that in a revised and shorter edition it would be a great favourite with the general reader, and not without value to the historian, as a lively picture of the social state of Andalusia and La Mancha during the republican years 1873-74.

WENTWORTH WEBSTER.

Histoire du Protestantisme dans l'Albigeois et le Lauragais, depuis son Origine jusqu'à la Révocation de l'Édit de Nantes. Par Camille Rabaud, Pasteur, Président de Consistoire de Castres. In One Volume 8vo. (Paris: Sandoz et Fischbacher.)

THE Albigeois and the Lauragais are two small territories close to one another in the south of France, lying on the western slope of that chain of the Cevennes which, traversing under different names the whole of the south-east of France, joins the Vosges to the Pyrenees.

The Albigeois, the capital of which is Albi, is now part of the department of the Tarn; and the Lauragais belongs to the Aude. Its capital is Castelnaudary, but its most important town is Castres.

This corner of France has always been a seed-bed of heresy, and everyone knows that the Albigeois has given its name to that Manichaean sect which spread through the whole of the south of France in the Middle Ages, and which was stifled at the beginning of the thirteenth century by the most horrible massacres.

The memory of these terrible events was not effaced from the minds of the population, and the hatred of Catholicism was still lying dormant in the hearts of the men of these southern regions, when the Reformed doctrines began to be preached in these countries. The descendants of the Albigeois embraced them with enthusiasm. No doubt the doctrines of Luther and Calvin had no relation to the theory of Manichaean dualism which had been the main point in the Albigeois faith. But if to their great advantage they differed entirely from those old opinions, they contained a still more energetic and conscientious protest against the gross errors and detestable abuses of Catholicism. Hence their rapid progress in a land where the mere name of Catholicism reminded men of terrible scenes of violence and murder. The Albigeois and the Lauragais, therefore, became at a very early time one of the centres of French Protestantism, and Castres was one of its most important churches. Yet in spite of this the history of this church and of those which surrounded it has been little known, and till now they have had no historian. They have at last found one in M. Rabaud, a native of the country, who was formerly pastor of Mazamet, and has for some years been President of the Consistory of Castres. No one is better qualified to undertake the task of writing such a history. The many ties which bind him to the country, and the just and singular esteem which he has inspired there, have given him an opportunity of consulting not only all the printed documents which could be of use to him, but also many precious MSS. which date from the period with which he deals, and which have furnished him with numberless details of the very greatest interest.

There is one thing, however, which the

student will seek for in vain in his book. That which is wanting to the history of French Protestantism is its origin. Even before Luther affixed his thesis to the door of the Wittenberg church, Lefèvre, of Etaples, taught at Paris, in 1512, doctrines analogous to those which afterwards were called Protestantism. The soil of France was therefore prepared for the Reformation. In 1521, Farel, one of Lefèvre's disciples, preached the same doctrine at Meaux, and the first name the French Protestants received was, "the Heretics of Meaux." In 1523 Le Clerc, one of these heretics, was branded on the forehead with a hot iron by the executioner. The year after, Pavannes was burnt alive at Paris in the Place de Grève, and opened the long list of the French Protestants who died for their faith. Here was the beginning of martyrdom. Thirty-seven years after the death of Pavannes, Coligny, in the conference at Poissy, presented to Catherine de Medici a list of 2,150 perfectly organised churches, and L'Hôpital estimated the numbers of those belonging to the Reformed faith at a quarter of the entire population of the kingdom.

The history of these thirty-seven years, during which Protestantism was making its way through France stealthily and silently, but with a wonderful rapidity, would be full of interest. Yet, according to all appearance, it will never be possible to write it. A profound obscurity broods over the whole period, and all that we can arrive at is a list of martyrs. From time to time a trial achieves sufficient importance to be heard of; the death of some unfortunate creature sacrificed without mercy to the passions of the day, proves that Protestantism had penetrated into such a town—and that is all. Even this martyrology is very incomplete. Hundreds, perhaps thousands, of Protestants perished during the period without history having cared to register their names. As to the hidden propagandism which in so short a time covered France with so many churches and multiplied its adherents to such a degree that they were able to hold in check for many years the whole force of Catholicism and the State, no one will ever be able to relate its history. M. Rabaud has done his best as far as his own district is concerned to fill up this regrettable gap; but documents are wanting, and the few details which he has been able to collect about the foundation of the Albigeian churches come to but very little. On the other hand, there are innumerable documents relating to the following period, which begins when the first General Synod met at Paris in 1559. By this time the churches have organised themselves; each town has a consistory at its head; it keeps its registers, and the Protestants have become more numerous, grow bolder, and in many places cease to think of concealing themselves. For this period, which ends with the Edict of Nantes, as well as for the following, when under the protection of the Edict the churches enjoyed a degree of rest, details are abundant, and M. Rabaud has only to make his selection. They are often sad enough. Nowhere did religious war rage more severely than in the part of France with which M. Rabaud has to deal. It seems as

if the cruel memories of the crusade against the Albigeois were still in the air, and that both parties were doing their best to repeat its horrors. The Parliament of Toulouse distinguished itself above all the sovereign courts of France by the severity with which it hunted after and punished heretics; and in this case severity meant cruelty and perfidy, for the most solemn oaths were disregarded when the Huguenots were in question. Gentlemen and soldiers were scarcely behind the magistrates in this. To put to the sword the whole garrison of a captured château, to massacre the entire population of a town, or of a village—men, women, and children—were ordinary occurrences repeated almost at every moment. During these long religious wars, every seigneurial castle was a fortress, every little town was surrounded by ramparts, and, if battles were rare, skirmishes, surprises, sieges, assaults were so incessant, that the historian refuses to take account of them.

The mountainous territories of the Albigeois and the Lauragais furnished rude soldiers to the Huguenot armies. It was there that the greatest part of that army was levied which was called the Viscounts' army, because it was commanded by seven gentlemen who bore that title, and which, 8,000 strong, descended into Lower Languedoc as far as Alais, and afterwards fighting without giving truce, reascended towards the north by the Vivarais to the borders of the Loire, beating at Ganat a far more numerous Catholic army which attempted to bar its passage. It then broke up the blockade of Orleans, where the Catholics were besieging the Princess of Condé, carried by storm Beaugency and Alois, and rejoined the rest of the Protestant forces under the walls of Chartres, after an expedition which was certainly the most extraordinary of the time, and which traced its progress in the most marvellous exploits.

Under the *régime* of the Edict of Nantes, the churches of the Albigeois and Lauragais breathed freely, and gave themselves a strong organisation. But when in Richelieu's time the religious wars began afresh, they once more played an important part. Castres was for some time Rohan's headquarters. Mazamet was taken and burnt by the Marquis de Ragny (1628), and horrible cruelties signalised afresh the Catholic victories. The peace which followed the taking of Rochelle restored tranquillity in these countries, but not for long. Under Louis XIV. the persecution once more began; the long list of tyrannical measures by which the great king prepared for the revocation of the Edict of Nantes afflicted the churches. Then came the revocation itself, when thousands of Protestants emigrated, the rest dissimulated, and bent their heads for a time, so that Louis XIV. could believe for an instant that there were no longer any Huguenots in France. Here M. Rabaud's story ends. We hope that he will continue it, and give us the history of the churches of the Albigeois during the period of the Desert, and of their reorganisation after '89. He is the more bound to do so, as he has shown that he possesses the qualities which make the exact, the learned, and the conscientious

historian. We have only to wish that he would enter less into detail, and would endeavour to draw a more complete picture of the general situation. Others may perhaps demand more impartiality in an historian. We cannot agree with them. In the strict and narrow sense of the word, M. Rabaud is not impartial. Between the victim and the executioner, he has made his choice long ago; and when he has to tell the story of some odious perfidy, or some hideous massacre, his indignation finds vent in strong language, and he grows really eloquent in branding the Catholic persecutors. Let us say once more that we cannot blame him for this. It is enough that he is a conscientious historian, and that he consults authorities of every kind, checking Catholic and Protestant documents by one another. We cannot ask him to silence the feelings of which his heart is full. But we think that he has given way to them too often, and that the blame which he has justly accorded to the persecutors would have gained something if, without being less vigorous, it had been less frequently expressed.

Perhaps, too, he has allowed himself to be completely absorbed in his own particular subject, and has not paid close enough attention to the general history of French Protestantism. For example, he thinks that the massacre of St. Bartholomew was premeditated, and prepared long beforehand by Charles X., which we cannot believe to have been the case. M. Rabaud's book, too, would have gained in interest if he had more frequently attached his special facts, if it were only by brief indications, to the events which were taking place in the rest of France. In this he has not avoided the general error of monographs.

Yet, in spite of these defects, M. Rabaud's book is most interesting and instructive, and seems destined to take a notable place in the already numerous collection of books which treat of the local history of French Protestantism in different provinces, or in different towns. The general history of the Reformed Church of France has still to be written. De Felice's brief volume is only an abridgement; in short, an elementary work, useful and serviceable, no doubt, but one in which the subject is scarcely more than cursorily touched. Yet this is the only existing complete book, the only general history which the French churches possess. On the other hand, we have abundance of fragmentary histories and of original documents. To the *France Protestante* of the Brothers Haag, an incomparable work, and to the numerous documents which the Société de l'Histoire du Protestantisme français has published in its *Bulletin* for twenty-two years, we can now add a large number of monographs. That which M. Rabaud has now done for the Albigeois and the Lauragais, M. Douen has accomplished for St. Quentin and the churches of the Aisne, the younger M. Athanase Coquerel for Paris, M. Vaurigaud for Brittany, M. Lièvre for Poitou, M. Crottet for Saintonge, M. Corbière for Montpellier, M. Hugues for Anduze, M. Borel for Nîmes, M. Neff for the Pays de Gex, etc. Thus by degrees the stones of the future edifice are being collected. They are now sufficiently numerous. May an his-

torian at last arise from among the Protestants of France—a man who has the good will, the leisure, and the talent. He will now be able to write a complete history of the Reformed Church, and to raise to it the monument which it may justly claim.

E. COQUEREL.

NEW NOVELS.

Ralph Wilton's Weird. By the Author of "The Wooing o't." (London: Bentley & Son, 1875.)

Bluebell. By Mrs. G. C. Huddleston. (London: S. Tinsley, 1875.)

Felicia. By M. Betham-Edwards. (London: Hurst & Blackett, 1875.)

His Queen. By Alice Fisher. (London: H. S. King & Co., 1875.)

Edith Dewar. By Colin Rae-Brown. (London: Sampson Low & Co., 1875.)

ONE of the sharpest thorns in the cushion of the discreet novel-reader is the fatal frequency with which, to use Mr. Swiveller's figurative language, his gazelles marry market gardeners. One would imagine that the knack of novel-writing had something of the nature of fair-money about it, so odd is the uncertainty of its appearance and disappearance. Some half-a-dozen times in every season we come across a first book which without showing startling genius seems to possess some talent, and to have at any rate a little of that peculiarity of savour without which there is nothing good in literature. Then we wait for the second book with a dreary and depressing foreknowledge of what that second book will most probably be. Of what it too often is we may see an example in *Ralph Wilton's Weird*. The *Wooing o't* was not a great novel, but it had some interest and something of its own.

Mrs. Alexander's present book is as utterly commonplace in character and incident as anything we ever read. Its characters, besides some dummies, are three. There is an angelic governess of democratic principles, who is induced at last to incline to an adoring lover, because he "for once rose above the conventional gentleman into a natural true man." There is a good cousin who is the hero, and who is caressingly styled by the author "our patrician soldier." There is a wicked cousin, who profanely suggests of the angelic governess that she would be a "delightful travelling companion." This annoys the good cousin very much, which is natural, but, perhaps, unreasonable, as, according to his biographer, who ought to know, "it must not be asserted that the possibility of some tie less galling and oppressive than matrimony had never presented itself to his mind." However, the wickedness of the wicked cousin does no harm, and the goodness of the good cousin leads him to the heroic resolve to do as he wishes, and marry the angelic governess. His course of true love is only interrupted by one prodigious difficulty; his beloved has changed her address, and he has to ask the postman where she lives. Having by the aid of that useful officer surmounted this huge obstacle, he marries her, and is rewarded for this virtuous act with a large fortune.

Bluebell can be recommended to all those readers who are not too proud to take what they can get, and who can overlook a rather slangy exuberance of diction and occasional carelessness of writing, as a decidedly lively and amusing book. The first two volumes give a pleasant picture of that Paradise of artless flirtation, Canada. The flirtation is very artless indeed, and by no means up to the standard which an exacting proficient in the mystery might demand. But the benevolent philosopher may be mildly amused at beholding the portraiture of a state of things in which all creation is regarded as so much "cover" behind which kissing (our author would call it osculation) may or may not be effected. The English scenes of the third volume are not at all bad. But we should really be obliged to Mrs. Huddleston if she would, in consideration of our nerves, kindly spare us such sentences as the following:—"He had just thrown 'Peep-of-Day' at his nurse's head, which had been unwisely offered to him as a substitute for his favourite trumpet." If Canadian nurses are really subject to such unutterable barbarities, we hope it is handsomely "considered in their wages." Perhaps a worse fault, indicating as it does not merely carelessness of writing but confusion of thought, is the way in which the names and circumstances of to-day are used in speaking of the time before the Crimean war. But the book is readable, and for this now rare mercy one cannot be too thankful.

It is unnecessary to describe the agonies of reviewing *Felicia*, because Shelley has kindly done the description ready to our hand in *Peter Bell the Third*. Like the reviewers there mentioned, we were "gaping and torpid" by the time we reached the end. Whether the book, judged by measure and balance, be actually longer than its fellows we cannot say, and nothing would induce us to take it up again for the purposes of calculation. But its utter dullness makes it appear endless. It is impossible to describe the plot, for there is none, or the characters, for they are like Mr. Pope's "most women." There is certainly a hero; we can say thankfully that we never met such a hero before, and hope fervently that we may never meet such a one again. Alexander Smith once happily and tersely summed up the characteristics of the class to which this hero belongs in the words "a ginger-beer bottle burst." But this bottle has not even strength of mind or body enough to burst him. The man—his name is the Reverend Mr. Strickland—divides his time between quarrelling with his bread and butter and lamenting his hard fate at being left breadless and butterless. Every thing and person that is brought into contact with him—the Thirty-nine Articles which he can't stomach, the six hundred a-year which he gives up because of this squeamishness, the school-boys he has to teach, the young women whom he can't make up his mind to marry when they are willing, and who very sensibly change their minds by the time he has made up his own—all serve as occasions for endless moaning and groaning, while the remaining characters of the book (including five other clerical gentlemen) chiefly stand round him exclaiming "Poor

dear man, how he is tried!" As a sort of secondary subject we have German music-mania, which is not much more deftly or amusingly treated than the reverend hero's woes. Miss Edwards has chosen to invent the impossible word ἀδελπότης, which she is pleased to tell us is, when placed on a tombstone, a "meekest inscription." A lady is not bound to know Greek, still less to use it; but if she does use it, it might just as well be correct. As it happens, ἀδελπότης, which we suppose she means, would be a singularly arrogant epitaph.

Miss Alice Fisher has apparently set her heart upon composing a novel which shall be as unlike as possible to the well-known "disappointing little book," by being exceedingly bitter to the taste at first, and afterwards decidedly sweet. She has selected her means for the accomplishment of the first part of this end with great care and judgment, by writing the work throughout in the present tense. In our idler moments we have often speculated on the possible motives which may incite persons of presumably sound mind to the commission of this too common atrocity. It must, unlike most other sins, give its perpetrators a great deal of trouble, and it is difficult to imagine even the most depraved taste deriving any satisfaction from the result. In the second place, Miss Fisher has written the first hundred pages of her book in the most extraordinary patchwork of jargon that we have ever read. If we suppose a quartette composed of Ouida, Mr. Mortimer Collins, an undergraduate in his second term, and an earnest young curate with some abilities, to be desirous of giving us an English *Croix de Berny*, some idea of the opening chapters of *His Queen* may be obtained. But at about the hundredth page the author begins to relent, and her real ability, of which she evidently has plenty, begins to assert itself, nor have we from that point anything to complain of except the abominable present tense and an occasional relapse into undue archness and jauntiness of style. Miss Fisher's power of imagining character is very considerable, and she has used it to good purpose, as far at least as the chief hero and heroine—the "he" and the "queen" of the title—are concerned. The hero is perhaps the less probable and successful of the two, certainly he is the less original, as there are numerous touches about him reminding one of the late Mr. Kingsley's earlier characters, especially Paul Tregarva. But the heroine is admirably conceived and very far from badly drawn. She is neither the ordinary commonplace woman, nor the equally ordinary white devil of innumerable plays and novels. Her perfect selfishness, a selfishness not at all greater than that of most people, but of such a clear and simple kind that it does not need or care to check or disguise itself, or, indeed, to pay any attention to itself at all, is excellently natural. None of her faults is in the least degree repulsive; one can see that they are all committed purely because of the circumstances in which she is placed. In these circumstances she does the best for herself to the best of her judgment, and, when she fails, as we all do and must fail often, one

is heartily sorry for her. When the man who loves her best in the world, and whom in a way she loves, has told her that in case of his death, which is very probable, he has left her the whole of his fortune, she goes to church and sits looking affectionately at him, and thinking how happy she will be with some one else when he is dead. Why should she not? She desires the end, and is far too logical not to desire the means. We do not know that Miss Fisher quite understands and appreciates her own creation, and this (with the present tense) rather mars our enjoyment of the book. But it is a book of extraordinary promise, of very great interest, and of unquestionable power, and were the faults we have mentioned (which lie only on the surface) removed, would be a most distinguished success.

It is, we think, Mr. Robert Buchanan who suggests, for the better prevention of the crime of criticism, that every critic should be compelled to publish a statement of his tastes and qualifications. Specimens are given, if we remember, which read like a cross between a census return and a leaf from one of those odd little "Like and Dislike" books with which very young ladies used to afflict their friends some ten or twelve years ago. For ourselves the plan has no terrors, but we conceive that it might with immense benefit be "passed on," in the schoolboy sense, to novelists. In default of this, we have applied a careful process of analysis to the discovery of Mr. Rae-Brown's qualifications and tastes, with the following results. Mr. Rae-Brown's ideal poet is apparently Sheridan Knowles, with copious extracts from whose beauties he enriches his work; his ideal historian would seem to be Blind Harry, and his ideal sensual pleasure is confessedly heavy tea on board a steamboat. He thinks that Ulsters were worn in 1857, that Calvin was a native of Switzerland, and that Professor Huxley is responsible for the statement that the Scots were of Irish extraction. Lastly, he thinks that a girl of eighteen, having just fallen in love, would be likely to soliloquise thus:—

"His delivery so resembles my papa's, and yet is so much more like that of one who thoroughly believes every word he utters. I am certain—I would stake my life—he is as good and gentle and kind as he is eloquent. *How happy his mother and aunt must be in the constant society of such a man!*"

After the exquisite absurdity of this last sentence, it is probably unnecessary to say that *Edith Dewar* is quite worthless as a novel. We are afraid that its disquisitions on Sheridan Knowles, on various obscure theological celebrities, and on the scenery between Glasgow and Oban, do not suffice to give it much value as anything else.

GEORGE SAINTSBURY.

SCHOOL BOOKS.

THE Clarendon Press Series is publishing the separate plays of Sophocles, as edited by Mr. Campbell for university study, and adapted for schools by Mr. Abbott (Sophocles, *Antigone*, Clarendon Press, 1874). Unless Mr. Jebb will deign to finish the school editions of Sophocles of which he has given us so small but so valuable an instalment, we can wish for nothing better. It is true that we have not here that perfection of

taste and wealth of scholarship which make the editions of the *Electra* and *Ajax* in the "Catena Classicorum" books which form an epoch in a boy's studies. But we have a useful and tolerably accurate edition which explains most difficulties, and removes obstacles to learning the lesson. The notes seem to be sometimes too technical, and generally deficient in the inculcation of grammatical facts, which are enforced with much greater spirit as an observation on the texts than when they are culled from the *hortus siccus* of a grammar. We have not space for many criticisms. καλγαίνουσ' in line 20 is surely rather "darkening" than "heaving," and the παγκύνουσ' Δηούς καλποῖς refers rather to the enfolding embrace of the landlocked bay than to the "vale" of Eleusis, where there is, properly speaking, no vale at all. But our chief quarrel is with the translations. They apparently aim at that combination of literalness and elegance which results in English prose gone mad, in expressions utterly unintelligible without the Greek text, and utterances which could be found nowhere, except perhaps in the Anglo-Indian prize tragedy of a laureate Baboo. Antigone, for instance, remarks of her brother that he is "to the vultures a sweet treasure, as they eye him for the gratification of food;" that "man is wonderful and irrepressible alike in legislation and in the defiance of law." As the plot thickens and the dénouement approaches, the English becomes more wild. The voice of his child "touches" Creon "with recognition," Haemon "panting hard cast on the pale cheek" of Antigone "a sharp breath of gory dewdrops;" and Creon, while the bier is before him on the stage, in his broken utterances of woe, exclaims to the sound of plaintive music, "The slaughter of my wife is heaped upon previous slaughter." Would it not be better to throw elegance to the winds, and copy the translations of the baldest volume in Bohn's series, than to lead boys to imagine that the greatest Greek tragedies were written in a language which veils under a false poetry of sound and form vague, unintelligible, and aimless nonsense. The last mentioned faults are entirely avoided in Mr. Sidgwick's edition of the *Bacchae* (Rivingtons, 1874). It is the work of a finished scholar and a consummate teacher. Mr. Sidgwick has condensed the *Bacchae* into 729 lines, just enough for a boy to read in one term. The play is divided into scenes, with headings which make the action intelligible, while stage directions introduced with admirable tact and taste enliven the reader, and make the duller boy understand that the play was really acted before a more crowded audience than ever fills our theatres; and perhaps moved an Athenian mob to admiration by the studied gestures of the perfect actor. The notes are short and exactly to the point; the product of a clear mind, which knows precisely what is wanted, and how it should best be given. The play thus edited is babes'-meat for the young scholar whose digestion would revolt from the long-drawn prolixities of the original work. Mr. Sidgwick has edited four other plays of Euripides and four of Aristophanes, and they deserve to be in constant use in all places of secondary education. A grammatical index adds greatly to the practical value of the play before us.

Messrs. Parker, of London and Oxford, have published among their "Greek Texts with Notes" an edition of Xenophon's *Memorabilia*. The book appears to be carefully edited, and to contain enough elucidation for the understanding of the text. Each book is preceded by a carefully drawn up argument which offers a guide through the intricacies of the dialogue, and if carefully followed might succeed in making the *Memorabilia* a little less tedious than we fear it is generally found. There is a good Greek index, and one of proper names. *Short Exercises in Latin Prose Composition*, by the Rev. Henry Belcher (Macmillan and Co.), seems to be very well suited to its purpose of teaching the rudiments of Latin to beginners.

The rules are those of the Public School Primer, and the exercises are composed after the manner of Ollendorff. It is, perhaps, better in these cases that the words of the exercise should be comparatively meaningless, than that they should consist of neatly turned epigrams as the *Eton Nuces*. We have heard of a Hebrew Ollendorff which consisted of such examples as these: "Three Jews hung up ten harps on five willow trees;" "My father-in-law's heart is inditing of a good matter." But no such absurdity is possible in a Latin book, where we are insured to Balbus and his wall. The book contains also useful examination papers and a vocabulary. Messrs. Longmans send us some editions of classical texts, bound uniformly, and apparently destined for University local examinations. *Herodotus, Book VI.*, by the Rev. H. Lovell, is one of these, and does not appear to us a very satisfactory production. The text is well and clearly printed, and each chapter has a heading which epitomises its contents; but the Introduction is dull and pompous, and would be but little intelligible to boys. The notes seem to be correct as far as they go, but it is sometimes difficult to discover their precise *raison d'être*, and why there should be so many or why no more; and although the book contains the history of the battle of Marathon, there are no maps or plans. The *Prometheus Vincit*, with notes by the Rev. North Pinder, is a much more satisfactory book. The notes are good and adequate. Their chief fault lies in this, that the action of the play is not sufficiently followed or explained, and there is an absence of those remarks on the art and the taste of the drama which make the school editions of Wecklein so admirable. The preface is well written and interesting. *Livy, Book XXI.*, with notes by Thomas Nash, M.A., is a most excellent piece of workmanship. The text is printed in clear and large type, while side-notes afford an abstract of the history and fix the attention of the learner. The notes are adequate in scholarship, and the history and antiquities are treated with fulness, interest, and completeness. Some of the general remarks on grammar and constructions are perhaps a little too obvious. The book concludes with a vocabulary of names of persons and places which is of the greatest service for easy reference. *The First Book of the Cyropaedia of Xenophon* is edited with the well-known skill of Mr. H. M. Wilkins. It contains an introduction and a running analysis. The notes are of a very business-like character, and are concerned either with the elucidation of the text or with grammatical questions. The scholarship of the notes is perfectly accurate and satisfactory, but we should have thought that it was hardly necessary to give so much assistance. Boys preparing for middle-class examinations might be expected to be able to parse of themselves such common words as πραιεταί, μύροι, ἐδίκηθη or ἦσθη. *Homer's Odyssey, Book II.*, with notes by the Rev. William Almack, appears to be a very hasty production, got up for the middle-class local examinations in 1875. The notes are meagre and unsatisfactory, and not always correct. The book seems to us such a one as could be knocked off in a few hours with the help of a Hayman and a Liddell and Scott. *St. Luke's Gospel* makes its appearance in White's "Grammar School Texts." It is well printed, and contains a very useful vocabulary. Sallust's *Catiline War* forms part of the same series, and is edited on the same plan. The practice of using special dictionaries or vocabularies is common enough in Germany, and is a useful plan to save boys from the bewilderment of looking through a maze of words in a large lexicon. *Aristophanes' The Acharnians*, with notes by Herbert Hailstone (Cambridge: E. Johnson), is a neat and scholar-like edition of the famous play. A full and elaborate argument takes the place of stage directions. The notes are short and concise, and good as far as they go; but we doubt whether sufficient help has been given in them, and whether the quotations and allusions in Latin

and Greek would always be intelligible to the young learner, or would fitly take the place of explanations in English. *The Modern Elocutionist*, by Comstock and Main, is a book which at first sight would be sure to raise a smile, but which is worth a more attentive consideration at the hands of schoolmasters than it is likely to receive. The culture of recitation is common enough in our public schools, but nothing can be more dreary or lifeless than the manner in which it is performed. The object seems to be not to rouse, or animate, or impress the audience, but to avoid the possible raising of a laugh. The tradition of oratorical delivery is kept up on the other side of the Atlantic, from which this book originally comes, and is also preserved in English Roman Catholic schools. We have seen in one of the latter a little boy of twelve years old nearly move an audience to tears by the pathos of his voice and gesture. In the volume before us very full and painstaking directions for delivery and action, given perhaps in a dry and pedantic way, are followed by extracts of a very varied character, some of which we have never heard delivered at a school. *Michod on Training* should, we suppose, certainly be reckoned nowadays as a school book, when gymnastics is asserting its old right to be placed on an equality with literary culture. A young athlete of our acquaintance assures us that it is the most sensible book he has read on the subject, and we are sure that it will do good if it tends to modify the false and exaggerated notions of training which now prevail among our schoolboys. It is a pity that with compulsory teaching of science, compulsory study of health is so neglected among us, and that the fierce race in athletic competition should, although begun in the pursuit of health and vigour, tend so often to life-long weakness or early death.

OSCAR BROWNING.

NOTES AND NEWS.

PROFESSOR HUXLEY is about to proceed to Edinburgh to undertake for the next three months the courses of lectures which Dr. Victor Carus has hitherto been giving, in the place of Professor Wyville Thompson, the Scientific Director of the *Challenger* Expedition. We regret to hear that the reason of this substitution is the failure of Dr. Carus' health.

M. MAXIME KOVALEVSKY, a Russian pupil of the distinguished Berlin publicist, Dr. Gneist, has come to England with the view of studying from our statutes and other sources the institution of justices of the peace. It is curious that we leave the study of the history of our domestic institutions so largely to foreigners; although, in default of British students, we ought to cherish a lively gratitude to such men as the Prussian Historian of the British Constitution, for sending forth scholars trained by himself to do our work for us.

MR. JAMES HINTON is meditating, we hear, a new philosophical work, which is to run in the same lines as Mr. Lewes' *Problems of Life and Mind*, and to form a kind of supplement to it.

CHIEF JUSTICE SIR EDWARD CREASY has in the press, to be published by Mr. Van Voorst, a new book entitled *First Platform of International Law*.

Cosmo de' Medici, an historical tragedy, by R. H. Horne, author of *Orion*, &c., is now going through the press. This new edition is remodelled throughout, and three new tragic scenes have been introduced. "Other Poems" will also be included in this volume, which will be published towards the end of next month.

UNDER the title of *The Royal Academy Album*, Messrs. L. Reeve and Co., in conjunction with the Fine Art Publishing Company, are preparing a volume to consist of a series of photographs of some of the most important works in the present exhibition of the Royal Academy of Arts. The

series will include specimens from Ansdell, Calderon, Elmore, Frith, Leslie, Marks, Orchardson, Pettie, Paynter, and many other well-known artists. It will be ready, it is hoped, about the end of May.

MR. HENRY SWEET has in preparation a short Anglo-Saxon Reader, with Grammar, Vocabulary and Notes, forming part of the Clarendon Press Series, and ranging with the "Specimens" of Dr. Morris and Mr. Skeat. The texts are so arranged as to give a clear view of the history both of the literature and the language, the prose extracts being selected as much as possible from original works, while those in verse represent all the principal varieties of the poetical literature. A considerable portion of the texts has been already printed, and the whole work will be ready for publication in the course of the present year.

MESSRS. BLACKWOOD AND SONS have in preparation *Legends and Traditions of the Eskimo*, with an Appendix on their habits, religion, language, &c., consisting of a selection translated from the Danish of Dr. H. Rink, and revised and edited by Dr. Robert Brown. Dr. Rink, it may be added, has resided on, or been travelling about the shores of Davis Straits, from Cape Farewell up to 73° N., for sixteen winters and twenty-two summers, first as a scientific explorer, and afterwards as Royal Inspector or Superintendent of the Southern Danish establishments in Greenland. His work is founded partly upon the verbal narratives, partly upon manuscripts, of about fifty natives from all the principal parts of Greenland, and in the case of a few, from Labrador. In the English edition the materials of both sections of the original have been condensed and arranged under the direct superintendence of the author and according to his plan, with the object of omitting all that seems to be only of mere local interest in relation to the Danish settlement on the Greenland coast, and of adapting the selection more especially to readers engaged in archaeological and ethnological studies, as well as to those who may be interested in the truthful and vivid pictures of Arctic life portrayed in most of the tales. The book will be illustrated by woodcuts drawn and engraved by natives of Greenland, the original blocks having been acquired by the publishers of the English edition.

MESSRS. A. AND C. BLACK will very shortly publish the fifth edition of Professor J. H. Balfour's *Manual of Botany*. The second volume of the *Encyclopaedia Britannica* is nearly ready.

AMONG Messrs. Chatto and Windus's announcements are: *Number Seventeen*, a new novel by Henry Kingsley; a collected edition of Dr. Westland Marston's Dramatic and Poetical Works; an exact reproduction in reduced facsimile by a photographic process of the first folio Shakspeare; and a new edition, with additional notes by John Hewitt, of Stothard's *Monumental Effigies of Great Britain*.

THE death is announced of Mr. Winwood Reade, author of *The Story of the Ashantee Campaign*, and of the Introduction to Dr. Rohlf's *Adventures in Morocco*, both published last year.

A PARAGRAPH having appeared in last week's *Athenaeum* giving an account of certain alleged discoveries of valuable historical documents at the India Office, Sir John Kaye, in a letter to the *Pall Mall Gazette* of the 27th ult., rectifies our contemporary's statement in some particulars, throwing doubt upon the supposition that the documents in question were "unknown to the officials of that department." Sir John Kaye concludes his letter by saying—

"I have always wished to see properly calendared (with copious extracts) the early memorials of the East India Company. The present Chancellor of the Exchequer, when Secretary of State for India, encouraged this undertaking, but it did not meet with any favour from the Council of India, so the scheme fell to the ground. In former days the Company kept

a historiographer, and Mr. Bruce, in that capacity, published in 1810 some bulky volumes, under the title of *Annals of the East India Company*; but no such functionary has existed for many years past, and I have not discovered that the early days of the East India Companies are regarded with much lingering interest by those who administer the affairs of her Majesty's Indian Government."

Sir John Kaye will, we are sure, be the first to rejoice that the work which he desiderates has long ago been taken in hand. The original correspondence and other documents in the custody of the India Office have been from time to time lent to the Master of the Rolls, and by his direction a full calendar, with extracts of important passages, has been prepared by Mr. Sainsbury. Two volumes bringing down the history to the year 1621 have long been printed, and one of these, if we are not mistaken, was already issued to the public at the date of Sir John Kaye's conference with Sir Stafford Northcote. One more volume, continuing the Calendar to the close of the reign of James I., is almost completed, and will shortly go to press. It may be added that some documents quoted in Bruce's *Annals* are now missing, and that whatever may be the truth about the present alleged discovery, it is within the limits of possibility that unknown papers of importance may still be brought to light.

A VERY rich collection of autograph letters and documents, formed by Dr. O'Callaghan, will be brought to the hammer at the close of this month. In it will be found a letter of Lucretia Borgia to her father-in-law, the Duke of Ferrara, dated Rome, November 27, 1501, relative to a quarrel she has with the nuns of Viterbo; no other autograph letter of hers is known to exist in any public or private collection in Europe. Signatures of her brother Caesar, and her son Cardinal Hippolyto d'Este, the patron and protector of Ariosto, are also here. Among other rarities is what is described as the oldest royal letter in Europe, perfectly preserved and hardly discoloured, that of John, King of France, who was led captive into England by Edward the Black Prince; it is dated from Windsor, November 26 (1356), and addressed to his son the Duke of Normandy; and letters of Rabelais and Rubens. Of more modern interest is a note from Charles Lamb to his friend P. G. Patmore, April 1831, containing a curious allusion to a well-known publisher of that day, "Nature never wrote KNAVE upon a face more legible than upon that fellow's: Coal-burn him in Bealzebub's deepest pit."

LIEUTENANT STUMM's book on the Khivan Expedition is to appear *chez* Messrs. Mittler, at Berlin, before Whitsuntide. An English translation will be published not many months later. The book excites a good deal of curiosity among military and geographical circles in Germany.

IN 1851, while Gawsword Church, near Macclesfield, was undergoing repairs, the workmen found three very curious mural paintings. Copies of these were fortunately made by Mr. J. F. A. Lynch, and these Messrs. A. Heywood and Son, of Manchester, propose to issue in chromolithography, accompanied by the needful explanatory comments. The paintings represent St. George and the Dragon, St. Christopher, and the Last Judgment. This picture of Doom is specially interesting, showing action in heaven, earth, and hell.

LANCASHIRE is honourably distinguished by the number of Natural History societies existing in the county, members of which belong for the most part to the artisan classes. A recent number of the *Manchester Evening News* contains a pleasant notice of the annual meeting of a Botanical Association that has been at work for fifty years in that place. The members meet on the Sunday evening at a public house, bringing with them their floral prizes, and the meeting is occupied in conversation regarding them. Sometimes a more elaborate "paper" is laid before them. One of these—an unpretending, but interesting notice of a "Botanical Excursion on the Breadalbane Mountains"—has just been

printed by Mr. Thomas Rogers, secretary of the association just named. Another testimony to the love of nature among the Manchesterians is afforded by the report of the Field Naturalist Society of that place, containing pleasantly written sketches of botanical excursions by the members last summer.

M. ROEST has just brought out a Catalogue, in two volumes, of the collection of Hebrew books made by the late L. Rosenthal in Hanover, and now in the possession of his son, a rich banker at Amsterdam. This collection is undoubtedly the richest after those of the Bodleian Library and the British Museum. M. Roest has followed the method of the British Museum Catalogue, drawn up by the late Mr. Zedner, confining himself to the titles, dates, and authors of the works, without entering into biographical details, or attacking biographers and bibliographers, as was unfortunately done by Dr. Steinschneider in his Catalogue of the printed books in the Bodleian Library. The second volume of M. Roest's Catalogue contains valuable biographical and bibliographical notes in Hebrew, made by the learned collector himself. We cannot omit to mention that M. George Rosenthal has published the Catalogue for the benefit of learning, without the wish of gaining profit from it. May this example be imitated by many others who possess important collections, of which, however, little or nothing is now known. We only require the publication of catalogues of Hebrew books, printed in Russia, Poland, the East and Leghorn, to be able, with those of Dr. Steinschneider, Zedner and Roest, to produce a complete list of Hebrew literature.

Messrs. DENTU have published a little volume entitled *A travers la Diplomatie, 1864-1867*, by M. J. Hansen, a Dane, who was sent to Paris at the outbreak of the Schleswig-Holstein war to support the cause of Denmark in France. The work is of too purely political a character to be reviewed in these columns, but students of contemporary politics will find that it throws considerable light on French and Prussian diplomacy at the critical period of which it treats.

Trübner's Record announces that Dr. Franz Teufel, one of the Librarians of the Grand-Ducal Library at Carlsruhe, is preparing for publication a critical edition of Hvāg'a 'Abd'ul'hāh Hātifi's *Timūrnamah*, which will contain the Persian text, based on a collation of all the accessible MSS., the critical apparatus, and a complete glossary, and will be preceded by the life of the poet from the likewise still inedited Biographies of Contemporary Persian Poets by the Prince Sâm Mirzā.

THE Comte de Paris has nearly completed the fourth volume of his *Histoire de la Guerre Civile des États-Unis*. It is, in the author's opinion, the most important portion of his work, dealing, as it does, with the turning-point of the war, the events that immediately followed Sherman's famous march. The volume will be published in the autumn. It has been stated that a translation of the Comte de Paris' work was about to be issued by a London firm. Negotiations were, it is true, entered into with a view to such an arrangement, but at the eleventh hour the French author announced that he would rather his history should be translated and published by Americans.

SOME of the simple sociable habits of Talfourd's and Bulwer Lytton's days still prevail in French literary circles. Thus last week there assembled in Victor Hugo's library some thirty of the leading writers and artists of Paris, and the poet declaimed a selection of the pieces that are to form the second instalment of the *Légende des Siècles*. This general title, it will be remembered, as M. Hugo announced many years ago, is to cover a trilogy, whereof "La Fin de Satan" is the *dénouement*, and "Dieu" the beginning. Both these poems are now ready for publication; therefore we

suppose the *Légende des Siècles* may be regarded as complete.

MISS DE LA RAMÉE has returned from Florence and brought with her a new novel nearly ready for publication. It is a story of Florentine life—a subject "Ouida" has had ample opportunities for studying.

ONE of the most colossal works the next generation will probably see is M. Thiers' *Memoirs*, which he is bringing down to the present time with wonderful activity. Sixteen has been mentioned as the number of volumes necessary to tell the story of the eminent statesman's life. M. Thiers is also engaged on a History of Art, of which we believe only the Italian portion is completed.

M. HETZEL publishes this week in Paris two curious volumes of the Correspondence of André Marie and Jean Jacques Ampère, the mathematician and the essayist and historian. The letters recel nearly all the famous Frenchmen of this century, from Chateaubriand, Lamartine and Balzac, to Thiers, Sainte-Beuve and Mérimée.

LÉO LESPÈS, who died last week almost a pauper at the charitable institution La Maison Dubois, was in literature about what Thérèse was in music; and his popularity was not at all unlike, in extent and quality, that of the brawny *diva* who "created" the *Femme à Barbe*. M. Léo Lespès created on his side the famous *Petit Journal*, the first newspaper sold in France for one sou. For many years Timothée Trimm was regarded as a model journalist—that is to say, a being closely resembling the embodiment of a familiar and superficial encyclopædia. He rivalled M. de Girardin. If the founder of the *Liberté* had "one idea a day," M. Léo Lespès did more: he succeeded in writing one article a day without conceiving more than one idea a month. And very naturally the composition of those daily articles, treating of every subject, from postage stamps to hippophagy, during four or five consecutive years, was regarded as a veritable phenomenon in journalism. The journalist was paid like a phenomenon, and spent his money like a prodigal prince. The *Petit Journal* is now the most popular journal in France. Its circulation was 200,000 when M. Lespès left it. Timothée Trimm—whose real name was Napoléon Lespès—began life in 1832 as a conscript in a line regiment. He employed his leisure moments in writing humorous verses, which he signed "Fusilier," and when his term of service had expired he drifted quite naturally from the barrack-room into the offices of third-class newspapers. The title of his first work will give a good idea of the kind of literature M. Lespès admired; it was called *The Green Eyes of the Morgue*! He wrote afterwards *Les Mystères du Grand Opéra*, *Les Soirées Républicaines*, *Paris dans un Fauteuil*, *Les Quatre Coins de Paris*, *Les Filles de Barabas*, &c., which are nearly all collections of desultory *chroniques* and tales contributed to journals exclusively patronised by the corporations of concierges and cabmen. Since the war M. Lespès had fallen into complete obscurity; he was admitted into a free hospital about a fortnight ago, and died last week at the age of sixty-four. Some of M. Lespès' articles in the old *Figaro* show real talent of a delicate and lively kind.

ON April 17 the bones of the Emperor Lothaire, the son of Lewis the Pious (died A.D. 855), which have been for many years preserved in the sacristy of the parish church of Prühm, were deposited, together with the various documents attesting their genuineness, within the magnificent black marble sarcophagus prepared for their reception. Considerable interest was excited among the scientific men present by the colossal dimensions of the bones, the breadth and length of which fully confirmed the historical and traditionary report of the Emperor's exceptionally large stature. The monument, which rests on

three granite steps, is surmounted by a massive white marble cover, supported on black marble columns, and bearing in gold letters the original epitaph, composed by the scholar Hrabanus Maurus, who died as Archbishop of Mayence in 856. This "Epithaphium Hlotharii Imperatoris" is as follows:—

"Continet hic tumulus memorandi Caesaris ossa
Hlotharii Magni principis atque Pii,
Qui Francis, Italis, Romanis praeiit ipsis,
Omnia sed sprexit, pauper et hinc abiit;
Nam bis tricenos monachus sic attigit annos,
Et se mutavit, ac bene post obiit.
III. Kl. Octobr."

To this is appended a record in German that "the monument has been renewed in 1874 under the rule of King Wilhelm of Prussia."

WE learn that the eminent German ethnologist, Professor A. Bastian, has been commissioned by the Imperial Government at Berlin to proceed to Central America with the view of examining on the spot several large collections serving to illustrate anthropological and ethnological enquiry, which have been offered for sale.

PROFESSOR KARL SIMROCK has completed a second and greatly enlarged edition of his modernised German version of Hartmann von Aue's *Der Arme Heinrich*, which he first brought within the reach of the reading public in 1830. Dr. Simrock has enriched this edition with a dissertation on the various compositions bearing on the myth of "Poor Henry," and all more or less closely connected with the subject of Leprosy and its cures.

THE *Allgemeine Zeitung* announces that Herr Hallberger, of Stuttgart, the editor of *Ueber Land und Meer*, intends to publish an English periodical in that city, to be entitled *Hallberger's Illustrated Magazine*, which will appear at intervals of three weeks, and is to be edited by F. Freiligrath.

THE German papers announce the death on April 17 of Dr. Hildebrand of Halle, who was well known in Germany as one of the best living exponents of the Old Icelandic, the "Norraena Tunga" of the Northmen. Dr. Hildebrand had been long engaged in preparing a new edition of the Eddas, and we regret to learn that this work, to which he intended to append numerous notes and glosses, has been left incomplete, and was only half printed at the time of his death.

MR. S. R. GARDINER writes to us that Mr. Furnivall is entirely mistaken in his statement that Mr. Irving, the late Classical Professor of the University of Melbourne, resigned his post in consequence of a sudden resolve of the Council "to give the whole staff notice that their posts are vacant, and that they must apply for re-election." Mr. Gardiner states, from personal knowledge, that Mr. Irving resigned simply because a position was offered to him which he preferred to that which he held at the University.

NOTES OF TRAVEL.

MR. J. A. SKERTCHLEY, author of *Dahomey as It Is*, is about to proceed to Western Africa, accompanied by a civil engineer and one or two scientific gentlemen, with the intention of investigating the feasibility of creating an inland sea in the vast depression which lies to the south of the Empire of Morocco. That this project is not a wild one is apparent to those who have examined the desert of El Joof, as it is termed, and who bear positive testimony to the fact of the sea having receded from that part at a recent date. The project is a much more hopeful one than the French scheme of a like nature with regard to the *chotts* of Algeria, as in the more southern region there is an important trade to be done, while Timbuctoo, which would thus be on the verge of the new ocean, would be brought within fourteen days' sail of the British Isles. The only obstacle

to be cut through is a narrow belt of land opposite the Canary Isles, and to examine this will be one of the principal aims of the present expedition. Mr. Skertchley is an old African traveller, and his experiences during a journey made in the year 1868 deserve record. In the course of that year he explored the Gabun river, and crossing from thence to the Ogowai, ascended the last-named river and travelled for a considerable distance along the equator into the interior. About 14° E. longitude he crossed a large river about a mile in width, which flows due south. His furthest point was as near as possible 15° E.; and seven days' journey beyond that to the east he was told that there lay a large lake, the waves of which when agitated by wind were gigantic. This may or may not have any connexion with the lake reservoirs of the northern Lualaba, but it is extremely probable that the large river crossed is a northern feeder of the Congo, a tributary of which the existence has long been suspected. Mr. Skertchley also informs us that Arabs stated that they could pass up the river Ogowai, and from thence to the Ongo by boat.

CAPTAIN ALLEN YOUNG proposes, in his approaching Arctic trip in the *Pandora*, to steam up Baffin's Bay, through Lancaster Sound, and down Prince Regent's Inlet; after which, should circumstances prove favourable, he will endeavour to make his way along the north coast of America as far as Behring's Straits, by way of the east coast of King William's Land, the scene of Sir John Franklin's disastrous end. Admiral Collinson, in 1851-2, found but little difficulty in making his way along the Arctic coast of North America, progress in shore being much facilitated by the action of large rivers which discharge themselves into the Frozen Sea. There is no doubt that, with the aid of steam, navigation under such circumstances would be greatly facilitated and expedited, and we sincerely hope that Captain Young may be enabled to achieve his project.

HERR WEYPRECHT, the leader of the Austro-Hungarian Polar Expedition, describes the auroral and magnetic phenomena of the region between Novaya Zemlya and Francis Joseph Land as very remarkable. He says, no pen or pencil can give any idea of the beauty of the northern lights at their greatest intensity. In February, 1874, the auroral discharge made a broad powerful stream of fire from west to east across the zenith, varied by continuous and intense swift-moving waves of rainbow-coloured light from one side of the horizon to the other. The lights also danced up from the southern horizon to the magnetic pole, making altogether the most splendid firework nature could display. He considers the region above mentioned to be one of maximum auroral manifestation. Three kinds of aurora were noticed: one a quiet regular arch, stretching upwards from the southern horizon over the zenith, and growing pale on the northern horizon. Another, consisting in more distant light bands continually changing their position and shape, and composed either of distinct rays, or different light; and lastly, the appearance of a corona, with rays streaming from, or towards, the magnetic pole. This is usually white with a slight tinge of green, and in cases of great intensity and motion, rays of prismatic colours, often very bright, shoot forth.

He detected the well-known green line by using a spectroscope; but his instrument was feeble, and the observations not to be compared with those of the Swedish expedition.

With regard to the supposed connexion between the northern lights and the weather, he found strong flaming exhibitions usually followed by storms. Magnetic disturbances were closely associated with the phenomena. He caused 3,000 readings of magnetic instruments to be made, and these have still to be reduced; the principal results are, however, as follows:—Magnetic storms are of extraordinary magnitude and frequency in that

region. They stand in the closest relation to the auroral discharges, and the disturbances are greater as the motions of the light streams become more lively, and the prismatic colours become more intense. Quiet regular arches, or ray motions, have scarcely any action upon the needle. In all disturbances the declination needle moved towards the east. Further details will be found in Petermann's *Geographische Mittheilungen* and *Der Naturforscher* for April 10, 1875.

THE French Geographical Society now numbers 1,400 members and 600 honorary members. At its last meeting gold medals were awarded to l'abbé Armand David, for his travels in China and Mongolia, 1864-74; to Dr. Schweinfurth; and to the late Captain Hall, of the *Polaris*. Silver medals were awarded to l'abbé Emile Petitot, for his thirteen years' travels in North-West America; and to MM. Alfred Marche and Victor de Compiègne, jointly, for their travels in the Gabun country, 1872-4.

THE first spring boat from Iceland to Copenhagen brings news of a volcanic outbreak in that island for which the recent ash-storms in Norway had prepared the minds of men of science. It will be remembered that an eruption of the Vatnajökul took place in the winter of 1872-73, and that it was supposed to have taken place at a point on the northern side of that vast region. That outbreak was not of great importance, and since then Mr. Watts has made an attempt to reach the volcano from the south side of the Vatnajökul, but in vain. Towards the end of last December, a trembling of the earth began to be felt in the north and east of the island, accompanied by loud rumblings, and at last from Myvatnssveit, the nearest hamlet to the Vatnajökul, a great glare began to be seen in the south, which appeared, however, to be emitted by a different crater from that in activity in 1867 and 1872. This eruption is believed to have commenced a week before Christmas, and to have ceased towards the end of February; but about the same time as the first ceased, a new volcano burst out on a tableland lying east of Myvatn, and several days' journey from the Vatnajökul crater. In the village of Myvatn the eminent politician, Jón Sigurdsson, lives, and, owing to his energetic efforts, the mild weather was used in exploring both volcanoes from that point. It was discovered that the first-mentioned volcano was not in the Vatnajökul at all, but in the Djungjufjeld, and that it is an entirely new crater. The only accurate information yet received is contained in two letters from Jón Sigurdsson to *Nordanfar*, and one from an anonymous correspondent to *Isafold*. The latter announces that on February 16 the expedition reached the eastern edge of the Djungjufjeld. The explorers climbed a ridge from which they were able to look down upon the new volcano, which is on the south-east side of the mountain, and which is merely an opening on a flat table-land. It had formed no new lava around it, except just a lava-ring round the aperture of the crater, which appeared to be about 100 feet in diameter. About 180 feet west of the crater, a sinking of the terrain in shape of a horse-shoe had been formed. At the southern edge of this sinking was another little crater, which vomited even more rapidly than the first, though not so powerfully; from this a little stream of lava was flowing towards the south-west, side by side with a stream of pure water, which by and by left it, and, flowing between the rocks on the north-west side, formed a lake there. Ash-storms continue to fall all over the eastern part of the interior of the island, and it is feared that they may seriously injure the pasture-lands.

THE LATE PROFESSOR SELWYN.

ANOTHER severe loss has been sustained by the Cambridge Professoriate in the death of Canon Selwyn, the Lady Margaret's Reader in Theology.

William Selwyn, son of the late W. Selwyn, Q.C., of Richmond, Surrey, was born in 1806, and was the eldest of the three sons, his younger brothers being the present Bishop of Lichfield and the late Sir Jasper Selwyn, Lord Justice of Appeal. He entered at St. John's College, Cambridge, obtained the Chancellor's Classical medal in 1828, and in the same year graduated in both classical and mathematical honours, taking the high degree of Senior Classic and Sixth Wrangler, and ultimately proceeded to the D.D. in 1864. In April 1829 he was elected to the Fellowship at St. John's College just vacated by Sir John Herschel, and on resigning it upon his marriage, in 1833, was himself succeeded by his brother, the Bishop of Lichfield. He was ordained in 1829, instituted to the rectory of Branstone, Leicestershire, in 1831; and after passing through rapid and successive grades of ecclesiastical preferment, became Resident Canon of Ely in 1833, Lady Margaret's Reader in Theology at Cambridge in 1855, and was appointed Chaplain in Ordinary to Her Majesty the Queen in 1859. These offices he held until his lamented death, which took place at his residence at Cambridge, on Saturday, the 24th ult., in the sixty-ninth year of his age. Professor Selwyn was not only admired for his brilliant scholarship and earnest devotion to his work, but beloved for his wit, his genial social qualities, and above all for his munificent and public-spirited liberality. When Ranke the historian visited Cambridge and dined in one of the College halls, he desired to have Professor Selwyn pointed out to him, and contemplated with divided admiration the noble and intellectual presence of the Lady Margaret's Reader, and the large stipend which he was told was attached to the professorial chair. "1,800*l.* a year," he said; "I should be glad to come to Cambridge for that." "But," asked his informant, "do you know that he gives 700*l.* a year of his income to a brother professor?" "You English are so droll," replied Ranke; "you must not ask me to believe that." It was true, nevertheless, for so long as the present Bishop of Winchester held the Norrisonian professorship, Canon Selwyn voluntarily gave up 700*l.* per annum to the augmentation of his colleague's stipend; and when the latter resigned his post to become Bishop of Ely, he still set apart the same munificent sum to form an accumulative fund (now amounting to 10,000*l.*) to found a Divinity School at Cambridge. He was an energetic member of the Company for the revision of the Old Testament, where, as well as at Cambridge, his place will be hard to fill. His death, in the full possession of his great intellectual powers, and in the midst of his useful work—he was revising proofs the day before he died—is felt as a personal bereavement by his colleagues here, and as a national loss elsewhere. Among his works are:—*Principles of Cathedral Reform*; *Horae Hebraicae on Isaiah IX.*; *Two Charts of Prophecy*; *Notes on the Revision of the Authorised Version of the Holy Scriptures*; *Notae Criticae in Versionem Septuaginta-viralem* (Exodus, i.-xxiv., Numeri, 1857, Deuteronomium, 1858); *Conversations between an M.P. and a Canon on Ecclesiastical Legislation*; *Reasons for not signing the Oxford Declaration*; *Winfrid*; *Waterloo* (with Plans); *Errors of Commission*—all published by Messrs. Bell and Daldy; a critical edition of *Origen against Celsus*; and various other theological and classical works. E. H. PALMER.

THE BRITISH MUSEUM.

THE Account of the Income and Expenditure of the British Museum for the Financial Year ended March 31, 1875, has just been issued. It includes a statement of the progress made in the arrangement of the collections, and of the most important objects added to the Museum. Among the additions to the Department of Printed Books, Mr. W. B. Rye mentions:—

"Two very rare Shakespearean tracts, purchased at Sir William Tite's sale, viz.:—

"(1.) The Meeting of Gallants at an Ordinarie.

or the Walkes in Powles. London, 1604. This very curious work contains an allusion to Shakespeare's *Comedy of Errors*, and interesting references to the plague which raged in London during 1603. (2.) *Maroccus Extaticus*; or Bankes' Bay Horse in a Trance. Printed for Cuthbert Burby, 1595; containing an account of the celebrated performing horse so frequently mentioned in the dramatic works of the seventeenth century, and alluded to by Shakespeare in *Love's Labour's Lost*. Both man and horse are said to have been burnt at Rome for witchcraft.

"A contemporary Latin account, hitherto unknown to bibliographers, of the meeting of Henry VIII. and Francis I. at the Field of the Cloth of Gold in June 1520. A French version exists in the Grenville Library.

"A copy of the *Chorus Poetarum Classicorum*: Lugduni, 1616, with the autograph and numerous Latin marginal notes in the handwriting of Ben Jonson.

"Many early English works of rarity have been purchased, including a copy of the extremely scarce first edition of Lydgate's translation of Boccaccio's *Fall of Princes*; printed by Pynson in 1494. This volume was rescued from a tobacconist's shop at Lamberhurst; portions had been cut out to wrap up tobacco and snuff.—The rare edition of the English Bible in octavo, printed in 1612–13, the year after the publication of the authorised version in folio. It was unknown to Dr. Cotton, Lea Wilson, and to Lowndes. It is in beautiful condition, and in a binding of embroidered needlework.—Giles Fletcher's *Reward of the Faithful*; London, 1623. This rare prose work, by the author of *Christe's Victoria*, was recently described by Mr. Grosart from an imperfect copy which he believed to be unique. The author died in 1623, the year of the publication of the first folio edition of Shakespeare. He denounces 'idle pamphleters and loose poets, no better than the Priests of Venus, with the rabble of stage-players and balleters, and circumference fiddlers and brokers, all which, if they were cleane taken out of the world, there would bee little misse of them.' The preface contains a remarkable exculpatory allusion to Lord Bacon two years after his disgrace. The noble birth and gallant achievements of that remarkable outlaw Robin Hood, 1678. The only prose history of Robin Hood and the only copy known.—Barbour's *Actes and Life of Robert Bruce*; Edinburgh, 1620.—R. Greene's *Historie of Orlando Furioso*; C. Burby, 1599."

"A further selection of about 500 works from the linguistic library of M. Burgaud des Marets, comprising works in Basque, in the dialects of Italy, Spain, and Portugal, and in Wallachian. This purchase has made the Museum Library exceedingly rich in Basque books.

"A collection of Romaic works from the library of the late Charles Hopf.

"A considerable collection of journals, pamphlets, books, and caricatures illustrative of the recent revolution in Spain, 1870–4.

"The collection of Music has been augmented by the purchase of several hundred volumes, comprising the works of modern German, French, and Italian composers, many in full score. The works of Glinka, Titor, Varlamov, have been added to the Russian music. A great number of important treatises on the theory of the art have been acquired, and several valuable additions made to the class of early printed music."

The greatest curiosity added to Mr. R. H. Major's Department of Maps, &c., seems to be—

"An anonymous map of Germany and the surrounding countries, engraved on copper, but with the lettering printed from type, published at Eichstatt in Bavaria, in 1491. In a legend at the top, describing the contents, occur the words: 'Gratia sit Cuse Nicolao,' showing it to be the surviving representative of an earlier map, now unknown, made by Cardinal Nicolas Krebs (called Cusanus, from his native village of Cusa on the Moselle), who died in 1464. This earlier map is apparently referred to in the preface to the German translation of Miechow's *Tractatus de duabus Sarmatiis*, entitled, *Tractat von baiden Sarmatien*, &c., Augsburg, 1618, 4to, in the following words:—'Wie wol der hochwirdig fürst und herr herr Nicolaus Cusa, der geleerten teutschen Kron, in seinem Mäpplin von disen landen vil anzaigt,' and has been treated of at length by Sebastian Münster in the 1st volume of the *Rerum Germanicarum Scriptores*

of Schardius, Basle, 1574. On the back of the map is a drawing of a coat of arms, headed by the name of the illustrious Wilibald Pirckheimer, the Xenophon of Nuremberg; thus: 'Bilibaldus Pircheymer MDXXXIX.' From this it may be inferred that he had this identical map before him when he wrote his *Germaniae ex variis scriptoribus perbrevis explicatio*; published in Nuremberg, 1530, 8vo."

We have from time to time during the past twelve months noted in these columns the chief acquisitions made by Mr. Edward A. Bond to the Manuscript Department under his control, so there is no need for us to repeat them here. The Hatton Papers are undoubtedly the most important from an historical point of view. They are officially described thus:—

"Forty-nine volumes of Correspondence and Papers of Christopher, 1st Viscount Hatton, and Daniel Finch, 2nd Earl of Nottingham, Secretary of State in the reign of Queen Anne. The earlier portion comprises much that relates to affairs of the Isle of Guernsey, of which Lord Hatton was Governor, together with extensive family correspondence, and volumes of letters of Sir Charles Lyttelton, Dr. Fell, Bishop of Oxford, Dr. Edmund King, and others. The later portion principally consists of letters from ministers at foreign courts and other public officers, including Lord Treasurer Godolphin, Sir Joseph Williamson, Sir Paul and John Methuen, in Spain and Portugal, the Duke and Duchess of Marlborough, the Duke of Ormonde, Dr. Jeremy Taylor, and other persons of note."

Among new manuscripts in this department which we have not noticed are several volumes of Ledgers and Accounts of the Theatres Royal, Drury Lane, from 1772, and Covent Garden, from 1808; and about 1,500 original charters relating to the Carew family, of Beddington.

Among additions to the Oriental Manuscripts are:—

"The fourth and last volume of Ibn Khallikān's *Lives of Illustrious Men*, written by the author's own hand, circa A.D. 1257, Arabic; a most valuable addition to the first two volumes of Ibn Khallikān's autograph acquired by the Trustees in 1864.

"The second volume of the above work, dated A.H. 747 (A.D. 1346). Folio.

"The Canon of Avicenna in two volumes, the first of which is dated A.H. 733 (A.D. 1333). Arabic. Folio.

"A volume of the Commentary of Ibn Hajar on the Sahih, or authentic collection of Muhammad's Traditional Sayings, by Al-Bukhārī. Arabic. Folio.

"A copy of the Coran, carefully written on vellum in the thirteenth century. Quarto.

"Rabbi Sandiah's Commentaries on the Psalms Proverbs, Song of Solomon, &c. Hebrew; fourteenth century. Folio.

"Mukhtasar Murshid, a glossary of Talmudic words, by Rabbi Tankhum; Hebrew. Folio.

"Discourses on the Six Days of Creation, a Nestorian work by an unknown author; Syriac. Folio.

"Syriac fragments from the Syrian Convent of Nitria, some of which were found to belong to MSS. previously acquired by the Trustees. Presented by Professor William Wright.

"Atashkadah, or Notices on Persian Poets, by Lutf Ali Beg, with illuminated title-page. Folio, bound in painted covers.

"Matla'us-Sa'dain, a History of Timur and his successors in Iran. Persian. A.D. 1646. Folio.

"Khulāsat ul-Akhbār, a manual of Oriental History, by Khwānd Amir. Persian. A.D. 1511. Folio.

"Insāb un-Nawāsib, a Shi'ah work by 'Ali Dā 'ūd of Astrabad, containing fierce attacks on the first three Khalifs and other enemies of Ali. Persian. Folio.

"Tazkirat ul-Umarā, or Lives of Indian Amirs, by Kewalram. Persian. Folio.

"Bansawali, a history of the Rajahs of Jypore. Persian. A.D. 1784. Folio.

"Journal of the Japanese Mission to Europe. Japanese. Six Parts. Folio.

"A Japanese Novel with miniatures. Quarto.

"(The above two MSS. were presented by Ernest Satow, Esq., Japanese Secretary to the British Legation in Japan.)

"A large Buddhistic work written on palm leaves in the Pali language and Cambodian character.

Presented by Dr. Campbell, Her Majesty's Consul-General, Siam.

"Hindoo Mythological Drawings, collected and accompanied with an explanatory text, by the Rev. William Malkin."

We must defer till another occasion our notice of the acquisitions made by other Departments of the Museum.

LETTERS IN THE GOTHA AND FULDA LIBRARIES.

St. John's College, Cambridge: April 20, 1875.

With your permission I desire to call attention to the collection of letters preserved in the Gotha library, and in passing to look in at Fulda.

Ernst Ranke, in his edition of the gem of the Fulda library (*Codex Fuldensis*, Marburg and Leipzig, 1868, prolegomena xxxi.), acknowledges the help of the librarian:—

"Quum liber sacer qua est vetustate atque dignitate ultra arctos bibliothecae limites cum iis qui extra sunt non communicetur, inde ab anno praecedentis decennii quinto quater Fuldam adii ibique comiter exceptus si singulas vices computo duodecim hebdomades festis diebus vix exceptis transcribendo perscrutandoque codici vovi. Quo in studio fultus, neque in paucis ab Amando Keiz bibliothecae Fuldensis diligentissimo bibliothecario quem ad lares quoque reversus literis datis de singulis lectionibus consului, adiutus, etc."

I can confirm this testimony from my own experience. On March 23, when the soldiers (the troops regularly quartered there—not, as I have since read in an English journal, a guard specially sent to overawe the bishops "assembled at the grave of St. Boniface") were drilling in deep snow, I called, without introduction or other excuse than curiosity, on the librarian. He took me into the library, though it was closed during Holy Week, and showed me manuscripts and early printed books, in number and condition deserving to be more widely known than they are. The collection contains 40,000 volumes, all in original bindings. Many examples of *incunabula*, not registered by bibliographers, are there; also not a few early MSS. of the Latin fathers, worthy the notice of the editors of the Vienna *Corpus Scriptorum Ecclesiasticorum*. The Palaeographical Society should also enter into correspondence with Mr. Keiz, who has made admirable catalogues, alphabetical and other, of the treasures under his care, and is eager to make them more widely known. The *Book of St. Boniface*, cleft by sword-cuts at top and bottom till the wounds nearly meet in the middle, the *Codex Fuldensis* of the sixth century, finely illuminated MSS. of various dates (even a *corpus turis* among the number) deserve a facsimile.

The librarian of Gotha, Dr. Pertsch, also opened his library to me on one of his few holidays, and offered again to open it on Easter Tuesday, but I had not the conscience to rob him of his rest. In the four or five hours that I could devote to the examination of the catalogue of letters, I noted the following entries which have an interest for Englishmen. The British Museum, a short time ago, sent one of its officers to Gotha to take electrotypes of English coins and medals; it might be worth while to procure transcripts of all documents important for the history of our country and its literature, not only from Gotha, but from all foreign libraries.

I register the letters as I took them down from the written catalogue, omitting the class-marks; I have inserted some papers by foreigners, if they were in any way connected with England.

From Alexander Alesius: (1) 1547, "dño G. Moro;" (2) Lips. s. a. "ad Jo. Agricolam;" (3) s. l. et a. "ad Paulum Eber" [to whom, by the way, very many letters are addressed]; (4) Apulia (?) 1543 (P "ad Justum Menium"); (5) Witi-bergae, 1539, "ad Fr. Myconium;" (6) s. l. et a. "ad Justum Menium."

From Chr. Arnold, s. l. 1648, "ad Jo. Fabricium."

From J. Arnold, Londres, 1716, to Leibnitz.

From Augustus, Elector of Saxony, to Queen Elizabeth [written by Pfeifer]: (1) Dresdae, 1574; (2) Annaburg, 1574; (3) *ibid.* 1578; (4) Dippoldiae, 1577; (5) *ibid.* 1577; (6) Dresdae, 1577; (7) *ibid.* 1581.

From Auguste Princess of Wales: (1) 20 letters (1748-70) to Frederick II. and III. of Saxo Coburg Gotha; (2) Leicester House, 1744, to E. S. Cyprian, the librarian of Gotha.

From Bacons vidua Domini Custodis, no place, date or recipient named.

From Bedford (?): (1) no place, year or recipient; (2) s. l. et a. "ad Bezam." [There are very many letters of Beza's in the collection].

From Edw. Bernard, s. l. 1690, to Job Ludolf.

From Theod. Beza, 8 id. Dec. 1581, to Cambridge University, and one from the University to Beza of the same year.

From Jean Bernouilli: (1) Groningiae, 1703, to Falkoner; (2) 1707-12 to Edmund Halley; (3) Basil, 1719-23 to Is. Newton; (4) *ibid.* 1713-29 to Woolhouse. [There is a great mass of papers of the Bernouilli family].

From John Bird, London, 1768-70 to Sulzer.

From Bothmer, Londres, 1716, to Leibnitz.

From Isaac Hawkins Brown, 1776-7, & J. Bernouilli.

From the Comte et Comtesse de Bruce, Petersb., 1778, & J. Bernouilli.

From David Stewart Comte de Buchan, Dry-borough Abbey, 1787-94, & J. Bernouilli.

From Is. Casaubonus, Lutet. Par. 1602, "ad pastores et synodum Gargoviae congregatos."

From Jo. Castellus, Lond. 1609, "ad Zastri-fel."

From Geo. Oheynasus, Lond. 1703-5, three letters to J. Bernouilli.

From Clarke [no place, date or recipient].

From Tim. Clarke, Londini, 1668, to Dr. Fabricius in Danzig.

From Geo. Cliford, Amst. 1738-43, to J. P. Breyn. [There is a vast mass of letters addressed to Breyn, e.g., by James Petiver, Wm. Sherard, Hans Sloane, J. Woodward.]

From John Collier, Lond. 1770, to J. Bernouilli.

From P. Collinson, Lond. 1744-8, to Breyn.

From Alanus Copus: (1) Lovanii 1563 [2 letters] "ad Hosium;" (2) *ibid.* 1568, to the same. [Valuable additions to the scanty materials for a history of English Romanists. Under "Tho. episc. Asaphus" there lurks a letter from Thomas Gasdwell, ex-Bp. of St. Asaph, to the same Card. Hosius].

From Guillaume Coxe, Cambridge, 1782, & J. Bernouilli.

From Jean Craig, Sellingham, 1709, to —.

From Cramer, Londres, 1727, & J. Bernouilli.

From Tilem. Cragius (? whether a Scotchman), "in exilio ex vico Borgtorff prope Cellam, 1562, ad P. Eberum."

From E. S. Cyprian, Gotha, 1744, "ad episcopum Cumberlandiae" (*sic* Qu.).

From F. Dale, Braintree 17-3 (third figure doubtful), to Breyn.

From J. J. Dillenius: (1) Lond. 1729; (2) *ibid.* 1732, to Breyn.

From Qu. Elizabeth: (1) Greenwich, 1592, "ad Ludovicum D. Wirtemberg;" (2) *ibid.* 1592, "ad Fri. Will. elector. Sax. administr.;" (3 and 4) Windsor, 1577, "ad Frid. reg. Dan.;" (5) s. l. et a. (1576), "ad Landgravium de formula concordiae scr. a Roberto Belo;" (6) Vuindsoriae, 1579, to "Fred. v. Dänem."

From James Empson, Chelsea, 1743 and 1745, to Breyn.

MS. Goth. chart. A. 282, p. 291, "Jo. Duraei dissertatio irenica." [If this peace-maker has any friends, they may note that I possess some MSS. pieces of his, and have considerable collections relating to him.]

MS. Goth. chart. A. 515 f. 148, "nomine reginae Angliae acta cum electore Saxoniae in conventu Salcensi procurante Landgrauio 1578 kal. Apr."

MS. Goth. chart. B. 19 f. 11^b, "epistola ad Eduardum regem Angliae 1548."

Early in the eighteenth century an attempt was made to unite the Lutheran and Anglican Churches (see Abp. John Sharp's Life; C. F. W. Walch, *Neueste Religionsgeschichte*, Lemgo, 1772, ii. 191-214; Hase, *Kirchengeschichte*, § 390, note k; and catalogues under "Edzardus," "Jablonski," especially in the Cambridge Library; "Puffendorf;" Nichols, *Lit. Anecd.* viii. 250). Among Cyprian's MSS. n. 294, pp. 93-138, contains a translation of one of the tracts published on the occasion: "*Die Historie der Lutherischen Kirche*, oder die Religion unsers gegenwärtigen Souverain König Georgens den Lehrsätzen der Engelländischen Kirche in allen gleichstimmig, zu einem Versuch alle guten Christen wieder [*sic*] die Lehre der Röm. Kirche, Joh. Calvin und Theodori Bezae zu vereinigen, entworfen von einem Mitglied des Magdalener Collegii zu Oxford. London: gedruckt und zu verkaufen bey Joh. Morphew, nahe an Stationers-Hall, 1714."

As an instance of the friendly intercourse between English and German churchmen, I transcribed the following letter from Wm. Cave to Cyprian:—

MS. GOTHA, 422, p. 18, *holograph*.

"Cl. V. Ernesto Sal. Cypriano

Wilhelmus Cave S. D.

in fonte salutis.

"Pridie Nonas Julias redditae sunt mihi literae tuae (Vir Cl. D^{ns} Professor plurimum honorande) sane suavissimae, eximij candoris et humanitatis testes satis luculentis. Gaudeo me a tali viro tanti aestimari, etsi immoedicas, quas mihi tribuis, laudes nullas agnosco, affectui tuo, non meritis meis ascribendas. Fateor me in literis, praecipue Ecclesiasticis, excellendis maximam aetatis meae partem trivisse. Progressus vero quem etiam in his fecerim, sentio quam sit exiguum, meoque me metiri pede dudum didici. Interim egregiam tuam humanitatem amplector et exosculor. Quod novam Hieronymi de scriptoribus editionem mediteris, facis quod te dignum est, quod nomini tuo gloriosum, quod reipubl. literariae gratum, vtile ac fructuosum erit. Non dubito quin notas vberiores et supplementum sis additurus. Suaderem vt vbi Eusebium exscripsit Hieronymus (quod semper fere solet) Graeca e regione collocentur; quod et vsui et ornatu erit. Et miror tot eruditos editores hactenus neglexisse. De varijs lectionibus conquirendis, iam non vacat, quippe ad Acidulas Tunbrigenses intra diem vnum aut alterum sanitatis causa profecturus sum. Vbi rediero, videbo quid per amicos praestare possim. Nemo interim hoc felicius accuratiusque praestare quam Dn. Grabinus, qui omnes Bibliothecarum nostrarum forales occasione Spicilegij sui diligenter excusserit. Puto me vix quidquam notitia tua dignum penes me habere, quod vel in Historiam Literariam, vel in Vitas SS. Patrum IV. primorum seculorum Anglico sermone a me dudum scriptas, non transcriberem. A libris iam longe remotus sum; cum Windesorem rediero (quod non nisi post tres quatuorve menses fiet) schedas excutiam, et siquid repererim, libenter tecum communicabo. Interim bonis avibus procedat institutum tuum. Mirifice me delectat quod narrae de nova Centuriarum Magdeburgensium editione adornanda, emendanda, continuanda, quam Cl. Schmidius tuque in vos recepistis. Gaudeo in tam felices, tam accuratas manus incidisse; cum certus sim, nihil nisi lene, moderatum, accuratum, eruditum ex Academia Helmstadiensis prodire solere. Ego opus istud semper admiratus sum, de quo quid sentiam in Praefat. Part. 2^{da} Hist. Liter. alibique satis aperui. Lepidum est quod habes de Kochio Kiloniensi, ignoto mihi capite. Merum est vigilantis somnium. Quid facit hic tanto dignum promissor hiatu? Certe helleboro purgandus est, vel ad Anticyras demum relegandus, risu, contemptu, non refutatione dignus. Orbilius (vt recte vocas) Amstelodamensis, vides quam solita humanitate me, vt et alios plures me longe maiores, tractaverit. Det illi Deus saniorum mentem. Respondi paucis, spero tamen satis ad rem. Commodum prodit libellus, dum haec scribo. Exemplar vna cum his literis ad te destinaui, inuentis inter nos amicitiae tesseram, vt rectius de hac lite iudicare possis. Responsum tuum ad Liberii Epistolas nondum vidi, vt Helmstadiensis vestra raro ad nos pervenit. Doleo tot et tam

illustres in republ. literaria viros fato nuper ereptos esse. Resarciat eorum iacturam communis Pater, augeatque illorum numerum, qui meliores literas cum pietate promoveant. Saluta meo nomine et Collegam tuum Dn. Schmidium, et Albertum Feldium. Benedicet studijs vestris *δ εὖ μάλα*, et in nominis sui gloriam, et Ecclesiae aedificationem cedant. Vale, vir doctissime, et quod coepisti, me amare pergas. certus me nihil, quod in me erit, tibi denegaturum. Isleworthae x^a ab vrbe lapide vii^a Idus Julius A^o MDCC.

"Viro Clarissimo ornatissimoque

D.D. Ernesto Sal. Cypriano

in Academia Helmstadiensis

Prof. P.

"Helmstadium
vna cum libello."

JOHN E. B. MAYOR.

SELECTED BOOKS.

General Literature and Art.

BARANTE, M. le baron de. Notes sur la Russie, 1833-1860.

Paris: Lévy.

FORBES, L. Two Years in Fiji. Longmans.

HEATH, F. G. The Fern Paradise: a Plea for the Culture of Ferns. Hodder & Stoughton. 6s.

MARECHAL, M. A. A. Iconographie de la Falence. Paris:

Baur. 10fr.

SCOTT, W. B. Poems. Longmans. 15s.

VALBEZEN, M. de. Les Anglals et l'Inde: Nouvelles études.

Paris: Plon. 15 fr.

WARRINGTON'S Journey across Australia. Edited by C. H. Edm.

and H. W. Bates. Low & Co. 16s.

History.

CODRUX diplomaticus Cavenis. Tom. II. Milano: Hoepli.

LANFRET, P. Histoire de Napoléon 1^{er}. 5^e Volume. Paris:

Charpentier.

REQUSTA diplomatica nec non epistolaria Bohemicae et Moraviae.

Paris II. annorum 1258-1310. Opera J. Emier. Vol. 7.

Prag: Grégr & Dattel.

Physical Science and Philosophy.

FLIGIER. Beiträge zur Ethnographie Kleinasien u. der Bal-

kanshalbinsel. Breslau: Friedrich. 1 M.

KOCH, L. Die Arachniden Australiens nach der Natur be-

schrieben u. abgebildet. 13. Lfg. Nürnberg: Bauer &

Raspe. 9 M.

KOERNIG, F. Instinkt u. freier Wille. Beiträge zur Thier-

Menschenpsychologie. Leipzig: Schötsche. 5 M.

MONTIER, B. C. du. Hepaticae Europae. Bruxelles: Moquet.

TAILLANDIER, Saint René. Soot Erigene et la Philosophie

Scholastique. Paris: Pichon. 6 fr.

Philology.

BURNELL, A. C. Elements of South-Indian Palaeography from

the Fourth to the Seventeenth Century, A.D. Trübner.

HALEY, J. Etudes sabéennes. Paris: Maisonneuve. 15 fr.

HARTL, W. Homerische Studien. III. Wien: Gerolds Sohn.

1 M. 20 Pf.

KUHN, E. W. A. Beiträge zur Pali-Grammatik. Berlin

Dümmler. 4 M.

MIKLOSICH, F. Die christliche Terminologie der slavischen

Sprachen. Wien: Gerolds Sohn. 3 M.

VINSON, J. Notes sur la dérivation du verbe basque. Paris:

Maisonneuve. 2 fr.

CORRESPONDENCE.

THE BHARHUT SCULPTURES.

38 Clanciarde Gardens: April 27, 1875.

Louis de Zoysa Mudliar has supplied me with two additional corrections, one of some importance, the other involving an interesting point of exegesis. First, the inscription read by General Cunningham as Sudhamma Reva Sabha, should be read *Sudhammā devasabhdā*. The emendation admits of no dispute, because, according to the Buddhist texts, the *devasabhdā*, or council hall of the Trāyastriṃśa angels, is named Sudhammā. Thus vanishes the theory of the inscription containing the name of the patriarch Revata, who presided over the second General Council of Buddhism. Secondly, the curious expression *kotisānthārena* does not mean "for a layer of ten millions," but "by laying edge to edge." It is well known to Sanskrit scholars that *koṭi* has the two very different meanings of "edge" and "ten millions," and it is in the former sense that the word is here used. The original and oldest extant version of the story of Jetavana is to be found in the Chûla Vagga of the Vinaya, a portion of the Buddhist canon; and in his great commentary on the Vinaya, Buddhaghosa explains *kotisānthārena* by *koṭim koṭim paṭipādeti*, "putting edge to edge," by which is meant that the coins were so close together that their edges

touched. Of course this correction does not in the slightest degree impair the value of the discovery. It is interesting as removing a certain tautology from the passage as I at first translated it, and adding a new force to the expression, and also as illustrating the extreme importance of Buddhaghosa's commentaries, without which we should too often be driven into hopeless conjecture in dealing with the oldest Buddhist texts.

R. O. CHILDERS.

BARNABE BARNES: SHAKSPEARE, SIDNEY, ETC.

Park View, Blackburn, Lancashire: April 24, 1875.

By the kindness of his Grace the Duke of Devonshire I have had leisurely opportunity of studying critically the *Parthenophil and Parthenophe. Sonnettes, Madrigals, Elegies, and Odes* (1593) of Barnabe Barnes. With every inevitable abatement I find this unknown book to be intrinsically matterful in many deep directions, and sometimes daintily wrought. I find it, too, of absolute value in helping to a wider and more penetrative study of our English sonnet-literature generally, and of the greatest of all sonnets, those of Shakspeare, in particular, than has yet been given. (Witness the complacent ignorance of even so true a man and book as Mr. Minto in his *Characteristics*, as he shallowly and narrowly skims the surface of so rich a thing as "The Elizabethan Sonneteers.") It were easy to adduce proofs by the score of my twofold statement. Besides, there are apparently wholly unrecorded celebrations in it of Sidney and Stella, and other glories of our land and literature, and not a few noticeable unregistered words, phrases, &c. &c. Extrinsically there is the simple matter of fact that except the Chatsworth copy no other is known.

Parthenophil and Parthenophe is a goodly quarto, extending to about 160 somewhat closely-printed pages; and thus its reproduction worthily in such a very restricted impression as alone seems called for (for it is not a book for boys and girls), involves considerable cost. I invite twenty-nine to join me in the expenditure in furnishing thirty copies (stringently limited thereto); it being understood that the reproduction shall be in a handsome quarto, page for page, and letter for letter of the original, as in those of the Spenser Society, &c. By the estimate furnished I feel free to fix the price for each of us at 2l. 2s., and the carriage—the names to be entered strictly as they reach me, and each copy to be numbered and signed.

That *Parthenophil and Parthenophe* ought to be rescued from the risks of a solitary exemplar, few students of our early literature will gainsay; while, as above, on the merits, Barnabe Barnes is a genuine singer. There are in all 111 sonnets, twenty-six madrigals, and many (so-called) elegies, odes, sestines, &c., &c.

ALEXANDER B. GROSART.

THE WELSH WORDS "CYLYN" AND "DYNES."

Rhyl: April 24, 1875.

I am sorry to find myself of the number of those who break on Mr. Skeat's peace, but as to his suggestion with respect to Mr. Garnett's list I will try to carry it out as soon as the pressure of other work will permit. Were an outsider entitled to have an opinion at all in the matter, one might say that the words mentioned by Mr. Skeat in his last letter, namely, the Anglo-Saxon gloss *cylene* on the Latin *culina*, and the Icelandic *kylna* look very much as if borrowed from the Latin; *kiln* and *kell* would follow suit. The Latin *culina*, of which Festus says—"I am quoting from Andrews' *Latin Dictionary*—"Culina vocatur locus, in quo epulae in funere comburuntur," became later *culna*, which I find "pro culina" in the Halle edition (1773) of Ducange; Diefenbach has also *culnia*. Even supposing the Latin origin of the Teutonic forms admitted, we should, I think, have to regard the Welsh ones as borrowed

from English: they could not be phonologically deduced from the Latin, and I am still persuaded that they are not of Welsh origin. Nor does the valuable information contained in Mr. Silvan Evans's letter seem to me to make against this; for I gather that the word *cylyn* or *clyn* belongs to North Cardiganshire, Merionethshire and Montgomeryshire; at any rate I have not yet found that it is usual in the other counties of North Wales. *Cyl* also seems to me to be a borrowed form; his written authority for it takes us back to a time when Welsh writers borrowed English words more freely than is now the case.

Nothing could have been further from my intention than to suggest that all those Welsh words which do not happen to occur in books are not of Welsh origin; but the instance *dynes*, "woman," certainly makes for my view rather than otherwise. For I cannot help thinking that this word was not manufactured many centuries before its first appearance in print. In some parts of Wales *dynes* could hardly be used in speaking to a woman to whom one wished to be respectful; whence it may be presumed to be a slang word of no very long standing. Moreover, the poets of the fourteenth and fifteenth centuries freely used *dyn* in the feminine, especially in speaking of the ladies they loved: how late this continued I cannot now say. It is, however, highly improbable that, so long as *dyn* was so used, another feminine should be based upon it as though one formed a feminine from the Latin *homo* or the Greek *άνθρωπος*. It is worthy of note that the Old Cornish *den* also occurs in the feminine in *Beunans Meriasek*, verse 1006. Perhaps further enquiry would convince one that the word was once exclusively feminine in the Kimric languages.

One conclusion which the readers of the ACADEMY will not fail to draw from the above is that we are greatly in need of a Dialect Society in Wales: it would be easy to find plenty of work for it.

J. RHYL.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 1,	1 p.m.	Sale at Christie's of the Bredel Collection.
	2 p.m.	Royal Institution: Annual Meeting.
	3 p.m.	Opening of Alexandra Palace: Grand Concert.
MONDAY, May 3,	2 p.m.	Royal Institution: General Monthly Meeting.
	5 p.m.	Musical Association: Mr. R. H. M. Bosanquet on "Temperament; or, the Division of the Octave." II.
	7 p.m.	Entomological.
	8 p.m.	British Architects: Anniversary. Medical.
TUESDAY, May 4,	1 p.m.	Sale at Christie's of the Collection of Porcelain of James Sanders, Esq.
	3 p.m.	Royal Institution: Professor Gladstone on "Chemical Forces."
	7 p.m.	Sculptors of England.
	8 p.m.	Civil Engineers. Pathological.
	8.30 p.m.	Zoological: Papers by Mr. H. C. Sorby, Professor A. H. Garrod, and Mr. G. E. Dobson.
	"	Biblical Archaeology: Mr. H. Fox Talbot, "A Commentary with Notes on the Deluge Tablet;" Mr. W. Bosanquet on "An Historical Inscription of the Tenth Expedition of Esarhaddon;" Rev. A. Löwy on "An Unique Specimen of the Modern Syriac, or Targum Dialect, of the Jews in Kurdistan."
WEDNESDAY, May 5,	8 p.m.	Microscopical: Mr. H. J. Slack on "The Relations of Angular Aperture to Surface Markings and Accurate Vision."
THURSDAY, May 6,	3 p.m.	Royal Institution: Professor Seeley on "The Fossil Forms of Flying Animals."
	5 p.m.	Zoological Society (Davis Lecture): Professor A. H. Garrod on "Deer and their Allies."
	7 p.m.	London Institution: Dr. Freeman on "The History and Use of the English Language." VI.

THURSDAY, May 6,	8 p.m.	Chemical: Papers by Professor N. Storey Maskelyne, Dr. Flight, Mr. W. Ramsay, and Mr. J. Williams.
	"	Linnean. Inventors' Institute.
FRIDAY, May 7,	4 p.m.	Archaeological Institute.
	8 p.m.	Philological: Mr. H. Nicol on "French Sounds in English." II.
	"	Geologists' Association.
	9 p.m.	Royal Institution: Professor Cornu on "The Velocity of Light."

SCIENCE.

Life of Sir Roderick I. Murchison, Bart., etc., based on his Journals and Letters; with Notices of his Scientific Contemporaries, and a Sketch of the Rise and Growth of Palaeozoic Geology in Britain. By Archibald Geikie, LL.D., F.R.S., etc. (London: John Murray, 1875.)

It rarely happens that the life of a man of science is sufficiently rich in incident to be handled with effect by the biographer. Beyond a small circle of readers, it is hard to gain sympathy with a man's life by simply setting forth his work, quietly accomplished in the study and the laboratory, in the classroom and the cabinet, or even in the campaigns of a field-naturalist. But it was otherwise with the life of Sir Roderick Murchison. While occupying for years a prominent position as a man of science, he never ceased to be a thorough man of the world. He threw himself with energy, it is true, into his scientific labours, but he still left to himself a fair margin of time and strength for the cultivation of that intercourse with men of high social rank, which he so keenly relished. Nor did he deem the one occupation much less important than the other. If he enters in his diary the details of a geological section observed in the morning, he records with equal fidelity his recollections of the ball at which he figured in the evening. The record of this twofold life naturally gives to his memoirs more than scientific interest. The reader may not care a straw whether the boundary between the Cambrian and Silurian rocks should be drawn at this horizon or at that; but he may yet be tempted to dip into these volumes to see Murchison joining in a homely game at Lord Derby's, or to hear his personal recollections of the Emperor of Russia.

As Sir Roderick approached the evening of his life, he occupied his leisure hours with the revision of his early journals. Some men with such materials in hand would have written an autobiography; but he, with more sagacity and less literary tact, placed the journals in the hands of an experienced friend. To Professor Geikie he confided the trust of arranging these materials, and of evolving a connected narrative out of this voluminous but rather incoherent mass. The execution of the task shows that it could hardly have been entrusted to fitter hands. As an experienced geologist he has been able to trace with clearness Murchison's scientific career, to set forth the work which he accomplished, and to estimate his true position among his brethren of the hammer. As an intimate friend of Murchison, enjoying for years his closest confidence, the biographer had ample opportunity of studying his character, and he has analysed it, we believe, with equal judgment and fidelity; for while naturally turning the noble side

of Murchison well to the front, he has shown himself far above the servility of hero-worship. Finally, Professor Geikie, with his well-known facility of graceful writing has thrown the details of the biography into a charming narrative, though broken here and there by digressions on the history of the science and sketches of its foremost cultivators.

Singularly little of the future man peeps out through the early life of Murchison. For more than thirty years he was content to live without even a passing regard for that science which he afterwards loved so well and served so faithfully. The pleasures of his early life were physical rather than intellectual, and when intellectual were artistic rather than scientific. It is scarcely possible to discern the potential geologist in the wild schoolboy, leading his fellows in their mischievous pranks at Durham; or in the smart young officer, athirst for military fame in the Peninsula; or yet in the Laird of Tarradale, full of ancestral pride; or in the bold fox-hunter, with his stud at Melton Mowbray; or even in the fashionable traveller, dabbling in art and archaeology at Rome. And yet this desultory life was probably not without effect in giving shape to Murchison's future course. Indeed there can be little doubt that many of the characteristics of his scientific work may be attributed to the advantages and disadvantages of his early career.

Murchison's conversion—his complete turning round from a useless to a useful life—came to pass when he was rather more than thirty years of age. At that period we come upon a complete break in the succession of events—a kind of “unconformity” in his life—the sportsman passing into the student of science by abrupt transition rather than by gradual development. How serious a change was effected may best be told by citing a passage from Murchison's own writings—a passage which incidentally shows how smooth an entrance in those days led into the Royal Society:—

“As time rolled on I got *blasé* and tired of all fox-hunting life. In the summer following the hunting season of 1822–3, when revisiting my old friend Morritt, of Rokeby, I fell in with Sir Humphry Davy, and experienced much gratification in his lively illustration of great physical truths. As we shot partridges together in the morning, I perceived that a man might pursue philosophy without abandoning field-sports; and Davy, seeing that I had already made observations on the Alps and Apennines, independently of my antiquarian rambles, encouraged me to come to London and set to at science by attending lectures on chemistry, &c. As my wife naturally backed up this advice, and Sir Humphry said he would soon get me into the Royal Society, I was fairly and easily booked.”

Booked in this simple way, we soon find him selling off his hunters, and coming to London, in order that he might profit by the chemical lectures in Albemarle Street. It was not long, however, before he found that chemistry was not to be his forte. The enthusiastic fox-hunter could ill brook the confinement of the laboratory, and he cast around him for other fields of scientific activity. Fortunately his eye rested on the young and rising science of geology—a science which needing much observation in the field,

would offer an easy outlet for his physical activity, and came nearest to his old field-sports in the opportunity it afforded for open-air exercise. Entering the Geological Society, he soon made the acquaintance of many men of scientific mark. On the invitation of Dr. Buckland he visited Oxford, where he had the opportunity, not only of hearing the lectures of the brilliant and witty professor, but also of joining in one of his field-excursions. This excursion determined Murchison's career. Fired with the zeal of the Oxford professor, he determined to observe for himself, and buckling on his geological hammer for the first time, he started on a tour along the south coast, accompanied by his amiable and accomplished wife. From this time forth he threw himself into his new science with the same ardour which had been displayed in his field-sports; and each season he started on some fresh campaign which would furnish him with materials for his winter's work. The record of these geological journeys at home and abroad naturally forms the bulk of Murchison's memoirs.

Several years were spent in geological work of a rather desultory character, examining now one formation and now another, and thus gaining considerable experience, but without settling down to the study of any special group. This geological unrest was checked when he first turned his attention to those old and disturbed stratified rocks of Wales which in those days were vaguely known as “*grauwacke*,” or as the “transition series.” Again and again he visited these old rocks, and by the year 1835 he had so far determined their relations that he ventured to distinguish them by a special name, and forthwith christened them with that happily-chosen term—“*Silurian*.” Murchison's contributions to our knowledge of other formations were neither few nor small, but they all yield to his *Silurian* work. To unravel the details of that complicated system he was well pleased to travel any distance, and it was for this purpose that he undertook his celebrated journeys to Russia.

It was, too, in seeking to determine the base-line of his *Silurian* system that Murchison was led into the unhappy controversy with Professor Sedgwick—a man whom he so long venerated as his guide and teacher, and in whom he found for so many years a faithful and generous friend. This controversy forms a most painful episode in the narrative, but is too complicated to be entered into here. The younger geologists have now an opportunity of acquainting themselves with both sides of the dispute by studying these memoirs in connexion with the affecting explanation written by the venerable Professor when tottering on the brink of the grave, and published as the Introduction to the Catalogue of Palaeozoic Fossils in the Woodwardian Museum at Cambridge.

Viewing the life of Murchison through the medium of these memoirs, it needs but little penetration to discern the main elements of his success. As a geologist his strength undoubtedly lay in his power of quick observation in the field. Few men had a better “eye for country” than the old fox-hunter; nay, few could catch the salient features in

the structure of a country with equal facility. It was this readiness of perception, coupled with remarkable perseverance, that enabled him to accomplish so much field-work. Thus, after a few rapid traverses across Russia, he boldly sketched the general features of the geology of that empire. In this power of rapidly executing work he was greatly aided by the physical strength which his healthy mode of life had tended to develop. Murchison was rarely dyspeptic, a fact which ought to count for something as an element of success in any career; and he was a famous pedestrian, which counts for a good deal with a field geologist. But when he had sagaciously observed his facts in the field, and methodically recorded them in his papers, he left their generalisation to others. If he was a keen observer, he was a loose reasoner. This deficiency of logical power unfortunately led him at times to attack an opponent by weight of authority rather than by force of argument. Indeed, opposition to his own views, especially by the younger geologists, at once brought to the surface the weaker side of his nature. He could scarcely tolerate any modification of opinions which he had once formed; and he looked with jealousy at the slightest trespass on ground which he regarded as his own. In fact, in science, as in politics, he was a staunch Conservative of old-fashioned type. Yet his conservatism sometimes took a pleasing shape. Just as he clung tenaciously to opinions which he had formed, so he stood with fidelity to any cause with which he had once identified himself. All the world knows, for example, how bravely he espoused the cause of poor Livingstone. Without denying that there were many weak points in Murchison's character, it must be admitted that, on the whole, his life was nobly spent; and its lesson shows what may be accomplished by a man of wealth and position, with ordinary talents. Without a brilliant or philosophic mind, Murchison, by dint of sheer industry, used his powers of observation to such good purpose that he has left his mark deeply graven on the foundation-stones of geology. Whatever revolutions may be effected in the science, the name of Murchison must assuredly remain associated with that of *Siluria*. F. W. RUDLER.

Sutta Nipāta; or, Dialogues and Discourses of Gotama Buddha. Translated from the Pāli, with Introduction and Notes, by Sir M. Coomāra Swāmy. (London: Trübner & Co., 1874.)

It is to be regretted that Buddhism is chiefly known in Europe only through its later developments, and, as it were, at second hand. Even an impartial and accurate observer would probably fail to understand Christianity if it were only known to him from the modern books and practices of different Christian countries; and valuable as are the labours of those scholars who have written on the beliefs now current in Nepal, Tibet, and China, in Burma, Siam, and Ceylon, they must remain comparatively unfruitful until the more ancient Buddhist books in Sanskrit and Pāli have been published and explored.

The Pāli version of the Buddhist *Tripi-*

taka or Bible, occupies, when written in the Sinhalese character, 4,750 palm leaves, each about two feet long, and, if printed in English type of the size used in this article, would occupy about thirteen volumes octavo of 1,000 pages each: less than 100 pages of it having as yet been published or translated, and the greater part of the *Sutta Nipāta* being among the unpublished portion, this instalment of Sir Coomāra Swāmy's version of it must be very welcome to all interested in Buddhism.

Of the seventy suttas or chapters which form the *Sutta Nipāta*, thirty are here translated, about two-thirds of them being quite new to European scholars; and the translation of the remainder is to follow in a second volume. Judging from the correctness of the author's version of the *Dāthāvamsa*, one naturally relies on the general accuracy of this one; and this expectation is quite borne out by a comparison with such texts as have been published; the present version, for instance, of Uraga Sutta being much better than that given by Spiegel at page 83 of his *Anecdota Palica*.

One of the Suttas now published is particularly noteworthy from being ascribed to Kāsyapa Buddha, the last of the twenty-four Buddhas who preceded Sākyamuni the founder of Buddhism. This is the *Āmagandha Sutta* in which it is laid down that it is not the eating of unclean food which defiles a man, so much as the practice of wrong actions; one verse, the fourth, giving the thoughts and almost the very words of St. Matthew xv. 19. When Fa Hian, the Chinese pilgrim, visited India, shortly after 400 A.D., he found, near to Srāvasti, a sect of Buddhists, who rejected Sākyamuni, reverencing only the three previous Buddhas, and claiming to be followers of Devadatta, the cousin and chief opponent of Sākyamuni Buddha. These sectaries showed Fa Hian a *dāgaba* which they said was erected over the body of Kāsyapa, and another said to be built over the spot where he died. There are some isolated and inconsistent notices of Kāsyapa in Hardy's *Manual of Buddhism*, and other books, but no doctrines ascribed to him by tradition had previously been made public.

Besides the historical Buddha and the twenty-four legendary Buddhas, other Buddhas are mentioned called Pratyeka Buddhas, or those who are enlightened for themselves alone. They had sufficient wisdom to gain Nirvāna for themselves at times when no Buddha was alive, and the teachings of former Buddhas had been forgotten; but their wisdom was not sufficient to enable them to show the way to Nirvāna to others. Several of their sayings are mentioned in the native books, and *Khaggavisāna Sutta* in this collection is said to have been originally spoken by them at different times. One of the tenets of the now rapidly increasing Amarapura or Puritan sect in Ceylon is to reject the teachings ascribed to the Pratyeka Buddhas, when not confirmed by Gautama Buddha himself; there should, therefore, be some distinguishing marks about their doctrine, but this Sutta contains nothing that would not be consistent with, and very little that cannot be found in, the *Dhammapada*.

It is well known that the latter book, like

the *Sutta Nipāta*, is a collection of choice verses and passages from the other sacred books; and the commentary affects to give for each verse the place at which, and the person about whom, it was originally uttered. In the *Vāsettha Sutta*, pp. 133-138 of the *Sutta Nipāta*, there are twenty-nine verses which also occur in the *Dhammapada*, vv. 396-423, and it is instructive to notice that for each of the twenty-nine the *locus* and *persona* given in the *Dhammapada* differ from those given in the *Sutta Nipāta*.

The *Parābhava Sutta*, p. 27, deserves notice as being the pendant, as it were, to the *Mangala Sutta*, the "Buddhist Beatitudes," published by Mr. Childers in his *Khuddaka Pāṭha*; and again in this collection, p. 72. The *Salla Sutta*, p. 124, has been edited by Fausböll, at the end of his *Dasaratha Jātaka*; two other suttas have already been published by Mr. Childers, and two by Mr. Alwis; and the prose portion of the *Kasibhāradvāja Sutta* relates the same story as that translated by Hardy at p. 214 of his *Manual of Buddhism*, from the *Milinda Prasāya*, the present version from the original Pāli being, however, as might be expected, much more simple than that from the Sinhalese.

It would have added much to the value of the present volume if these former labours in the same field had been mentioned, and made use of in the appropriate places; with the exception of a general word or two in the introduction, to the effect that "a few of the Suttas in the present book . . . have been translated and published in different journals," they are passed over in complete silence. Perhaps the aim of the book, which is intended, we are told, "not so much for the critical student as for the general reader," precluded any critical discussions as to disputed passages, and may have had something to do with the omission of the text, and with the somewhat superficial nature of some of the notes, and of the remarks on Nirvāna. If so, we venture to think that the aim is a mistake. Unless the general reader is much maligned, he is scarcely likely to appreciate the *Sutta Nipāta*, however sweetened and softened to his taste.

A good book for the general reader on Buddha and Buddhism is much wanted, but can scarcely be written yet; and we hope the second volume of the *Sutta Nipāta* will be written for scholars only, and will not appear without the text. This would have been published along with the translation but for two difficulties: firstly, that of obtaining a sufficiently correct one; and, secondly, that of deciding in what character to print it. Its omission is particularly unfortunate, as Sir Coomāra Swāmy's version differs in several places (in those suttas which have already been translated) from that of other scholars; and makes use, in other places, of striking expressions the meaning of which is not clear,* or is apparently un-Buddhist.

The editor of the *Dāthāvamsa* is quite

* To give one example, at v. 31 of the *Khaggavisāna Sutta* it is said that a priest is to have a mind not "attached to this or that family." If this means that kindly feelings towards all the world are to swallow up and destroy attachment to any particular person, it is an odd way of saying it. But the same expression occurs at v. 2 of the *Metta Sutta*, p. 38, of which Mr. Childers has already given us the text

capable—favoured as he is by the valuable assistance of the able Sinhalese scholars, such as Batuwantudāve and Gunasekara—of giving a sufficiently good text of the *Sutta Nipāta*, which, doubly commentated as it has been, cannot be so very corrupt. If the text is only published in a scholarly manner, it does not very much matter in what alphabet it appears. Sinhalese, Roman, and Devanāgarī have each their advantages, but the former would probably be the cheapest and also the easiest, being that in which the MSS. are written.

We look, therefore, for the second volume, not without the text, and have meanwhile to thank the author for a valuable addition to our Buddhist library.

T. W. RHYS DAVIDS.

SCIENCE NOTES.

METEOROLOGY.

Report of the Permanent Committee of the Vienna Congress.—This Report, which has just appeared, contains the account of the meeting of the committee held at Utrecht last August, with certain appendices, the most important of which consists of letters from various meteorologists on certain questions connected with the science, and on the extent to which the resolutions adopted at Vienna will be carried out in their respective countries. The principal action of the committee has been in regard of International Meteorology. It has been decided that it is not advisable at present to attempt the establishment of an International Meteorological Institute; but, on the other hand, it has been determined to endeavour to organise a uniform scheme of publication for the returns from different countries. The greatest difficulty in all climatological studies consists in the fact that the results published in the different countries are not of the same character, and are therefore not comparable with each other. The committee have, therefore, proposed two schemes—one for the monthly summaries from all stations, and the other for the actual observations to be taken at a limited number of stations in each country, the proportion for the United Kingdom of these international stations being sixteen. If this measure can only be carried out, a great step towards uniformity will have been made. A code for Weather Telegraphy was recommended for general adoption. It does not differ very much from that first devised by Admiral FitzRoy. The other resolutions were of minor importance, but two circulars which were issued by the Committee deserve special notice. The first asks for information as to the existing meteorological organisations in the several countries; the second is intended to obtain particulars as to the stores of unpublished observations which must exist in all large meteorological institutions and observatories, and as to the terms on which copies of them may be procured.

Daily Charts in Newspapers.—We may safely expect that these charts, the publication of which was commenced on April 1 in the *Times*, will soon be adopted by other papers. The measure of illustrating the Daily Weather Report was announced in the report of the Meteorological Committee for 1873, but it is not until now that the practical difficulties of carrying it out have been finally mastered. The idea was first started by Mr. Francis Galton, and has been practically

in the *Journal of the R. A. S.* for 1869. The Pāli words there are "ananugiddho kulesu," "not greedy about houses or families," and refer to the rule binding on every priest to beg his daily food, and in doing so not to go greedily to those houses where dainty gifts might be expected, but to beg straight on from door to door until, of whatever kind of food, enough for a meal had been given to him.

carried out by Meers Shanks and Johnson, of the Patent Type Founding Company. The method is as follows:—A chart is drawn in the Meteorological Office, and this is then copied at a reduced scale, by means of a pantograph working a drill, on a block of a special material, on which the outline of the land has already been impressed. The information contained is very limited, consisting only of the isobaric lines, a few temperatures, and some words relating to the state of the sky and the sea. As soon as the chart is engraved the block is placed in a mould, and a cast of type-metal is made, which can then be set up with type as soon as it is cool. The whole process takes less than an hour.

Alterations in the Level of Rivers.—Herr G. Wex, the director of the great Danube works at Vienna, has handed in to the Imperial Academy an elaborate report on the extent to which the mean level of rivers is falling, so as seriously to interfere with navigation, while at the same time the floods are increasing in height and severity. These actions are both produced by the same cause, the clearing of forest, which causes the rain water to run more rapidly off the land, instead of being retained there to feed the springs and maintain a constant supply for the head waters of rivers. The Academy referred the subject to a committee, which has presented a report confirmatory of Herr Wex's views, and it has been resolved to endeavour to collect information on the subject of the actual discharge of rivers for a series of years, from all countries.

Relation of the Velocity of the Wind to the Gradients.—In the 6th and 7th numbers of the Austrian Journal for Meteorology, Dr. Hann gives at some length a notice of the views of Ferrel (in *Silkman's Journal* for November, 1874), who attributes the origin of storms to the mechanical action of currents at the earth's surface, in contradistinction to those who seek for their cause in the physical action of heat producing an ascending current. Dr. Hann himself is an adherent to the mechanical theory of the production of the barometrical depression at the centre of the cyclone mainly by the two agencies, the effect of the earth's rotation, and centrifugal force. As regards the former, he shows on mechanical principles that any current of air must give rise to a reduction of pressure on its left-hand side in the northern hemisphere, so that the gradient is, in great measure, an effect of the motion of the wind. In reference to the latter, he points out the error of Loomis' oft-quoted statement that centrifugal force could not of itself generate a depression of more than 0.005 in. One great difference between tropical cyclones and similar storms of higher latitudes, according to Hann, consists in the fact that in the former it is the centrifugal force, in the latter the earth's rotation, which plays the principal part. A digest of Ferrel's mathematical reasoning, dealing with a supposed spiral motion of the air, and taking account of friction, follows, with which, however, Dr. Hann does not entirely agree; but the equations show that the velocity is not strictly proportional to the gradients in all parts of the cyclone, and that the value of this velocity for the same gradient is nearly inversely proportional to the sine of the latitude, so that it is much higher in the Torrid than in the Temperate zone. All the non-periodic variations of the barometer are related to the passage of cyclonic disturbances near the place of observation, and so at the Equator, where there are no cyclones, these variations vanish. The investigation further shows that if the friction be assumed to vary as the velocity, the entire difference of pressure between the outer and inner portions of the cyclone, or the total gradient, must vary as the square of the sine of latitude, and accordingly the barometrical oscillations must increase with the latitude in that proportion. The theory would therefore not only account for the irregular oscillations of the barometer, but for their increase with the latitude.

The Origin of Cyclones.—As might be expected, the views of M. Faye, which we noticed in our issue of April 3, have not long remained unassailed, for in the *Comptes Rendus* of March 15, M. Peulin, one of the ablest contributors to the mathematical theory of the ascending currents of air, has formally challenged M. Faye to state the grounds on which he bases his ideas of the descent of the air in a cyclone from the upper regions of the atmosphere. M. Faye, in reply, simply takes the case of a "trombe," or whirlwind, and says that as this phenomenon appears while the air at the earth's surface is at rest, the entire movement must take its rise in the upper strata, whose rapid motion is visible in the passage of the clouds across the sky. In the next number, for April 5, M. Peulin rejoins that the direct connexion between waterspouts and cyclones has yet to be established by observation, and that dust-storms certainly indicate an ascending current, not a descending one. He finally proposes to test his opponent's theory by the possibility of explaining by its means the excessive rainfall of cyclones. M. Faye, in his answer, does not take up the last-mentioned question, but confines himself to a reiteration of the identity of origin of all rotatory motions, insisting on the statement that none of the ascensional theories will account for the advance of a cyclone from the place where it takes its rise.

Hailstorms in Würtemberg.—Herr Cameron, of the Statistical Office of Würtemberg, has recently published an analysis of the damage done by hail in that country in the forty-six years, 1828-73, as shown by the amount of taxes remitted to the various parishes on account of such damage. The average annual cost during the entire period is about 116,000*l.* It appears clearly from the subjoined figures that hailstorms and thunderstorms are steadily increasing in severity, for the following are the average amounts of area (in hectares) damaged on each day of storm:—

1834-43	625.5
1844-53	680.0
1854-63	840.8
1864-73	1,215.4

The districts chiefly exposed to damage are those lying on the edge of wooded mountains, while the open lowlands are comparatively exempt.

Relations between Pressure and Velocity of Wind.—In the Proceedings of the Berlin Academy for 1874, Herr G. Hagen has published a paper "On the Resistance of the Air to a Plane Surface moved in a direction normal to its Plane." He finds that the conversion of pressure to velocity accords well with the theory if the periphery of the plate be taken into account, for the friction of the air on the edge of the plate causes an increase of resistance. On the other hand, no difference was observed between plates with rough and smooth surfaces. Herr Hagen's formula is:—

$$P = (0.00707 + 0.000125 S) A v^2$$

P is the pressure, S the periphery of the plate, A its area, v the velocity of the wind. P is in grammes, S, A, and v are said to be given in decimètres.

Wind and Weather.—We are glad to welcome a German edition of Professor Mohn's handbook, *Om Wind og Vejr*,* which in its Norsk dress was almost a sealed book to British meteorologists. The work has been carefully revised and the charts re-drawn, and is issued with a preface by Dr. Neumayer. As its title shows, it is not a treatise on general meteorology, but is an eminently popular account of that portion of it which relates to practical weather knowledge, with occasional digressions into climatology, and, as might be expected, it has a special reference to the conditions of weather with which its author is most familiar—those of North-western Europe. This is hardly a defect for us in these islands, and

* *Grundzüge der Meteorologie, die Lehre von Wind und Wetter.* Von H. Mohn. Berlin Reimer, 1875.

it must be remembered that the book was originally written for use in Norway, and that most of the examples cited to prove each statement are taken from the observations at Norwegian stations.

In one respect this book contrasts favourably with other well-known text-books of the science, and this is that in only one instance are the author's own views brought into the foreground. This is as regards his theory for the motion of storms, which was first broached in his *Atlas des Tempêtes*, 1871. As will be seen from the discussions now going on in France, and from Dr. Hann's papers, these views are not universally accepted. Very little space is allotted to the description of instruments, but the explanation of the diurnal and annual march of the several elements observed is very clearly set forth, while, as might be expected from the author's antecedents, a considerable space is devoted to the treatment of hygrometric questions, especially as to the effect of aqueous vapour on the motion of storms. The distribution of temperature, pressure and wind, and aqueous vapour over the globe are shown by charts for January and July respectively; those of the first-named elements being taken from Dove's and Buchan's papers, while the last are quite new and of considerable interest. The principles laid down in the first portion of the book are finally applied to the discussion, and explanation of a series of weather charts for the North of Europe, showing, among other points of practical importance, how storms change in their character and intensity as they advance from the sea over the land, and how the phenomena recorded at the several stations are modified in consequence. The book concludes with some remarks on storm-warnings, from which we see that the author has been led by his own experience to recognise the extreme difficulty of forecasting weather on the exposed western coasts of Europe.

GEOLOGY.

A MEMOIR on the Geology of the Burnley coal-field, just issued by the Geological Survey, forms the fourteenth Report which the Survey has published in explanation of the structure of the coal-fields of Great Britain. The present volume contains a description of the highly-developed carboniferous series of North Lancashire, including the small fields of Burnley and Blackburn, and taking in the country around Clitheroe, Chorley, Haslingden, Preston, and Todmorden. The memoir has been written chiefly by Professor Hull and Mr. R. H. Tiddeman, the latter acting as general editor, assisted by Messrs. J. C. Ward, J. B. Dakyns, W. Gunn, and C. E. De Rance. Some palaeontological details are contributed by Mr. Etheridge.

In the course of a lecture at the Royal Institution on Friday, March 23, Professor Ramsay developed an interesting argument in support of his proposition that the Alps in pre-miocene times were probably higher than they are now, notwithstanding the fact that their present elevation is due to subsequent upheaval. That the Alps suffered very extensive denudation during the miocene period is amply demonstrated by reference to the enormous thickness of fresh-water and marine deposits of miocene age now spread over Switzerland; these deposits having been formed by the degradation of the old Alps. An elevation of upwards of 5,000 feet took place after the deposition of these strata, but the Alps continued to suffer denudation during the pliocene and post-pliocene ages, although it is difficult to estimate the extent of this loss. The lecturer showed by detailed calculations that the amount of material worn away in the miocene period would alone have been sufficient to raise the pre-miocene Alps to a considerable elevation.

ATTENTION has been called by the Rev. A. Irving, of Nottingham, to an interesting section of Rhaetic beds, overlain by boulder-clay, exposed

in the cutting of a railway now in course of construction between Melton Mowbray and Nottingham. It is expected that when the cutting is completed an exposure will be obtained, second only to the celebrated section at Westbury-on-Severn. It may be mentioned that an excellent account of the geological structure of the country around Nottingham has been contributed by Mr. Irving to a recent number of the *Proceedings* of the Geologists' Association. While giving a concise abstract of previous writings on this district, it embodies the results of much original observation.

A RECENT visit to the Falls of Niagara has enabled Mr. T. Belt to suggest some modifications in the views usually entertained with respect to the time occupied in the excavation of the gorge. His argument is published in the April number of the *Quarterly Journal of Science*. It is generally supposed that the entire gorge from Queenstown to the Falls, a distance of seven miles, has been excavated by the present river since the Glacial period. Sir Charles Lyell estimated that the river is cutting its way back at the rate of about one foot per annum, but Mr. Belt believes that the retrocession does not proceed at more than one-tenth of this rate. He maintains, too, that the gorge from the whirlpool to the falls was cut out in pre-glacial times, and that the present river has excavated only that portion of the gorge which is worn out in the softer beds between the whirlpool and Queenstown; its work above that point having been confined to clearing out the bed of the old pre-glacial river in the harder rocks. Mr. Belt believes that the facts connected with Niagara lend support to his views which refer the occurrence of the Glacial epoch to a more recent period than that usually assumed.

AFTER studying the earthquake phenomena of Southern Italy, Professor Suess has laid a paper on this subject before the Vienna Academy of Sciences. In this communication he describes the geological structure of Sicily and the southern part of the Italian peninsula. He concludes that the older rocks of this district, with the patches on the western coast, are to be regarded as a continuation of the Alps, while the western side of the peninsula represents a vast area of subsidence. He recognizes three classes of earthquake-shocks in Sicily and Calabria: namely, eruptive shocks, which have their centre in a volcano, and affect only the immediate neighbourhood; radial shocks, which radiate from the volcano in definite lines; and peripheral shocks, which appear to have no immediate relation with a volcano. His observations sufficiently show the connexion generally existing between volcanoes and earthquakes.

CLOSELY related to these studies of Professor Suess are those of Mr. Judd on the volcanic phenomena of Italy. A series of papers on this subject are in course of publication in the *Geological Magazine*. We understand that Mr. Judd has recently started for Hungary, where he intends to study the eruptive rocks which form so marked a feature in the geology of that area.

ALL subjects relating to Arctic exploration are just now so popular, that Mr. De Rance has done good service by collecting such scraps of information as are to be found on the geology of the Arctic regions, and publishing a concise abstract of them in the columns of *Nature*. His abstracts are accompanied by a map which exhibits what little is known of the structure of these regions.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY (Saturday, April 10).

PROFESSOR G. C. FOSTER, Vice-President, in the Chair.—Professor H. M'Leod communicated to the society some observations on the defects of the human eye as regards achromatism.

The eye has been considered to be achromatic because it practically is so; but it is easy to offer

abundant evidence of the defects of the organ in this respect. For instance, to short-sighted persons the moon appears to have a blue fringe. In using the spectroscope the red and blue ends of the spectrum cannot be seen with equal distinctness without adjusting the focussing glass. A black patch of paper on a blue ground appears to have a fringed edge if viewed from even a short distance; while a black patch on a red ground, when observed under similar conditions, has a perfectly distinct margin. Professor M'Leod then explained that the overlapping of images in the eye produces the mental impression that there is no want of achromatism. It is interesting to note that Wollaston considered that the coloured bands of the spectrum were really divided by the black (Fraunhofer) lines, and his statement that the red end of the spectrum does not appear to have a boundary line "because the eye is not competent to converge the red rays properly," shows that he had very nearly, if not quite, discovered the achromatic defects of the eye. Dr. Young ascribes to Wollaston the merit of having observed that when a luminous point is viewed through a prism, the blue end appears to be wider than the red, the eye being incapable of recognising that the spectrum has the same width throughout its entire length. An experiment was exhibited to show the relative distinctness of a dark line on grounds of various colours. A string or wire was so arranged that its shadow traversed the entire length of the spectrum, which was thrown on a screen by an electric lamp. When viewed from a short distance the edges of the shadow appeared to be sharp at the red end, but gradually became less distinct, until at the blue end nothing but a blurred line remained.

Dr. W. H. Stone considered that the paper was specially valuable as suggesting a possible mode of investigating the relation between the defects of the eye and the personal co-efficient of error in observation.

Professor Guthrie showed a kaleidoscope devised by Mr. R. Cowper, in which the usual geometrical effects were produced by fragments of mica illuminated by polarised light.

Mr. Wilson, Demonstrator in the Physical Laboratory, South Kensington, exhibited a modification of Thomson's electrometer, which might be readily constructed at a small expense. He used two discs of glass, and replaced the usual brass quadrants by tinfoil; the connexion between the binding screws and the quadrants was effected by fusible solder and platinum wires.

The Chairman then alluded to the lamented death of a member of the Society, Mr. C. Becker, of the firm of Messrs. Elliot, whose loss will be severely felt in every laboratory in this country.

ROYAL ASIATIC SOCIETY (Monday, April 19).

SIR EDWARD COLEBROOKE, Bart., M.P., in the Chair. The Rev. S. Beal read a paper "On Mount Meru and the Origin of the Homeric Olympus," the purport of which was to show that the legends connected with Mount Meru, found in the Chinese Buddhist books, betrayed a common origin with the Greek conception of the Olympus as the abode of their gods. To prove this view, Mr. Beal proceeded to compare the nature and attributes of the deities which are represented as occupying the different zones and peaks of Mount Meru with those of corresponding Greek deities, viz., Sun, Moon, Bacchus, Demeter, Here, Hephaistos, and Athene. In the discussion which ensued Messrs. E. L. Brandreth, F. Pincott, and the chairman took part.

The Dean of Lincoln then read a paper "On the Ruins of Sigiri," by his son, Mr. T. H. Blakesley, of the Public Works Department, Ceylon. The rock of Sigiri, in the northern extremity of the Central Provinces of Ceylon, which rises some 500 feet above the surrounding plain, appears in early times to have constituted the citadel of a

fortified position, surrounded by earthworks and moats the sides of which were in some parts revetted with stone. Two quadrangular areas have been traced out by Mr. Blakesley, comprising together with the rock a space of about 600 acres, and defended not only by the walls and moats above mentioned, but on the eastern side by a large artificial lake, which was doubtless also used for the purposes of agricultural irrigation. Extensive earthworks (bunds) for the diversion of running water into particular channels may be traced in different directions for two or three miles. The locality has been for centuries thickly covered with jungle, and all that now remains of the lake is a swamp occupying only a portion of its former extent; but there are still to be seen paintings on parts of the surface of the great rock of a very remarkable character, apparently suggesting the existence of close relations between China and Ceylon. Mr. Blakesley ascribes the earthworks and some of the bunds at Sigiri to King Kasyapa the Parricide, who lived in the fifth century of our era; and the completion of the water arrangements to Parakrama Báhu in the middle of the twelfth century. Earlier than either of them—indeed as early as the first century, B.C.—are, in his opinion, the walls of cyclopean masonry still to be seen at Mapa-gala, a pair of rocks about half a mile south of the rock of Sigiri. United with the works about the latter, the whole must have constituted a military position of almost unparalleled strength against the appliances of Oriental warfare.

ZOOLOGICAL SOCIETY OF LONDON (Tuesday, April 20).

ROBERT HUDSON, Esq., F.R.S., Vice-President, in the Chair.—The Secretary read a report on the additions that had been made to the Society's Menagerie during the month of March, 1875, and called particular attention to the following animals:—An Indian wild dog (*Canis primaevus*, Hodg.) from British Burmah, presented March 3, by Lord Northbrook, the Governor-General of India; three crested black kites (*Baza lephotes*); a Himalayan magpie (*Pica bottanensis*); and a Hamadryad snake (*Ophiophagus elaps*), obtained by purchase; and a bearded falcon (*Falco biarmicus*), presented by Captain Parry, of the barque *Isabella Blyth*. A letter was read from Lieutenant R. J. Wardlaw-Ramsay, dated Tonghoo, British Burmah, November 22, 1874, containing additional remarks on the woodpecker (*Gecinurus erythropygus*) described by him at a former meeting (*P.Z.S.* 1874, p. 212, pl. xxxv.). Mr. Edward R. Alston exhibited and made remarks on a rufous variety of the Murine dormouse (*Graphiurus murinus*, Desm.) from West Africa. Mr. W. B. Tegetmeier exhibited and made remarks on two hybrid pheasants, the result of a cross between *Phasianus colchicus* and *Euplocamus nycthemerus*. Mr. A. H. Garrod read a paper on the structure of the deep plantar tendons in different birds, in which the different modes of arrangement of these tendons were pointed out, and their importance in the classification of the order insisted upon. A communication was read from Mr. R. J. Lechmere-Guppy on the occurrence of *Helix coactiliata* in Trinidad, and on the general distribution of the land and fresh-water mollusca of that island. A second communication from Mr. Guppy contained a note on a variety of *Bulimus constrictus* found in Venezuelan Guiana. A communication was read from the Rev. O. P. Cambridge, in which he gave descriptions of nine new species of spiders of the genus *Erigone* additional to those described in a former communication on the same subject. A communication was read from Mr. George Gulliver containing a description of the spermatozoa of the Lamprey (*Petromyzon marinus*). Mr. R. B. Sharpe exhibited and made remarks on some specimens of some rare species of birds of prey, lately received by the British Museum from Australia.

METEOROLOGICAL SOCIETY (*Wednesday, April 21*).

DR. R. J. MANN, President, in the Chair.—Mr. Scott read a paper, "Notes on Sea Temperature Observations on the Coasts of the British Islands." He said that it mainly related to the connexion between sea temperature and the take of fish on the coasts, and he noticed the investigations formerly carried on by the Dutch in this direction, and that now in progress under the direction of the Scottish Meteorological Society. He read a letter from Mr. F. Buckland on the subject, which, however, proposed a scheme of action which would entail heavy expenditure; while at present there was no satisfactory record kept of the take of fish on any coasts except those of Scotland. Mr. Scott then said that he had had some observations of sea temperature taken at some stations in the West of England and on the coasts of the Irish Sea, and had received some observations from Mr. W. Dymond and from Mr. N. Whitley; and he submitted some monthly mean temperatures from a few stations. He also stated that both the Trinity House and the Commissioners of Irish Lights had kindly consented to have observations taken at certain light-ships, and that instruments had been supplied for the purpose, and the enquiry was in progress. In conclusion, he mentioned the steps taken by the German Government to investigate the temperature, &c., of the sea on their Baltic and North Sea coasts, and expressed a hope that our Government would undertake a similar enquiry.

Mr. Pastorelli read a paper on "The Errors of Low-Range Thermometers." He pointed out some of the difficulties which instrument makers have to encounter in graduating thermometers from 32°-0 to -37°-0, the freezing point of mercury, as there is no intermediate fixed point. He believed that fairly accurate thermometers could only be obtained by calibration.

M. Louis Redier exhibited his new barograph, which was explained to the meeting by Mr. Symons.

Mr. Scott also exhibited Professor Wild's pressure anemometer.

ROYAL GEOGRAPHICAL SOCIETY (*Monday, April 26*).

A most interesting paper was read by Mr. Markham on "Travels in Great Tibet and Trade Routes between Tibet and Bengal." At the outset Mr. Markham observed that, until that very evening, no account of Great Tibet derived from personal observation of an actual traveller had ever been submitted to the Society, with the exception of that by Colonel Montgomerie's Pundit in 1865. He (Mr. Markham) was, however, enabled to lay before them the experiences of Mr. George Bogle, an emissary of Warren Hastings, and Mr. Thomas Manning, a private traveller—two individuals whose journals had never been published, but were now about to be utilised.

Mr. Markham then briefly touched upon the survey of Great Tibet made by the Lama surveyors in 1708, the journeys of Fathers Grueber and Dorville from Peking by way of Lhasa across Nepal to Agra, and of other priests, whose accounts had enabled Klaproth, H. Strachey and others to define the geography of the country. Mr. Markham described this latter part of the subject, and drew a striking parallel between Great Tibet and the Collao of Peru. He pointed out that communication between Tibet and Bengal was at one time frequent and unchecked, but that, according to the Lamas, it fell off after the Mohammedan conquests in India, and the jealous policy of the Chinese prevented its renewal.

At the time of the English war with Bhutan, the Teshu Lama endeavoured to make peace between the combatants, and Warren Hastings clinched the opportunity of entering into negotiations by despatching Mr. Bogle as envoy, with

the object of opening up and restoring trade between Bengal and Tibet. Mr. Markham described the journey of Mr. Bogle, by way of the Chumbi valley, across the Tsanpu, by means of flat-bottomed barges, up to Desheripgay, the Lama's residence. The Lama made a deep and lasting impression on Mr. Bogle by his winning manner, and his nephew, the Pyn Kushus, also showed him great hospitality. Both the Lama and Mr. Bogle unfortunately died in the same year, and so no permanent results came of this friendship, for when Captain Turner was sent a few years later, the Teshu Lama's successor was an infant of seven.

The other traveller, T. Manning, was a mathematical tutor at Cambridge, who determined to visit Tibet. Charles Lamb, who was his friend, tried to dissuade him, writing: "The reading of Chaucer has misled you. Do not credit his foolish stories about Cambuscan and the ring and the horse of brass. Believe me, there are no such things. 'Tis all the poet's invention. Pray try and cure yourself. Take hellebore. Pray to avoid the fiend. Read no books of voyages, they are nothing but lies; and oh! do not go to Independent Tartary." All this was in vain, and Manning set out in disguise, the Company having apparently refused to give him any commission. He went past the ring-shaped lake of Palti, crossed the Tsanpu, and reached Lhasa, where he was much struck with the Dalai Lama. He returned to India by the way he came, leaving Lhasa April 19, 1812.

Mr. Markham then gave an account of the work of exploration in Tibet done by Colonel Montgomerie's emissaries—the Pundit of 1865, who traversed Nepal, and journeyed down the Tsanpu to Lhasa; the explorer of 1871, who reached Shigatzje, and the more recent journey of the Tibetan who has surveyed Lake Namcho or Tengri-Nor. Mr. Markham concluded by enumerating the passes leading from Bengal into Tibet, and the prospects of trade between the two countries; the products of the first named, which reach Tibet by way of Nepal and Ladak, consisting of broadcloth, cottons, coral, pearls, tobacco, opium, and some rich stuffs; and the exports from Tibet being blankets, musk, cowtails, borax, ponies, gold and silver. The great wealth of the country being its flocks and herds, wool and ghee might be imported to an enormous extent.

Colonel Montgomerie explained his method of training natives for trans-frontier exploration round India after the fashion of a *cordon*. There were still, however, strips of unknown land waiting to be explored—200 miles of the course of the Upper Indus, and 350 miles of the lower Tsanpu, besides all the vast region extending between Yarkand and the desert of Gobi—and some enterprising Englishman would do well to endeavour to throw open this region.

Sir George Campbell, K.C.S.I., observed that very great credit was due to Mr. Markham for having unearthed and brought to light the valuable journals of Bogle and Manning, as well as to Colonel Montgomerie for his admirable system of exploration by native agency. He defended the exclusive policy of the Chinese, and said it was a natural policy in view of our expanding Indian empire. He drew attention to the various sources of information respecting Tibet, laying stress upon the value of Huc and Gabet's work, and expressed an opinion that trade, by way of the Assam Valley and Bathang, deserved much more attention than had been bestowed upon it.

Sir Cecil Beadon, K.C.S.I., related the steps taken during the time of his Lieut.-Governorship to revive trade with Tibet. He feared, however, it could never attain important dimensions.

Sir R. Alcock briefly expressed his entire concurrence with Sir G. Campbell's views respecting the Chinese policy.

The President (Sir H. Rawlinson) then enumerated the services rendered to the Great Trigonometrical Survey of India, and to geographical

science, by Mr. Johnson, Governor of Ladak, who in turn briefly acknowledged the compliment.

The President then announced the award of the two gold medals for the year to Messrs. Weyprecht and Payer, of the Austro-Hungarian Arctic Expedition, as well as the result of the public school examinations in geography for the gold and bronze medals of the Society. The subject of the next meeting will be "Arctic Sledge Travelling," by Sir L. McClintock.

GEOLOGICAL SOCIETY (*Wednesday, April 28*).

J. EVANS, ESQ., F.R.S., President, in the Chair. In a paper "On *Stagonolepis Robertsoni*," Professor Huxley described the investigations which he had made on the structure of this reptile, since he described it before the Society seventeen years ago. He now exhibited a collection of fragments and impressions of bone in the yellow Triassic sandstone of Lossiemouth, accompanied by a number of plaster casts obtained from the sandstone moulds. In these remains we have representatives of all parts of the vertebral column, except the axis and atlas; the vertebrae had amphicoelous centra. There are also mutilated fragments of the skull, and a considerable number of teeth; the pectoral arch, including the ankylosed scapula and coracoid, and the characteristic interclavicle; the humerus, sacrum, ilium, ischium, femora, and probably other bones. From these data it appears that the *Stagonolepis* was a crocodilian reptile, from twelve to fourteen feet in length, armed with two rows of ridged scutes on the dorsal, and with a plastron on the ventral surface. Professor Huxley's studies of the recent and extinct forms of Crocodilia have enabled him to trace the successive steps in the evolution of this group. He recognises three distinct sections—the Eusuchia, including the existing forms and the extinct species down to the later cretaceous deposits; the Mesosuchia, embracing the Crocodilian fossils from the Wealden beds to the Upper Lias; and the Parasuchia, including the Triassic forms—*Stagonolepis* and *Belodon*. It is notable that, as the older groups differ from the modern Crocodilia they approach to the Lacertilian type. Mr. H. C. Sorby described the remains of a fossil Forest of Sigillaria exposed in the grounds of the County Lunatic Asylum at Wadley, near Sheffield. From the direction in which the roots ramify through the shale Mr. Sorby has ingeniously sought to determine the direction of the prevailing winds at the time the forest flourished. Professor Nicholson offered some notes on *Favistella stellata* and *F. calicina*, with remarks on the affinities of *Favistella* and allied genera.

ROYAL SOCIETY (*Thursday, April 29*).

THE following papers were read:—"On some Particulars of the Transit of Venus, December 9, 1874, observed on the Himalaya Mountains, Mussoorie. Note No. 2, and Appendix to Notes," by J. B. N. Hennessey; "On a Continuous Self-registering Thermometer," by W. H. Cripps.

FINE ART.

ART BOOKS.

Troy and its Remains. (Murray.) The appearance of Dr. Schliemann's book on Troy in its original German form gave occasion to so much criticism in these columns that they may fairly be considered closed against any revival of the issues involved by his discoveries. We can therefore speak only of the new English dress in which the book appears, and of that only in high terms of praise towards all concerned—the translator Miss Dora Schmitz, the editor Mr. Philip Smith, and the engraver Mr. Cooper. So satisfactory, indeed, is the translation, that from the beginning we became suspicious lest under its smoothness might lurk mistakes in technical matters, but must confess to having found only one, and that is on p. 24, where the bronze tablet from Idalion

in Cyprus is spoken of as the bronze *table*. On p. 47 it is a typographical error to spell the name of Koumanoudes as Kommanoudes. In the place of Schliemann's enormous, confused, and cumbersome atlas of photographs, we have here interspersed with the text, and in a number of plates at the end, engravings—many of them admirably executed—of views and every object of importance found in the excavations. An appendix giving the results of the most recent investigations in the matter of the inscribed whorls and other objects found by Schliemann, an introduction on the vital question as to the site of Troy, and numerous footnotes, testify to the editorial care with which a once very tiresome book has now become agreeable and most interesting reading.

Chronograph of the Bow, Chelsea, and Derby Manufactories. By W. F. Tiffin. (Salisbury.) A carefully-written manual of the three manufactories arranged in parallel columns, thus enabling the reader to follow the contemporary history of each. To this Mr. Tiffin has added a table of marks, derived either from specimens in his own collection or from unquestionable authority. Many of these are probably only workmen's marks; among them is one which he assigns to Thomas Frye, the original manager of the Bow works, which has been often considered to be an imitation of the Oriental character for "jade;" but Mr. Tiffin's suggestion deserves attention. The F in the mark is reversed, and, as Frye was an engraver as well as a painter, it might naturally occur to him so to make his monogram. The vexed question of the triangle occurring on the pieces of the three manufactories has yet to be settled. Mr. Tiffin evidently writes from his own personal experience, and his book is consequently valuable.

Exhibition of Embroidery, Ancient and Modern: Catalogue of the Liverpool Art Club. The Liverpool Art Club last year added much to our knowledge of Oriental art by their Japanese exhibition. This year they appear in an exhibition of embroidery, which contains many objects of interest. Mr. J. Bowes sends several examples of Persian embroidery in gold spangles and twisted thread, and there are many pieces of ecclesiastical embroidery of great interest, among which may be particularised a velvet cope, made at Florence by order of Henry VII., and which he bequeathed by will to the Abbey of Westminster, of "clothe of gold tissue wrought with our badgies of rede roses and poortcoleys," which he says he caused to be made at "Florence in Italie." The ornamentation consists of two twining stems bearing red and white roses, the Beaufort badge introduced into the border with the SS. collar; St. Dunstan's vestments, so called from the representation of the conflict of the saint, pincers in hand; the Martyrdom of St. Thomas of Canterbury, with canopied saints completing the decorations, all in the work called *opus plumarium*. Other specimens of interest we have not space to mention.

Histoire du Costume en France depuis les Temps les plus reculés jusqu'à la fin du xviii. Siècle. Par J. Quicherat. (Paris: Hachette.) *Le Dix-huitième Siècle.* Par Paul Lacroix. (Paris: Didot.) The exhibition of the Union Centrale, illustrative of the History of Costume, has awakened attention to the subject, and has shown how instructive is the study of dress as relating to art. The history of costume in France has been undertaken by M. Quicherat, director of the Ecole des Chartes, whose erudition and serious study of the past eminently qualify him for the task. He writes, as he says, specially in the interests of artists:—

"Témoin de l'embarras où se trouvent la plupart de nos artistes lorsqu'ils ont à représenter un sujet de notre histoire ancienne, je me suis appliqué à leur procurer le manuel qui leur manquait. Ils trouveront dans le texte la notice générale du costume de chaque époque, et dans les légendes des figures, lorsque les figures elles-mêmes ne leur suffiront pas, l'indication des ouvrages auxquels ils pourront recourir."

Such is the plan of this work, which is ably carried out and profusely illustrated by engravings from original documents. M. Quicherat divides his work into thirty-two chapters, assigning four for the early periods, as many for the Middle Ages, ten for the Valois kings, three for Henry IV. and his son, four for Louis XIV., taking his youth, the height of his splendour, and the solemn monotony of his declining years, when under the influence of the ambitious woman he had married without daring to acknowledge. The remaining chapters finish the century. A love of ornament, says M. Quicherat, preceded the wearing of clothes. To stain the skin with vegetable or mineral colours, to paint the body with figures, to decorate and arrange the hair, and to suspend to the person small objects which shine at a distance, or jingle in walking, are adornments to which no nation, however primitive, is a stranger. Traversing the earlier periods, we arrive at the Middle Ages, when men's dress, which for 600 years had been short, now becomes long, a change attributed to the contact of the Normans with their countrymen in Apulia and Sicily, who had adopted the luxurious habits of the Greeks and Saracens. Under Francis I. again a sensible change took place in French manners, in consequence of the presence of ladies at Court. The King loved dress, the costumes were more elegant, and all concurred to make the French Court the most brilliant of the age. The reign of Louis XIV., in his early years, was all splendour, profusion, and magnificence; but after his morose old age the Regency appears as a carnival. Here begins the work of M. Lacroix, whose writings on the preceding ages are so well known. In this he enters on a period so near our own, yet so different, and separated by a revolution. His book is not confined to dress alone, but he gives an account of the institutions, customs, and society of this remarkable age, of which we have such lively representations in the writings and artists of the time. It is from that source that M. Lacroix takes his illustrations. Watteau, Boucher, Lancret, Cochin, Chardin, and a host of others, furnish pictures not only of costume, but also of the Court fêtes, balls at the opera, street scenes, &c. His work may be styled "The Eighteenth Century, painted by itself." The sumptuous formal elegance of the Court of Louis XIV. gave place to the greatest licence caprice and fancy could suggest. Fashions changed with manners, and the elegances of the boudoir replaced the stately solemnity of the "grands appartements." The eighteenth is the great century of French fashion in its wildest extravagance, identified with "paniers," powdered head-dress, and rouge. When Marie Thérèse arrived to marry the Dauphin, she refused to sacrifice herself to this last fashion; a family council was held at Versailles, followed by a formal order from the King, to which she had no alternative but to submit. We leave it to the reader to follow M. Lacroix to the end of the century. The interest of his book is enhanced by the circumstance of its describing the tastes and occupations of the generations which have so immediately preceded us.

L'Ornement des Tissus, Recueil Historique et Pratique. Par M. Dupont-Auberville. Cent Planches. (Paris: Bachelin Deffoerene.) The author of this work, a gentleman of Normandy of high artistic tastes, is best known to the English public by his superb collection of lace, chronologically arranged, by which he added so materially to the instruction conveyed by the International Exhibition of Lace. In Paris, M. Dupont-Auberville contributed to the Museum of Costume a series of specimens of textiles from the earliest times to the nineteenth century, also arranged in chronological order, which collection he has generously offered to the national museum. No writer is better qualified for his task, from his thorough practical knowledge of the subject. His work is to be illustrated by 100 chromolithographs, of which the first number gives a favourable earnest. He

begins with the thirteenth century, with the animals facing each other (*affrontés*), the true Persian type, which we find in the embroidered towels that decorate the izba of the Russian peasant, as well as in the costly Sicilian fabric which he gives in illustration. The furniture of the bed of Henry II. is a good specimen of Renaissance decoration, and of similar *appliqué* workmanship is a table cover executed in black velvet upon white satin, in which the grotesques rival in beauty, delicacy, and variety those on the maiolica of Urbino. On one plate M. Dupont-Auberville gives specimens of the *branche tronquée* style, derived from the Knollet stitch, imprise of the Burgundians during their faction with the Armagnacs. A gorgeous plate of which the imprise of the *roi soleil* forms the centre, shows the style formed on the inspirations of Bérain, and the ribbon pattern of the seventeenth century turning into "reserves" or medallions finishes the first number of a work of the greatest promise.

Notice Historique et Descriptive sur la Tapisserie dite la Reine Mathilde, exposée à la Bibliothèque de Bayeux, par l'Abbé Laffetay. (Bayeux, 1874.) Queen Matilda's tapestry has been so often described and so faithfully reproduced as, one would suppose, to require no further chronicle; but the Abbé Laffetay, as its curator in his capacity of librarian at Bayeux, has deemed it incumbent on him to add another notice of this tapestry of world-wide renown. Exposed on fête days during the fourteenth and fifteenth centuries in the Cathedral of Bayeux, and mentioned in an inventory of 1496, the "grande toile du Conquest d'Angleterre" had in the eighteenth fallen into oblivion, when Montfaucon drew it from its place of concealment. In revolutionary '92 it had a narrow escape from destruction, being taken to cover a baggage-waggon. When Napoleon I. was preparing his invasion of England, he caused the tapestry to be exhibited at the Louvre; it was then restored to Bayeux, and rolled round a cylinder for exhibition till 1842, when it was transferred to the library and placed in glass frames. The Abbé Laffetay enters into the question of the age of the tapestry, and considers it as belonging to the eleventh century, and contemporary with, if not the actual work of, Queen Matilda. Its admirable reproduction by Stothard is familiar to the visitors of the South Kensington Museum.

Le Missel d'Uzès. Par M. le Docteur Desbarreaux-Bernard. (Toulouse.) This learned book-collector of Toulouse has found in the library of the Abbé Péliassier, curator of the Cathedral of Uzès, a missal printed at Lyons, in 1495, hitherto unknown even to M. Péricaud, the historian of the Lyonesse works of the fifteenth century. Its title is "Explicit Missale secundum usum ecclesie Ucesiensis, impressum Lugdini per magistrum Johannem Numester de Maguncia, et Michaelem Topie. Anno domini m.cccc.xcv. Die vero septima mensis Augusti ii." This superscription, establishes a fact worthy of remark: it is the presence at Lyons, in 1495, of the printer John Numester (of Mayence) whose name appears for the first time in the copy of the "Tractatus de celebratione missarum" of Gutenberg, belonging to the library of M. Charteux at Mayence. It will be admitted that the discovery of a book printed at Lyons, at the end of the fifteenth century, by the pupil and partner of the inventor of typography, is both curious and important. M. Desbarreaux-Bernard shows that Numester, who assisted Gutenberg at Mayence, Emilianus de Orfinis at Foligno, Michel Topie at Lyons, and who is also supposed to have been called to Albi (Tarn) by Cardinal d'Amboise, should be classed among those nomadic typographers who contributed so largely to the propagation of the art of printing.

La Vie de la Sainte Vierge Marie, en vingt gravures sur bois, par Albert Dürer, Nuremberg, anno 1611, décrite en vers Latins par Chelidonius.

Réproduction, procédé de P. W. van de Weijer, imprimeur lithographe, avec une introduction de Ch. Ruelens. In 4to, parchment wrapper. (Utrecht, 1875.) The exact nature of the process by which this reproduction has been effected is a secret of the inventor, M. P. W. van de Weijer, who simply lets the public know that photography has nothing to do with it. It appears, indeed, to be far superior to any of the numerous photographic and heliographic processes now employed. The present volume, however, does not show all that can be done by its means, for it has evidently been produced from an inferior set of impressions of the prints in their second state, and of course is not better than its original. We have seen heliographic reproductions of some prints of this series superior in tone to the present; it is only fair to add, far higher in price. M. van de Weijer declares that wood engravings can be reproduced by this process without any injury being done to the originals. He is now preparing for publication Dürer's *Great Passion*, reproduced from the splendid series belonging to Dr. Straeter, of Aachen, whose prints cannot be said to have been injured, although they have apparently been subjected to intense pressure. The proofs of some of these we have seen, and they are certainly far superior to the very best heliographic reproductions that have yet appeared. The process being also less expensive, will eventually bring within the reach of the humblest purse copies of the finest woodcuts—certainly finer than late impressions that now sell for a much higher price—and inferior only to the best originals. We feel confident that the value of the latter will increase, notwithstanding Mr. Ruelens' opinion to the contrary; but a great fall in the value of copies and of inferior impressions is inevitable, and that this is really a gain from an art point of view there can be no doubt. Choice engravings of the great masters have risen so much in value of late years that they are now quite out of the reach of the general public, who are only able to gaze on them from time to time for a few minutes. They will now regain their legitimate influence. We venture to predict a great success for M. van de Weijer's process, which we should state is the result of over twenty years of patient study and experiments.

EDITOR.

THE WATER-COLOUR INSTITUTE.

(Second Notice.)

THE landscapes in this gallery are not of a very striking kind. Perhaps the two of highest quality are the large views by Mr. Hine of the verdurous downs of our southern coast—*On the Downs, Dorsetshire*, and *Near Lewes*. That aspect of softness combined with largeness and simplicity which is so characteristic of this class of scenery is finely rendered by the artist; the eye is not invited to pause at any particular point, but to spatiate and content itself. Mr. Skill gives, in his work *On the Pincian, Morning*, a true impression of the dome-thrugged prospect of Rome from that famous site, paced with staid steps by Passionists and other ecclesiastics; his *Mariannina* is a pretty little figure of an Italian peasant-child. *Llyn Idwal* is well pictured by Mr. Wimperis: he makes the scene silent and solemn, without overstraining. In some other instances this painter takes off Cox too obviously: see especially Nos. 28 and 37. Mr. Edmund Warren has always been pre-eminent in the portraiture—for it is portraiture rather than portrayal—of trees: he is an adept in their structure, their foliage, their light and shade. The examples in the present gallery are among his best: *Near Mark Ash, New Forest*; *The Two Porters, Welbeck, near Sherwood (Famous Oaks of England)*; *The Newton Forster Oak, Sherwood Forest* (same series); *Far from the busy Haunts of Men* (a deer-park). *On the Way to Llyn Idwal* shows Mr. Syer to be highly expert in the treatment of tumbling torrent-

stream and lashed boulders. Mr. Oakes, in *The Welsh Border*, is scarcely up to his own standard: he gives us an extensive and varied landscape, with all sorts of material, including a couple of viaducts, but has painted it with a comparatively lax and perfunctory hand. *San Biaggio, on the Lagune, Venice*, by Mr. J. H. d'Egville, has truth in its moist high-tinted aspect. Another picture of atmospheric effect, but hardly sufficiently dense in tone, is the *Thunder-cloud passing over the Sea*, by Mr. Orrock. *Arundel*, by Mr. T. Collier, is more a sketch than a picture, but in a natural and genuine style.

A painting by Mr. Wolf of an indignant nested pigeon in a fir-tree, intruded upon by a brace of squirrels, *Inquisitive Neighbours*, is certain to be first-rate in the most important qualities; and seldom has this all-accomplished artist-naturalist surpassed the plumage-drawing which we find here. A little more of general tone, subduing the brightness of local colouring, would make this picture as pleasant as it is excellent. The only other animal subject calling for particular mention—and in this the interior counts for fully as much as the animals—is *Temptation*, by Mr. Morin, representing three young cats in a kitchen, greedy after fish. Mrs. Harrison (*Quince*), and Mrs. Coleman-Angell (*Peach-blossom and Crackle Jar*, and *Azaleas*) show forth well among the flower-painters.

W. M. ROSSETTI.

ART SALES.

On the 20th was sold at the Hôtel Drouot, a collection of modern paintings, among which were fifteen by Corot which fetched the following prices:—*The Hut*, 8,000 fr.; *The Common*, 5,900 fr.; *The Downs*, 4,900 fr.; *The Avenue*, 3,000 fr.; *Marcoussy*, 5,000 fr.; *Pond of Ville-d'Avray*, 6,700 fr.; *Woman at the Well*, 2,350 fr.; *The Stream*, 6,200 fr.; *Corot's House*, 9,000 fr.; *Borders of Lake Nemi*, 4,000 fr.; *Road to Church*, 2,050 fr.; *Environ of Givet*, 1,730 fr.; and *Magdalen*, 1,200 fr. Chintreuil, *Meadow near Millemont*, 1,220 fr.; and the *Orchard in Bloom*, 3,800 fr.; J. M. Claude, *Rotten Row*, 3,000 fr.; Courbet, *Rock of Ornans*, 3,950 fr.; *Forest in the Autumn*, 780 fr.; *The Damp Grotto*, 1,120 fr.; *Watersport on the Coast*, 1,250 fr.; Daubigny, *The Meadows*, 2,200 fr.; De la Croix, *Education of Achilles*, 3,050 fr.; Dupré, *Marsh in the Pyrenees*, 12,500 fr.; Feytaud-Perrin, *Wimowing Corn at Cancale*, 1,700 fr.; *Fisherman's Family*, 1,700 fr.; J. Héreau, *The Thames at Billingsgate*, 1,900 fr., and *Fishing at Cancale*, 1,550 fr.; Humbert, *The Virgin, Infant Saviour and St. John*, 1,420 fr.; Jundt, *The Islands of the Rhine*, 4,500 fr.; Lansyer, *Bay of Douarnenez*, 1,050 fr.; Millet, *The Gleaners*, 12,100 fr.; De Neuville, *Fight on a Railway*, 11,500 fr.; Ribot, *Girl and Dog*, 3,800 fr.; *The Old Fisherman*, 1,420 fr.; *The Young Cooks*, 4,500 fr., and *Poultry*, 1,020 fr.; Ricard, *Portrait of the Artist*, 5,000 fr.; and of a woman, the same; A. Stevens, *The Bath*, 7,805 fr.; and *The Coquette*, 6,600 fr.; Tassaert, *Girl with Rabbit*, 5,900 fr.; Vollon, *The Golden Dish*, 5,500 fr. The sale produced 227,215 fr. (9,088*l.* 12*s.*).

THE Sainte-Seine collection, sold at the Hôtel Drouot on the 15th and following days, was most remarkable for the beauty and importance of the ancient arms, rivalling those of the Séchan sale (ACADEMY, March 6). There was no piece which came up to the famous Venetian poignard for which Baron A. de Rothschild gave 2,000*l.*; but there was a magnificent sword with iron hilt chased and damascened in gold, Italian work of the sixteenth century—it sold for 34,500 fr. (1,380*l.*); another, double-handed, of the same period, the favourite arm of the Swiss, 9,000 fr.; sword of the sixteenth century, chased and gilt, with dagger to accompany it, 16,000 fr.; another, with double guard and dagger, sixteenth century, 16,600 fr.; sword chased with birds in relief, six-

teenth century, 6,100 fr.; rapier, same period, 2,800 fr.; wheel arquebuse, 19,500 fr. Fine maiolica plate by Xanto (1558) 16,100 fr.; another with low foot, subject Lucretia, after a print of Marcantonio, 1,890 fr.; bottle with cylindrical neck, 7,600 fr.; oval dish, Limoges enamel, 1,350 fr.; two small plates, translucent enamels, 3,220 fr.; ancient silver patera, 5,650 fr.; renaissance jewel (group of "Charity") Italian, 7,305 fr.; Venus Victrix, Florentine bronze, 7,000 fr.; bronze medallion of Louis XII. and Anne de Bretagne, made 1499, a fine proof, 610 fr. Persian carpet, silk velvet of marvellous workmanship, from the Piot collection, 12,800 fr. A copy of La Fontaine's *Fables*, with illustrations by Oudry, 4 vol. folio, red morocco, given by Marie Antoinette, 2,000 fr. The sale produced 303,940 fr.

MESSRS. PUTTICK AND SIMPSON completed last week the sale of Messrs. Cramer and Co.'s musical copyrights and plates. Some of them sold as follows:—Cooper's *Introduction to the Organ*, 234*l.*; Barnett's *Mountain Sylph*, 165 gs.; Sir John Goss's *Harmony and Thorough Bass*, 451*l.*; Macfarren's *Harmony*, 159*l.*; Richter's *Harmony and Counterpoint*, 333*l.*; Cramer's *Chamber Trio for Female Voices*, 1,040*l.*, and *Vocal Gems*, 1,489*l.*; Sullivan's *Light of the World*, 271*l.*; *O ma Charmante*, 500 gs.; *Guinevere*, 303*l.*; *Sailor's Grave*, 97*l.*; *Little Maid of Arcadee*, 275 gs.; *The Young Mother*, 100 gs.; and *There sat a Bird*, 102*l.* The total amount 13,000*l.*

ON Friday and Saturday last (23rd and 24th) the dispersion of the Manley Hall collections was completed by the sale of the pictures. Never were Christie's rooms more crowded, even at the great china sales of last year, than on the present occasion, for the paintings were many of priceless value and familiar to us by exhibition and engraving. There were the masterpieces of Turner, Millais, Frith, Faed, and all the great artists of the modern school, many of which, as Mr. Woods observed, ought to have been secured for the National Galleries. The following are some of the prices:—Egg, *The Night before Naseby*, 290 gs.; MacIise, *Departure of Bayard for the War*, 405 gs.; Leslie, *Scene from Henry VIII.*, 1,300 gs.; D. Roberts, *Church of the Holy Nativity, Bethlehem* (formerly in the collection of Louis Philippe, and sold in 1853 for 483*l.*), 1,350 gs.; and his *Interior of the Cathedral of Seville*, 1,800 gs.; Collins, *The Skittle Players*, 2,300 gs.; Nasmyth, *A Water Fall*, 1,400 gs.; R. Wilson, *Lake Scene with Ruins*, 700 gs.; Gallait, *Columbus in Prison*, 850 gs.; his *Great Picture of Vargas*, on his appointment as President of the Council of Blood, sold by Gambart for 1,500 gs., realised 2,550 gs.; and a study for his celebrated picture of *Count Egmont and Horn*, 1,100 gs. A small replica of *Napoleon crossing the Alps*, by Paul de la Roche, 8 inches by 6, 40 gs., and the *President Durrant's Death*, from the Demidoff Collection, 625 gs. This completed the day's sale, which realised 32,190*l.* The great prices were reserved for the last day:—W. Field, *A Grey Day on the Thames*, a charming picture, 310 gs.; two pictures painted for the staircase at Manley Hall—*Lago Maggiore*, by Pyne, 370 gs., and *Grand Canal, Venice*, Wyld, 260 gs.; O'Neill, *The Anxious Mother*, a replica, 160 gs.; Wallis, also a replica, 7 inches by 10, of the well-known picture of the *Death of Chatterton*, 260 gs.; Leslie, *Willow, Willow*, 10 inches by 18, one of his most poetical pictures, 220 gs.; Graham, *A Spate in the Highlands*, 10 inches by 14, 410 gs.; Webster, *Sickness and Health*, 6 inches by 10, original study for the great picture, 230 gs.; Linnell, *The Rustic Bridge*, 600 gs.; Leslie, *Elopement*, the girl on one side the river, the youth on the other, 1,100 gs.; Graham, *Among the Hills*, 1,550 gs.; *O'er Moor and Moss*, 1,050 gs.; J. Linnell, *Autumn Evening*, 720 gs., *The Midday Rest*, a harvest, with a blaze of sun over the corn, 1,300 gs., and *The Tramps*, 1,060 gs.; Millais, *A Swallow flying from the Golden Woods*, 1,000 gs.; Hook, *The Lobster Catcher*, 1,410 gs.; Ansell,

Visit to the Shrine of the Alhambra, 600 gs. Then followed Millais' splendid picture *Jephthah*, for which Mr. Agnew began by bidding 2,000l., and it finally fell to him for 3,800 gs.; the picture is under glass. Frith, *Sterne's Maria*, 900 gs.; Leighton, *Venetian Lady of the XVIIth Century*, 950 gs.; Barker's well-known picture of the *Relief of Lucknow*, 970 gs. Then came the finest picture Frith ever painted, which was received with acclamations, *Before Dinner at Boswell's Lodgings*, with portraits of Johnson, Goldsmith, &c. Mr. Agnew began by a bid of 2,000 gs., which was followed by another for 3,000, and a third for 4,000. It fell to Mr. Agnew at 4,350 gs., the highest price ever gained by a painter in his lifetime. O'Neil, *The Last Moments of Raffaele*, 1,050 gs.; Faed, *A Wee Bit Fractious*, 1,900 gs., and a charming picture, *Only Herself*, 1,650 gs.; Ward's *Last Sleep of Argyll*, 800 gs., and *Last Scene in the Life of Montrose*, 800 gs., both well known by the engravings; Millais, *Chilly October*, 3,100 gs. Old Crome, five landscapes—one upright, representing a *Road Scene*, was reserved by Mr. Mendel for 1,250 gs., as there was some doubt of its authenticity, but it was sold for 1,500 gs. Three of the finest pictures were reserved to the last. Turner, *View on the Maas*, 2,600 gs. Sir Edwin Landseer, *The Deer Family*, painted for Mr. Wells, of Redleaf, sold in 1862 for 650 gs., was bought by Lord Dudley, 2,900 gs. The grandest picture concluded the sale—Turner's *Grand Canal at Venice*, from the Monroe collection, where it sold for 2,400 gs. Mr. Agnew began with a bid of 4,000 gs., and it fell to him for 7,000 gs. The ninety-seven pictures of this day's sale fetched 65,593l. 5s. 6d., making a total of 97,997l. 3s. 6d. The whole of the Mendel sale realised 150,147l.

NOTES AND NEWS.

THE Hildesheim Column, to which we alluded in a previous note (ACADEMY, April 10) as having been recently reproduced for the South Kensington Museum, is said to have been the work of St. Bernward, who was bishop of Hildesheim at the beginning of the eleventh century.

This Bishop Bernward added to his saintly character a great love for art. He was also a skilled worker in metal, and several beautiful specimens of his workmanship in the rarer metals, executed either by himself or by pupils under his direction, may be seen in a glass case in the South Court. They comprise candlesticks of rich design in silver, gold caskets elaborately carved, and exquisitely designed ornaments and reliquaries. But his great achievement was the Hildesheim column, constructed, it is evident, somewhat after the model of the Trajan column at Rome, with a spiral band of bas-reliefs winding up it, only in this instance the reliefs are scenes from the life of Christ; it is in fact a so-called "Christ's Pillar." The shaft of this column rests without other base upon four kneeling figures, supposed, like those that support the font before described, to represent the four rivers of Paradise; the bas-reliefs also begin with an allegorical figure of the river Jordan, and then follow in winding succession the Temptation of Christ, the Calling of Simon and Andrew, the Calling of James and John, the Marriage at Cana, Christ healing a Leper, the Woman of Samaria, the Healing of the Centurion's Son, the Sick Man who was let down through the roof, the Sick Woman healed, Sight restored to the Blind, the Raising of the Widow's Son, the Woman taken in Adultery, the Transfiguration, Christ casting out Devils, Dives and Lazarus, the Barren Fig Tree, Christ at the House of Zaccheus, Christ walking on the Sea, the Miracle of the Loaves and Fishes, the Raising of Lazarus, Mary Magdalene, and Christ's Entry into Jerusalem.

This magnificent work of early casting was erected on the Feast of St. Michael in 1022, and was placed in the square in front of the Cathedral of Hildesheim. It had originally a splendid capital surmounted by a crucifix, but this latter

was broken to pieces by fanatics in 1544, the column thrown down, and the capital afterwards melted down in a bell-foundry. The column itself, after many narrow escapes, was finally set up again in 1810, near the spot where St. Bernward had first placed it. The present cast was taken by F. Kusthardt, of Hildesheim, in 1874.

THE South Kensington Museum has just received a valuable gift. Mr. Wynn Ellis has presented it with the well-known marble statue *Eve at the Fountain*, by E. H. Baily, R.A., one of the most celebrated works of modern English sculpture.

MR. HOLMAN HUNT's picture, *The Shadow of Death*, is highly appreciated in Manchester, where it has been on exhibition for some weeks past. It has been visited by more than 45,000 persons.

THE private view of the picture-gallery at the Crystal Palace took place on April 27, and the prize-medals to the exhibiting artists were awarded on the same day. The judges were—Mr. Wells, R.A., Mr. Duncan, and Mr. Desanges.

It is stated that the Sultan has bought several paintings from the two great French artists, MM. Gérôme and Boulanger.

Le Temps states that the Académie des Beaux-Arts proposes to replace the typical head of Minerva, at present used on its medals and engravings, by the type of the Pallas Velletri, after Flandrin.

THE design of M. Coquart, the architect of the Ecole des Beaux-Arts, has been adopted for the Coulmiers monument, which is to be erected in Paris. Only two candidates presented themselves for the architectural *Prix Duc*, a biennial prize of 4,000 fr. It was awarded to M. Dutert.

M. SPITZER has given to the manufactory of the Gobelins, towards assisting its museum, burned by the Commune, the fine tapestry of the end of the fifteenth century, exhibited in the galleries of the History of Costume, representing the deliverance of Dôle and Salins, 1477, by the intercession of St. Anatole. The tapestry bears the arms of Mary of Burgundy, and is therefore of Flemish manufacture. The Museum of the Gobelins has likewise received the gift of an altar-frontal, representing the Entombment, also Flemish, of the beginning of the sixteenth century.

DURING the last year the Museum of Antiquities at Coire has, writes the *Journal de Genève*, been enriched with a number of Etruscan antiquities, with three marble inscriptions, found in the canton of Ticino, many bronze ornaments, and a small vase brought from the tombs at Arbeto discovered in the spring of 1874, of great value, as it is attributed by the learned to the most remote Etruscan epoch.

THE Council for deciding among the competitors for the Sèvres prize have chosen four among the eighty-five designs sent in. M. Lameire, a hydria, blue ground decorated with pastes in relief, representing a battle of cavalry, and round the neck the Labours of Hercules. M. Mayeux, a vase of nearly the same form, with palmette decoration. M. Roger, a crater, with figure handles; and M. Chenet, an ovoid vase with genii for handles, and the lid surmounted by the figure of Minerva. These vases will be modelled in plaster at the manufactory of Sèvres, and will be returned to their owners for final decoration, after which the definitive award of the Council will be given, and the vase selected, immediately executed at Sèvres, and placed in the great gallery of the Louvre.

THE *Echo des Vallées*, a journal of the Hautes-Pyrénées, announces that M. Achille Jubinal, the eminent archaeologist, has definitively purchased the old château of Mauvezin, near Escalé-Dien, the old manor of Gaston Phoebus, Count of Foix, who probably kept there his enormous hunting establishment and his pack of fourteen hundred dogs. M. Jubinal intends rendering the place in-

structive and interesting to the Pyrenean tourist, by making it a museum of the antiquities of the surrounding country, of which he has already formed a considerable collection at his house at Bagnères.

THE printing of the Report of the French jury upon the Universal Exhibition at Vienna is now completed, and the four first volumes will be distributed on the 27th. Another volume is in the press, containing reports upon the products of Algeria and the colonies, with a special report upon the objects exhibited at Vienna by the Commission of Historic Monuments in France.

ROTMANN's celebrated fresco paintings of Italian scenery under the arcades of the Hofgarten at Munich have hitherto only been known to visitors to that town; but the well-known firm of Bruckmann, of Munich, have recently rendered them accessible to all by publishing a reproduction of them in chromo-lithography, a process admirably adapted for the rendering of such works. These frescoes some years ago were falling into decay, but we understand that King Ludwig of Bavaria has had them carefully restored, and that an iron grating has been erected to let down before the arcades at night, so as to protect them from the wanton injury from which they formerly suffered.

THE popular German master Joseph von Führich celebrated his seventy-fifth birthday last February. Many honours were paid him on the occasion. The Pope sent his blessing, his fellow-artists a congratulatory address, and the town of Vienna its honorary citizenship; but, more than all, a Führich exhibition was inaugurated, consisting of 181 of his works, many of which had never before been exhibited. Fourteen of these are the cartoons for the frescoes in the Altlerchenfelder Church, in Vienna, twenty-nine are oil-paintings, and the remainder consist of drawings, sketches, and watercolours belonging to the artist himself. The exhibition is held in the Künstlerhaus at Vienna.

THE *Zeitschrift für Bildende Kunst* opens this month with a critical notice of the eighteenth century Spanish artist, Francesco Goya. The writer, Hermann Lücke, states that "Goya is an artist who is very little known in Germany." Nor are we better acquainted with him in England. In France, however, he is greatly appreciated. Several critiques upon him and a *catalogue raisonné* of his etchings had appeared even before M. Charles Yriarte wrote an exhaustive history of his life, published as a handsome quarto volume in 1867, and so brought him before the notice of all lovers of art. It is somewhat difficult to define Goya's exact place as an artist; coming immediately after the great masters of Spain, he yet cannot be called their successor, for his style is totally different. He has more affinity, perhaps, with Hogarth than any other master. His satire is coarse, though not so bitter as that of our great English moralist, but it is unrelieved by any gleams of humour. As contributions to the history of culture his etchings are certainly almost as valuable as Hogarth's works, and it is strange that while the one artist is so popular the other should remain comparatively unknown. Goya died in France in 1808, at the age of eighty-two. A portrait and a bold etching by Unger, from one of his paintings, illustrate the critique. The other articles of the number are: a continuation of Robert Vischer's "Studies in Siena;" Iwan Lermolieff's "Galleries of Rome," translated from the Russian; "Activity in Building" in Berlin, by Adolf Rosenberg; and the conclusion of Rudolf Rettenbacher's articles on the "Architectural Drawings in the Uffizi."

THE greatest landscape painter that Denmark has produced, Peter Christian Skovgaard, died on April 13. He was born near Ringsted, in Zealand, on April 4, 1817; brought up among the most beautiful scenery of Denmark, with Ezerum Lake and the splendid beech-woods on one side, and the

Cattagat on the other, he very early began to copy what he saw in nature. His mother, herself not unskilled in art, encouraged him to the full, and when he was fourteen he was sent up to Copenhagen to be a student at the Academy. He became intimate with Lundbye, and was to some extent under the patronage of Eckersberg; his talent was slow in development, and he was not precocious in discovering the true bent of his genius. Unlike most Scandinavian artists, he served no apprenticeship in Italy, and did not see Florence and Rome till 1854. In 1864 he was elected member of the Academy of Arts, at the same time as Vermehren and Exner. It was the tardy acknowledgment of the new school by the old fogies. His style is intensely realistic, somewhat cold, somewhat hard, but full of breadth, harmony, and truth of detail.

THE German papers announce that in consequence of the special application made by Professor Curtius to the Imperial German Government for the appointment of suitable persons to conduct a scientific Survey of the plain of Athens, leave of absence has been granted by Count Moltke to Herr Kaupert, Inspector of the Imperial Staff of Surveyors at Berlin, and that this officer is at present engaged in the work. After the completion of the triangulation of the plain, Herr Kaupert and his staff will proceed to make an exact survey of the city of Athens, which may serve as the basis of future topographical measurements. The explorations of the German Association are being energetically proceeded with; and recently the workmen have laid bare the foundations of ten houses in the district near the Eleusinian gate, which continues to yield the most successful results.

THE STAGE.

MR. GILBERT'S NEW PIECE.

Tom Cobb, at the St. James's, is in three acts, and has nothing serious in it; that is its only claim to be considered a comedy. It is humorous, but so are a few farces; it is funny, but so are the *Bab Ballads*. As a whole, its first act is its best, though there are bright bits in its second and third; but you feel in the second and third what you hardly have a chance of feeling in the first—at all events, not until the curtain falls upon what is certainly not a dramatic situation—that the thing is too long drawn out; the bit of good metal beaten very thin; the motive exhausted long before the end. The story will with difficulty run through three acts, and coming away at the close of them all, there is not much to remember, except that a good deal of point has been given to the farcical side of the business by Mr. Clifford Cooper, Mr. E. W. Royce, Mr. Bruce, Miss Challis, Mr. De Vere, Mrs. Chippendale, Miss Litton, and Mr. W. J. Hill.

There is a love-sick young surgeon, who gives his name to the piece. His first love is one Matilda O'Fipp, daughter of Colonel O'Fipp. The O'Fippes are of a race with which the stage and fiction have long been familiar. The Colonel is of the twenty-seventh Regiment, but objects to add in what service. He has the make-belief social position of many gallant impecunious heroes in Dickens and Thackeray and smaller writers to boot. His daughter fondly believes in his prestige, though practically accustomed to promise herself in marriage to any one who will take her father's bills. Tom Cobb has taken her father's bills, and so when the curtain rises she is engaged to be married to him. But Tom Cobb, like Hazlitt, would appear to be physically incapable of constancy, and later on we find his affections transferred to another young woman. The discovery, it is true, does not greatly wound us, for we could never take any particular interest in his earlier loves. Besides, the second young woman and her family are more amusing than the first, and newer. While Mr. Gilbert's Colonel and Matilda O'Fipp were the result of

a wholesome belief in the reality of other people's creations, the Effingham family—father, mother, son and daughter—are the product of personal observation. They are an extravagant, but at the same time a recognisable caricature of people one has actually met: people of means, very likely, but who have become convinced that in our day it is the fashion to affect to care for ideas, thoughts, romance, culture—possessions not tangible and material, in fine—and so adopt the affectation of their neighbours, adding to it a little of their own. Had Mr. Gilbert concentrated himself upon a satire on people who think intelligence “the thing,” he would have had a fine field, and would probably have been successful. But he has gone on to lay particular stress not on the fact of fashionable affectation in his Effingham family, but on the union with that of very keen regard for all material interests, so that his innocent heroine, who talks bad blank verse, and dresses in dainty grey-green gowns and hats, after Sir Joshua, is yet capable of carrying her romantic sorrows into a court of law, having been duly advised as to an award of substantial damages.

But we will not grumble with Mr. Gilbert for having brought his favourite stage “property” of cynicism, with which many a piece has made us perfectly familiar, into use in his new piece at the Saint James's. People familiar with Mr. Gilbert's comedies know that it is not in human nature to do anything with a good motive—even the admirable heroine of *Charity* is benevolent by way of an atonement, and the Broad Church clergyman who becomes a colonial bishop has probably had a past not wholly creditable, could we but know it. The moral of the last piece—*Tom Cobb* at the Saint James's—is that self-interest is at the bottom of romance; and the moral of the last piece but one—*The Trial by Jury*—appears to be that nobody is proof against the influence of a pretty young woman. We may take the moral or not, as we are minded, but we will be grateful for the fun, and will laugh when the sham worshippers of a poet who is himself not very genuine cluster round him with books ready to catch the fragments of his mind, and when his hostess asks him to give her “a great thought” much as she might ask a lady to give her a song. The humours of these people entertain one a good deal, but Mr. Gilbert has not used his material lavishly. It is not the kind of work which you would go willingly a long way to see. No piece played outside the Palais Royal or the Variétés has ever had so little substance in the long space of three acts. Mr. Gilbert is probably a man who cares something for his reputation, and proposes to maintain it. But if that be so, he must next time give us “more matter with less art.”

FREDERICK WEDMORE.

THE theatrical week has not been really a brilliant one, though four new performances have been presented to the public since we last wrote. These have been Mr. Gilbert's *Tom Cobb*, the Opéra Comique's representation of *La Comtesse de Sommerive*, the Gaiety's revival of *Much Ado About Nothing*, and Mr. Horace Wigan's revival of the *Hidden Hand*.

La Comtesse de Sommerive, at the Opéra Comique, has been disappointing, and the applause with which it was received the night that we were there is difficult to account for. Théodore Barrière, who had a principal part in the authorship, has done good work, in his time, and even in the *Comtesse de Sommerive* he has no doubt shown his usual aptitude in the management and sequence of scenes. But he has dealt with an unpleasant story, and has not concealed or modified its unpleasantness. We shall not tell it in any detail, for notwithstanding the applause with which it was received, it is not likely to be repeated very often in London. The acting was not of a kind to bring its merits

into strong relief. Mdle. Baittig has not, we think, been seen to less advantage than as the guilty mother. She was better, though not charming, as the injured but much-enduring wife in M. Denayrouse's attempt at philosophical comedy. And as Alix—a character intended to have much of pathos in it—Mdle. Laurence Gérard, who came to us a star, failed, we think, to display any qualifications for that position. The performance of these ladies appeared to us to be wanting in passion and tenderness. Neither has great command of facial play: neither has a voice that is specially sympathetic. There was nothing in this whole performance approaching in delicacy and justice of expression the acting of Mdle. Andrée Kelly, in *Mademoiselle Duparc*, of which we spoke, very briefly, a week or two ago. The men were not very ably represented. M. Monti is better suited to the eccentric comedy of *Les Trente Millions de Gladiator* than to the representation of pathos. Nor did the others notably distinguish themselves. It might be wise on the part of the management of the Opéra Comique to secure without further delay the services of the distinguished comedians whose advent has been spoken of. The *Athenaeum* has hinted at the possibility of the whole Gymnase Company coming over for a while. That company is not as good as it used to be, but it contains many trained actors, and a few gifted ones. The head of these—Mdle. Blanche Pierson—has been mentioned as likely to appear in London, whether or not her comrades do. Her appearance will give the public and the profession an opportunity they have not enjoyed since the appearance here of Desclée; for Mdle. Pierson's acting is of the kind appealing alone to somewhat sensitive observers: not at all to the many who mistake an obvious artifice for a sufficient art, and a sensation-death for an effort of genius.

Few Shaksperian parts are better suited to the talent of Miss Cavendish than that of Beatrice in *Much Ado About Nothing*—the play presented at the Gaiety on Monday last. It is in the earlier scenes that Miss Cavendish is most competent, though she nowhere notably fails. Tenderness—the absence of which tells badly on her performance of characters that require it—has little place here. Brilliancy first, and then earnestness and vigour, are the main requisites for the stage presentation of Beatrice; and these Miss Cavendish possesses in full measure, and displays with an art that is the fruit of experience and individual thought. The general cast, which is a good one for a performance which previous arrangements will prevent from being long protracted, includes Miss Furtado, Mr. Hermann Vezin, Mr. Ryder—all seen to advantage here—and Messrs. Markby, Walsam, Boyne, J. G. Taylor and Righton. We saw a few months ago at a morning performance at the Haymarket, how good was the Verges of Mr. Righton. The Shaksperian comedy is followed by *A Nice Girl*, in which Mr. Soutar, Mr. Taylor, and Mrs. Leigh appear, but which finds its chief attraction for Gaiety audiences in the fact that it affords an opportunity for the exhibition of the brisk and sprightly talent of Miss Farren.

In a few humorous observations made on Saturday night at the re-opening of the Holborn Theatre under its new name of the Mirror, Mr. Horace Wigan protested his ignorance of the past fortunes of that playhouse. The Holborn Theatre was successful once; commercially at all events with *Flying Scud*, but since then its prosperous days have been few, and a visit to it was like a premature entombment. All this Mr. Horace Wigan will no doubt essay to change. He begins his career with one of Mr. Tom Taylor's most successful adaptations, *The Hidden Hand*, in which ten years ago Miss Kate Terry played Lady Penarvon. Miss Rose Leclercq has succeeded to the part, and has studied it carefully, and represents it not without force and picturesqueness. Miss Louisa Moore is one of the younger ladies of the drama, and as graceful a one as need be. Miss

Ellen Douglas is a forcible Enid. Mrs. Fairfax is the murderous old lady. Mr. Howard takes Mr. Henry Neville's old part of Lord Penarvon. Mr. Dewar is Sir Caradoc. The piece is, as all the world knows, a very strong one of its kind; absolutely requiring good acting, yet not dependent by any means on the acting of any one performer. It is mounted at the Mirror in substantial fashion, and will probably for many weeks—perhaps months—continue to be played. Mr. C. L. Kenney has furnished Mr. Wigan with a *lever de rideau*—*Maid of Honour*—and Mr. Maltby with an afterpiece, *Make Yourself at Home*. Mr. David Fisher makes his reappearance in this last, and is sufficiently funny.

MISS HELEN FAUCIT gave her aid to the performance at Drury Lane on Friday week, in aid of the fund whose first object is to build at Stratford-upon-Avon a theatre for the acting of Shakspeare. She played with the wonted art of her later years, *Rosalind in As You Like It*. She was fairly supported. Miss Faucit has before now given her services to causes of more practical usefulness. It is excellent that any town should have a theatre devoted to the acting of Shakspeare; but that the country town where Shakspeare was born and died should have it before the capital where he worked is not perhaps an entirely reasonable arrangement. How many nights in the year is the theatre intended to be open?

Paul Pry has been played during the week at the Strand Theatre, Mr. Byron's *Old Sailors* having been withdrawn.

MR. J. S. CLARKE, the American humorous actor, has appeared, as announced, at the Charing Cross Theatre.

THE *Hunchback* is to be played at the Gaiety Theatre this (Saturday) morning.

WE forgot to call attention in our last issue to an anniversary of some interest—the fifth annual return of the first opening day of the Vaudeville Theatre, where, under the management of Messrs. James and Thorne, most of us have spent many merry evenings and very few dull ones.

WE have already called the attention of our readers to Mr. John Hollingshead's vigorous letters on the subject of the anomalies existing in the different arrangements in use for the supervision of the drama in London and the country. They appeared first in the *Daily Telegraph*, and are now re-published, and issued in pamphlet form by Chatto and Windus. To the letters to the *Telegraph* Mr. Hollingshead has added the lively letter he addressed to the *Times* on the subject of the compulsory closing of the London theatres on Ash Wednesday; and the whole forms a forcible contribution to the discussion of a subject which will never be settled to everybody's liking. The pamphlet is one of the most readable, and withal good-natured, attacks on existing institutions which we can call to mind. Some day it may be of practical effect.

THE Châtelet, as those know who know Paris well, is an immense theatre for spectacle and *drame*, and is situated where the revolutionary element may meet the bourgeoisie. The Latin quarter has got the Odéon and the Cluny all to itself, and Belleville has its own places of amusement unknown to most of the world; but the Châtelet is in central Paris, and is within easy reach of Communist workman, Republican student, and Orleanist shopkeeper. The meeting of these, only the other night, for the first representation of *Cromwell*, bade fair to be dangerous. There was a riot caused by words spoken in the piece. *Cromwell* is a posthumous work of poor Victor Séjour. He left it not quite finished, but some one had finally arranged it, and its production was looked forward to with interest, and on the given night the leading critics went down to the theatre. Taillade had the imprudence to speak some words which had previously been forbidden by the censor, and this was the cause of a tumult which renders it

useless to enter into detailed discussion of the piece, since the result of the tumult has been a prompt order for *Cromwell's* withdrawal from the stage. M. Vitu doubts if in any case "we French, whether sceptics or Catholics, could have been interested in that sombre puritanical figure, *dont les défauts, comme les qualités, blessent sur tous les points notre idéal et nos croyances*." Besides M. Taillade, who became the evil genius of the piece, Messrs. Laurent and Abel, M^{me}. Jane Essler, and others, took part in the performance.

It is five years since Emile Augier's *Gabrielle* has been played at the Comédie Française. This week it was to be reproduced, with new performers: M^{lle}. Madeleine Brohan, M^{lle}. Sarah Bernhardt, M. Coquelin, and M. Thiron. M^{lle}. Madeleine Brohan's appearances on the stage have of late become very rare.

Fanny Lear, a comedy in five acts, by Meilhac and Halévy, was revived, two or three days since, at the Paris Vaudeville, for the representations of M^{me}. Pasca, who is released, for a while, from her engagement at St. Petersburg.

Un Drame sous Philippe II. is already pronounced to be a commercial success at the Odéon, where elaborate stage trappings secure for a piece a triumph sometimes denied elsewhere to plays depending chiefly on literary merit for their attractiveness.

L'Affaire Coverley is the Tichborne story brought out on the Paris stage at the Ambigu Comique. M. Charles Bigot reports to us its success. It appears to contain at least two scenes which show much aptitude for dramatic work on the part of its author, M. Barbusse, a contributor to the *Siècle*.

MUSIC.

RECENT CONCERTS.

IT is gratifying to be able to say that the fourth concert of the British Orchestral Society, which took place on Wednesday week, showed on the whole a decided improvement in point of execution on most of those which have been previously given. This was observable, perhaps, to the greatest extent in the opening number of the programme—Mendelssohn's overture to *Melusine*. There is hardly one of the composer's orchestral works which tests so severely the mettle of both band and conductor as this charming and imaginative piece; and its performance on this occasion was marked by a refinement and finish which the previous concerts of the society had certainly not led us to expect. Of the other chief orchestral work of the evening, Beethoven's symphony in C minor, nearly, but not quite, as good an account can be given. It would be unjust to say that it was badly played, but it was here and there a little coarse, and there was a slight tendency to drag the time in the slow movement. It was very satisfactory to find two large works by English composers in the programme. The society is doing good service by affording that opportunity to native talent which is so often sought in vain. The two pieces referred to were an Intermezzo and Scherzo by Mr. Henry Gadsby, composed expressly for the society, and a "Concertino di Bravura" for the violin by Mr. Henry Holmes. Mr. Gadsby is no stranger at these concerts, having written an overture for them last year, which, as well as other of his works, has also obtained a hearing at the Crystal Palace. The Intermezzo and Scherzo are well worthy of him and deserve to be heard again. Of the two the former impressed us the more at a first hearing; its themes are very graceful, and the instrumentation is really charming. Of the Scherzo it is more difficult to speak decidedly, because the performance was in parts wanting in distinctness. Whether the fault lay with the orchestra or with the orchestration it is impossible to say without examining the score. That it

contains interesting points and clever treatment was evident; more than this cannot be said without a second hearing. Mr. Holmes's Concertino, in which the composer played the solo part, is simply a show-piece well written for the violin, but of little musical value. Of its two movements the first produces the impression of dullness, and the second of triviality. Mr. Holmes is so well known as one of our most finished violinists, that it is needless to add that he performed the work to perfection. The vocalists on this evening were Miss Julia Elton and Mr. Edward Lloyd, and the concert concluded with the overture to *Les Deux Journées*.

At Mr. Manns's benefit concert at the Crystal Palace last Saturday, that gentleman on taking his place at the conductor's desk was received with a warmth that must have shown him unmistakably how thoroughly his efforts in the cause of music were appreciated by his audience. As usual on these occasions a programme of even more than average interest was provided. The concert commenced with the overture to *Fidelio*, played to perfection by the band; after which M^{me}. Blanche Cole and Messrs. E. Lloyd and Santley sang the delightful trio, "In better worlds," from the same opera. Though this charming piece is but seldom heard apart from the stage, it certainly loses less than many operatic excerpts by its transplantation to the concert-room. The third item in the programme was Raff's masterly Concerto for the piano in C minor. This fine work has already been reviewed in these columns (*ACADEMY*, January 17, 1874), and it is therefore needless to say much about it here. A second hearing strengthens the favourable impression previously formed of it. The first movement is, from a technical point of view, its cleverest portion; but the second and third possess more charm. As on the occasion of its only previous performance in London, the solo part was in the hands of Dr. Bülow, who was in his finest play, and who contributed not a little to the success of the work. The orchestral accompaniments were rendered with that finish which is to be heard nowhere but at the Crystal Palace, and the reception of the concerto was extremely hearty. The remaining instrumental features of the concert were the well-known "Scotch" symphony and a selection from *Lohengrin*. As the entire opera is so shortly promised at Covent Garden, this selection was especially suitable as a foretaste. It comprised three numbers—the Prelude, the Bridal Procession-music from the second act, and the Introduction to the third act—all familiar to those who attended the concerts of the Wagner Society, but of which only the first had been previously heard at Sydenham. Though, like all Wagner's music, losing much from the want of stage accessories, and from separation from their context, these three pieces are of sufficient independent musical interest to be welcome at a miscellaneous concert. No finer performance could be wished than that under Mr. Manns's direction; and the brilliant introduction to the third act pleased so much as to obtain an encore. In addition to three songs by the vocalists named above, which call for no special remark, the programme also included, besides the pieces already mentioned, a "Concert-piece" for violoncello and orchestra, which served to introduce for the first time to an English audience an artist who enjoys a great reputation on the Continent. This was Herr Jules de Swert, solo violoncellist to the Emperor of Germany. The "Concert-piece," which was the composition of the performer, was hardly a happy choice, being to the last degree lugubrious and dull; we, therefore, prefer to defer a final opinion on Herr de Swert till we hear him in more interesting music, merely saying for the present that he has a very rich and pure tone, excellent intonation, and apparently unlimited execution—in a word, that he is evidently a master of his instrument. He is not, however, free from the failing common to many

vocalists, though less frequent with instrumental performers, of an excessive use of the *vibrato*.

As was observable last year, the band of the Philharmonic Society improves as the season advances—doubtless from playing more often together. The third concert, given at St. James's Hall last Monday evening, was decidedly superior to the preceding one in finish of performance. The first piece in the programme—the overture to *Melusine*—was more than creditably played, and the same may be said of other numbers which followed. The special novelty of the evening was Anton Rubinstein's violin concerto, played by Herr Wilhelmj. The whole work was originally announced; but only two movements—the first and second—were given, and the order of these was reversed. This was not only an inartistic procedure on the part of the performer, but an injustice to the composer, against which a strong protest must be entered. If Herr Rubinstein has conceived his work as a whole (and there is no reason to suppose otherwise), the logical sequence of ideas is destroyed by such a process. What would be thought of a reading of *Macbeth* in which the first act was preceded by the second? The thing is absurd on the face of it; and in the case of a musical work it is hardly less so. So far as can be judged from so distorted a rendering, the concerto is a very clever rather than a very great work. The *andante* is charming, but the *allegro* is as a whole less interesting. The solo part is enormously difficult, and not always effective. Rubinstein, himself one of the greatest living pianists, has too often forgotten that the genius of the violin and that of the piano are essentially different, and many of the show-passages for the soloist are in reality admirably adapted to the piano, but very ill suited to the violin. Herr Wilhelmj's performance was characterised by all that marvellous richness and beauty of tone, and by that unflinching certainty and purity of intonation even in passages of the utmost difficulty, which have been before mentioned as specialities of his playing. In the second part of the concert he also gave two short solos with great effect. The remaining instrumental pieces of the evening were the great *Leonora* overture, Schumann's symphony in B flat, and the march from *Athalie*, all of which are too well known to need remark. The vocalist was Mlle. Elena Corani, who was heard to great advantage in Mozart's charming song "Come scoglio" from *Così fan tutte*; but was less happy in her choice for a second piece of Elizabeth's prayer from the third act of *Tannhäuser*. Admirable as is this piece from the truthfulness of its expression, and effective as it must doubtless be on the stage, its sombre character, and the monotonous colour of the instrumentation, which is entirely for wind instruments, render it hardly adapted for the concert-room. For the fourth concert, on the 10th inst., Beethoven's Choral Symphony is announced, and a pianist new to this country, Signor Ludovico Breitner, will make his first appearance in Liszt's concerto in E flat.

The annual concert of that excellent pianist, Miss Agnes Zimmermann, took place on Thursday evening. The programme included Beethoven's sonata in A, Op. 69, for piano and violoncello, Schumann's "Etudes Symphoniques," Miss Zimmermann's sonata (No. 2, in A minor) for piano and violin, and Schubert's trio in B flat, the concert giver being assisted by Messrs. Straus and Daubert, and Mlle. Lemmens-Sherrington. As the concert took place after our going to press, we are unable to report upon it; but Miss Zimmermann is such an accomplished and thoroughly sterling artist that we risk nothing in predicting a complete success. Of her own sonata we hope to have another opportunity of speaking.

EBENEZER PROUT.

THE musical and miscellaneous library of the late Sir Sterndale Bennett was sold by auction on Monday last by Messrs. Puttick and Simpson.

The collection was a tolerably extensive one, comprising 155 lots of books and 320 of music. While very rich in some departments, it was singularly incomplete in others. The composers best represented were Bach, Beethoven, and Mendelssohn, nearly the whole of the published works of all three being found in the library. On the other hand, the collection contained comparatively few of Handel's or Haydn's works, still less (only four or five lots each) of Weber and Schumann, only one work by Schubert, and absolutely no specimens of the more modern composers, Brahms, Raff, Wagner, &c. The Mendelssohn collection, as might be expected, was peculiarly rich, and included the autograph scores of the *Hebrides* overture and the quartett in D, which realised 52*l.* and 36*l.* respectively. A set of thirteen autograph letters from Mendelssohn to Mr. C. Coventry sold for 63*l.*, and an album containing a probably unique collection of autographs and drawings, and including specimens of the writing of Beethoven, Cramer, Ferdinand David, Goethe, Sir John Herschel, Hummel, Martin Luther, Mendelssohn, Moscheles, Mozart, Sir Walter Scott, Spohr, and Weber, and drawings by the Calcotts, the Landseers, Sir John Philip, W. Mulready, Mendelssohn, and others, was knocked down, after a brisk competition, at 73*l.*

M. AND MME. ALFRED JAEHL are at present in Paris, where they have been playing with great success.

VERDI'S "Requiem" was given three times last week in Paris at the Opéra Comique. The performances at the Albert Hall, announced recently in these columns, are fixed for Saturday afternoon the 15th, and Wednesday evening the 19th inst. For the sake of those who may desire to make the previous acquaintance of the work, it may be well to mention that the vocal score in a very elegant large octavo edition is published by the firm of Ricordi at Milan, and can be obtained at their branch establishment in London, at Charles Street, Middlesex Hospital.

Two new histories of the Opera have just been published at Paris. The one is entitled *Les Treize Salles de l'Opéra*, and is by M. Albert de Lasalle. The other, simply bearing the name *L'Opéra*, is by M. Georges d'Heylli.

RUBINSTEIN'S new opera, *Die Maccabäer*, was produced on the 17th ult. with great success at the Royal Opera House, Berlin. The composer left for Paris two days later to direct there the first performance of his sacred opera *Der Thurm zu Babel*.

CONCERTMEISTER HUBERT RIES, a younger brother of Beethoven's favourite pupil, Ferdinand Ries, has lately celebrated the completion of fifty years of service at the Royal Opera at Berlin. Herr Ries was a pupil of Spohr and Moritz Hauptmann. On the occasion of his jubilee he received from the Emperor of Germany the Order of the Crown of the fourth class.

HANDEL'S *Joshua* has lately been performed in St. Petersburg. It is but seldom that any of this composer's works are to be heard in Russia.

THE deaths of two distinguished operatic artists are announced from Paris—Mlle. Caroline Vandenhuevel (*née* Duprez, the daughter of the renowned tenor singer), and M. Couderc, until recently one of the chief favourites at the Opéra Comique.

HERR RUBINSTEIN has been elected corresponding member of the Académie des Beaux Arts, in place of M. Daussoignes-Méhul, deceased.

MR. DANNREUTHER, last Friday, at his residence, 12, Orme Square, concluded a course of lectures on Beethoven, the object of which was to describe, in a manner intelligible to persons not specially learned in music, the character of the numerous technical innovations to be found in Beethoven's works, and to account for these innovations as the necessary outcome of the master's ethical and poetical nature.

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SATURDAY, MAY 8, 1875.

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LITERATURE.

INTERNATIONAL AND COLONIAL COPYRIGHT.

Report of the Hon. Secretary of the Association to Protect the Rights of Authors. The Canadian Copyright Bill of 1875.

BY the formation of the society of which Mr. Tom Taylor is the Chairman, and Mr. Moy Thomas the Hon. Secretary, public attention is once more called to the vexed question of copyright and stage-right. So many abortive attempts have been made to dispose of the grievances which, in a greater or less degree, authors have from time immemorial experienced at the hands of the Legislature, that it would not be wise to feel sanguine of the early success of the new movement. Nevertheless at the present moment circumstances appear to favour the cause of copyright reform. The Government, by introducing a Bill on the subject—although it only deals with a small fragment of the question—have given authors an opportunity of raising more important issues. They have lost no time in stating their case, and in asking the Government to deal with it. At their request, Mr. Edward Jenkins has given notice of his intention to ask Mr. Disraeli whether he will consent to the appointment of a Select Committee to enquire into the subject; and it is reasonable to expect that the right hon. gentleman, in giving his answer, will be moved by the feeling that he is an author as well as a Minister. Meanwhile the Government of Canada is now engaged in placing on the Statute Book of the Dominion a law which will probably secure to English authors who are able to comply with its provisions a substantial amount of protection; and it is, perhaps, not too much to hope that the new Act, when it comes into operation, will tend to influence the Congress at Washington to give a similar measure of protection within the limits of the United States.

The case for the authors has been both ably and concisely stated by Mr. Moy Thomas, and his report may justly be regarded as an authoritative exposition of the opinions of men who have the best claim to be heard on the subject. One piece of injustice to which he draws attention is the loss of rights resulting from the first production of a work out of the United Kingdom. Whether the work be a play or a book, if the English author, from either choice or necessity, makes arrangements for a first publication abroad, he is held to have forfeited his title to a copyright in his own country. Both Mr. Dickens and Mr. Boucicault have suffered from this anomaly of

the law; and we need hardly state that the Association proposes to secure to the author a copyright without reference to the original place of publication. Another question, also coming under the head of domestic copyright, which calls for interference on the part of the Legislature, is the dramatisation of novels. As the law now stands there is no remedy for acts of piracy of a most intolerable character. An adapter may, for his own profit, use both the characters and the plot of a novel—he may even plagiarise the language of the story, and so make up for his inability to construct a dialogue—without either asking the unfortunate author's permission or being subject to any sort of legal responsibility. Every now and then a sudden eruption of irritating controversy reminds us that the complaints so justly made by Sir Walter Scott and Mr. Dickens are not mere curiosities in literature, but that dramatic plagiarisms of works of fiction take place now as they were wont to take place thirty or fifty years ago. The Authors' Association proposes that an Act should be passed giving to the authors of works "capable of being adapted to the stage or publicly recited for profit," the sole power of dramatising such works. It has been objected that juries would find it difficult to institute a comparison between an unauthorised dramatic version of a story and the original work; but if there be any force in such an objection, it would apply equally to other things still more complicated. It would manifestly be easier for an average jury to master the facts of a dramatic plagiarism than to puzzle its way through the intricacies of an obscure patent case.

The Association proposes to deal, on the basis of reciprocity, more equitably with foreign authors and dramatists than is now the case. By the Act of 1852 (15 Vict. c. 12) only five years' protection is secured to translated works, and a foreign dramatist is required to deposit within three months after registration of the original work a literal translation of his play. An English author is not compelled to publish his play in order to obtain protection for it. Moreover, the translation itself is practically useless, because the object of the foreign dramatist is to secure, not a literal rendering of his work, but such an adaptation of it as will suit the English market. The Association is anxious to place the foreign dramatist as nearly as possible on the same footing as his English brethren; but if there must be any limitation of his rights, then it is suggested that

"he should bring out on the stage in the British dominions an adaptation or translation of his work, and should register the title of the same as an adaptation or translation of such work within three years—the time allowed for a complete translation of a book."

The Association abstains from entering into details of the copyright question in relation to the United States, the reason assigned being that "this is a matter not connected with any defect in our own law," but we do not understand that the action of the Association is limited to the remedying of defects in our own law, and certainly no subject of the kind is entitled to more consideration than the question of a copyright

treaty between the two countries. Moreover, as the committee propose to co-operate with American authors, "who," they say, "are equally with ourselves sufferers under the present system," it is, we think, desirable that they should explain the principles upon which they intend to act in this matter. The Copyright Act of 5 and 6 Vict. c. 45 is most liberal in its treatment of foreign authors. While no British author, whether resident or non-resident, is able to obtain a copyright in the United States, our law refuses to take cognisance of the nationality of an author provided that when his book is published he is domiciled in the British dominions. In the judgment given by the House of Lords in the case of *Routledge v. Low*, the principle was definitively laid down that if a literary or musical work be first issued in the United Kingdom, and if the author is resident on British soil at the time of publication, he may, irrespective of his nationality, acquire all the privileges of our Copyright Act. Washington Irving, Mr. Longfellow, Mrs. Stowe, and other American authors have, we believe, availed themselves of the liberal state of the English law in this respect. But few will deny that a concession of this nature, even if it were reciprocated by the United States, falls far short of what justice demands. Even if English authors, by personal residence in the Republic, could obtain a copyright in that country as well as their own, it is manifest that only a very limited number of them would ever profit by so slender a measure of reciprocity. We are aware that the injustice of the existing system has been mitigated by the honourable conduct of a few great American houses in paying for advance sheets of works published in this country. But these payments are still the exception, instead of the rule, and it is well known that they are merely a recognition of the value of the advance sheets as such to the American publisher. It must also be remembered that if there be an element of spontaneous liberality in the transaction, the English writer after all is in the position of receiving as an act of grace what he ought to be able to demand as a right. But there have been many appropriations which belong to a very different category. For example, the American Government has purchased for the use of its army many thousands of copies of a well-known and expensive English work on surgery. The author has not received a farthing from the United States, whereas if he had had a fair interest in the American edition he would have been pecuniarily a gainer to the amount of many thousands of dollars. Similar examples might be cited, but it would be a waste of space to multiply illustrations of a condition of things the existence of which is only too notorious.

The Association announces its intention to act in concert with American authors; and assuredly the class thus referred to has a strong interest in promoting an international copyright. At the present time the American reading world is inundated with cheap reprints of English books, and the effect of the large circulation enjoyed by these works, which cost American publishers

either nothing at all, or only what they give for advance sheets, is of course to subject the American author to a competition which depreciates the value of his literary wares, and therefore injures his pecuniary interests. It is true that, except as a matter of sentiment and good feeling, we have nothing to do with this point of view; but having regard not only to all the fine things that are said in praise of our common origin and our common literature, but also to the ordinary principles of fair play, it is surely not unreasonable to expect that one day the two great Anglo-Saxon nations will be willing to agree to a system of international copyright at least as liberal as that which exists between Great Britain and France or Germany.

The position of the law of copyright in Canada has also claimed the attention of the Authors' Association. The law in that dependency has the twofold disadvantage of being very complex and, at the same time, a practical nullity. At an early period large numbers of piratical reprints were imported into Canada from the American border, and in 1847 an Imperial Act was passed enabling Her Majesty to suspend so much of the Copyright Act of 1812 as prevented the introduction of reprints into the colonies, provided the local legislatures gave adequate protection to English authors. The Canadian Act sought to discharge this obligation by imposing a duty of $12\frac{1}{2}$ per cent.—subsequently raised to 20 per cent.—on American reprints, and accordingly an Order in Council legalised on these terms the trade in such reprints. In 1868 another Colonial Act was passed, which granted copyright privileges to English authors whose works were printed, published, and registered in Canada, and the importation of all pirated editions of such works was absolutely prohibited. There is grave reason to doubt the legality of this statute; but this is a matter of no practical importance, for hitherto Canadian legislation of every kind has utterly failed to protect the long-suffering authors of the mother country from piracy and plunder. The Act of 1868 proved a dead letter, while, owing to the difficulties incident to the collection of a paltry duty assessed upon fictitious values, the sums credited to English authors have been so contemptible that they would hardly have paid the cost of transmission to this country. It appears that after Mr. Charles Reade, Mr. Wilkie Collins, and Archbishop Trench had executed certain elaborate formalities set forth in the Act, they would have been entitled to receive on account of the duties which last year were collected on American reprints of their books an aggregate sum of two shillings and sixpence, Canadian currency—surely the sorriest jest a Custom House ever played.

The Bill lately introduced into the Canadian Parliament does not differ essentially in its leading principles from the Act of 1868. It provides that

"any person domiciled in Canada or any part of the British possessions, or being a citizen of any country having an international copyright treaty with the United Kingdom, may, by a simple act of registration, costing one dollar, obtain a copyright in Canada."

This apparently very satisfactory provision is qualified by subsequent clauses. Clause 10 provides that an author may obtain an *ad interim* copyright for a period of one month after the date of publication elsewhere; but, unless his work be printed and published in Canada within a month, he is no longer secured protection against pirated editions. English authors would thus be able to deal directly with Canadian publishers, and by timely publication of their works in the Dominion secure the benefit of a permanent copyright. On the other hand, it is by no means clear that, if an author were unable to comply with the requirements of Clause 10, he would be allowed to take up a copyright at a later period, while Clause 15 gives to Canadian publishers the power to acquire a species of copyright in books which have been published in the United Kingdom, but not copyrighted by their authors in the Dominion. The Canadian publisher, it appears, would be enabled to enjoy a monopoly of such works against American reprints; and although the bill declares that the importation of copies legally printed in the United Kingdom shall not be prohibited, yet if the colony were flooded with cheap Canadian editions which paid no royalty to the author, this concession would be of little practical value. But Mr. Mackenzie's Government has shown so fair a spirit towards English authors that it is impossible to believe that it contemplates the building up of a Canadian monopoly at their expense. No changes at variance with the Act of 1842 can be made without Imperial legislation, and probably the appointment of a Select Committee of the House of Commons would afford the best guarantee that when Parliament is called upon to deal either with this or with any other branch of the copyright question, it would have before it all the materials necessary to enable it to arrive at a just decision. F. W. CHESSON.

Wanderings in the Interior of New Guinea.
By Captain J. A. Lawson. (London: Chapman & Hall, 1875.)

A FEW weeks ago the President of the Royal Geographical Society, in alluding to Captain Moresby's recent survey of the eastern and only remaining unknown part of the coast of New Guinea, expressed an opinion that this *terra incognita* was so rapidly being opened up that it would soon cease to form a virgin field for exploration. To this reply was made that the interior was still wholly unknown, a state of things due partly to the unhealthiness of the coast lands, and partly (though on this head accounts have greatly differed) to the treacherous and savage character of the natives. Had the meeting been possessed of the experiences narrated in the book now before us, they would undoubtedly have enlightened the discussion.

Captain Lawson's work is certainly one of the most remarkable books of travel that have appeared for some time. We learn from it that this island, which is either the third or second largest in the world (authorities differ on the point), presents no exceptional difficulties in the way of explorers, and that its physical features are such as

amply to reward all researches. The author informs us that he reached New Guinea in June, 1872, having sailed thither from Sydney in a brig which was in the habit of making trading voyages between the two countries. He landed at a village called Houtree, situated on the west side of the Gulf of Papua, and according to his observations in longitude $143^{\circ} 17' 8''$ E., and latitude $9^{\circ} 8' 18''$ S. From hence he appears to have struck northward and to have penetrated right across the island to a point within thirty or forty miles of the north coast. Here we must remark that the sketch-map accompanying the work, though nicely drawn, has apparently been compiled solely from the narrative and is a little misleading. There is no scale, nor are bearings given; while we learn, after communicating with the author, that the furthest point reached is not due north (as might be assumed from the map), but north by west, of Houtree, the starting-point.

It is impossible in the limited space of a short review to convey a fair idea of the wonders of this country as related to us. In all equatorial regions creation seems to run riot and exaggerate its productions, but those of New Guinea would seem fairly to eclipse all others. Butterflies whose expanded wings measure a foot across, scorpions and spiders thirteen inches in length, apes over five feet high, snakes (or rather a snake) forty feet long, fresh-water fish ten and twelve feet long, trees three hundred and thirty-seven feet high, and, to crown all, a mountain overtopping by more than 3,000 feet the giant Mount Everest in the Himalayas, the hitherto highest known mountain! The height of this wonderful peak, which its discoverer has perhaps appropriately named Mount Hercules, is stated by him to be 32,783 feet above the sea, but this calculation cannot of course be considered as absolutely exact. Captain Lawson has since modestly disclaimed any great pretensions to accuracy in his observations, while even if he had possessed the best appliances, the measurement of such a lofty peak would have been a long, delicate, and troublesome geodetic operation. Still, it is quite conceivable that the mountain may be one of the loftiest known. A partial ascent of the eastern side of Mount Hercules made by the author and his native followers appears to require more explanation. In nine hours (stoppages included) they managed to climb to a height of 25,000 feet, an exploit which, both for the rate of progress and for the extraordinary height attained, surpasses anything we have heard of.

The fauna discovered by Captain Lawson is vastly different from the specimens hitherto met with. Wallace pointed out that New Guinea with its luxuriant forests, uniformly hot, moist and evergreen, presents a wonderful contrast to Australia with its open plains, dried-up rivers, and changeable temperature and climate, and that, nevertheless, the mammalia appeared to be closely connected, no fewer than fourteen, out of a total of seventeen known specimens in New Guinea, being marsupials. But in the present work we read of buffaloes, bisons, wild oxen, deer, foxes, and *moolahs* or New Guinea tigers, a species not unlike the Bengal repto-

sentative of the same royal family, and a skin of one of which the author has been fortunate enough to bring home. The lovely birds of Paradise for which this island is so famous were also met in great variety and numbers, as well as a beautiful red and blue kingfisher, apparently identical with the *Tanysiptera* of Wallace.

We should be glad to hear that the author's health, which we believe has suffered disastrously from his explorations, would admit of his reading a paper before the Royal Geographical Society or some similar body. There are several points on which it would be very desirable to have further information, while the results of his journey, though perhaps not strictly available for incorporation in our maps, are so remarkable as to be fully worthy, if proved to the satisfaction of scientific authorities, of some recognition. He has discovered, besides Mount Hercules, two active volcanoes, an extensive lake of from sixty to seventy miles long, a large river, which, according to native account, debouches into the sea two days' journey beyond his furthest point, and a fine cataract 900 feet wide, with a fall of 179 feet. This river, we venture to think, is very probably the large river the traces of which Captain Moresby came across in the vicinity of Cape Della Torre. It is difficult, from the extremely scanty information we still possess of the island, to form any clear notion of its geography; but the interior is evidently extremely mountainous, the principal range or backbone of the island being the one of which Mount Hercules and other mountains form part, while to the south there occurs another range, which our author named the "Papuan Ghauts," on account of their similarity to the Western Ghâts of Hindostan. The former of these two New Guinea mountain chains is probably connected with the Owen Stanley Range, in the south-east of the island. On his return journey Captain Lawson crossed several rivers, which, in his opinion, all flow into some large river to the east—a very probable circumstance, as the Fly River, according to the observations of the present Admiralty Hydrographer, must drain a very large part of the eastern half of the island.

Regarding the disposition of the natives, Captain Lawson speaks highly of those he met on the south coast, though he lost two of his followers, and narrowly escaped with his own life in an *embroglio* with some natives in the north. But this is hardly to be wondered at. The Europeans who trade here do not scruple to rob the natives in the meanest fashion, while the Chinese and Malays murder each other (and no doubt occasionally the aborigines also) in cold blood. What wonder that the savages should learn like habits? Gold is known to exist in the island, and silver Captain Lawson found to be very common. Under these circumstances, it is more than probable that the talked-of project of colonising the eastern portion of New Guinea from Sydney will shortly be practically carried out. And spite of discouraging ministerial replies, and the anti-annexation fever, which, though it has received an unkind check in the case of the Fiji Archipelago, is still prevalent, we cannot but regard with complete satisfaction the pro-

spect of one of the fairest and most productive of the unclaimed regions of the earth falling to the share of England.

C. E. D. BLACK.

EPOCHS OF HISTORY.

- (1) *Edward III.* By the Rev. W. Warburton. With Three Maps.
- (2) *The Houses of Lancaster and York, with the Conquest and Loss of France.* By James Gairdner. With Five Maps. (London: Longmans & Co., 1875.)

THESE books, the second of them by the well-known editor of the *Paston Letters*, form part of the series entitled "Epochs of History," edited by Mr. E. Morris. The materials for history have now become so extensive, and our modern histories are on so large a scale, that it has become necessary, for schools at least, to supply small and cheap books which give a complete picture of some short period, and illustrate those characteristics which exhibit the life of a people as well as the policy of their rulers. Edward III.'s reign gives us a complete picture of this kind, and Mr. Warburton has done it full justice. The materials at his command are far better than those available for the history of the Wars of the Roses, and he has had the advantage of Mr. W. Longman's *Life and Times of Edward III.* having appeared so recently. Most of us know the reign mainly from Froissart's picturesque work, but that courtly and chivalric narrative hardly touches the moral aspects and deeper social and political movements of the epoch. Froissart was himself attached to the English court, and his last book ends at the death of Richard II. with a lament over the downfall of the great House of Edward III. It is remarkable, however, that in the later revisions of his work, with which we have only lately become acquainted, Froissart alters his tone, and manifests an increasing dislike of England and the English. Public opinion throughout Europe had turned against them, and a sympathy was felt for France in her time of distress which had not existed in the early years of the war. The frightful desolation of the country round Paris deeply impressed Petrarch when he revisited France in 1360, and we can see how the great struggle interested the Italian chroniclers such as the Florentine Villani—who is the only writer that mentions the employment of cannon at Creci by the English, though Froissart speaks of their use at Quesnoy, in Hainault, four years before (i. ch. 47). Florence was, in fact, deeply concerned in the English king's campaigns. Her leading banking-houses, the Bardi and Peruzzi, had been supplying the funds for the invasion of France, on the security of the English taxes, the collection of which had been put into their hands. A letter is extant from the magistrates of Florence (Ellis's *Original Letters*, iii. i. 41), imploring the King to pay his debt to these houses; but his success came too late to save them, and they became bankrupt just before his victory, involving Villani and many others in their ruin. Then, again, the Black Prince's fatal expedition into Spain in support of Pedro the Cruel

gave France a most valuable ally, and as John of Gaunt married Pedro's daughter, the later contest with Spain had the character of an embittered war of succession, and the English fleet was destroyed by the Spanish off Rochelle. The movement in Flanders under Van Artevelde, in favour of Edward, had worn itself out, and a reaction had set in. All the circumstances which had at first favoured the English were now reversed, and few such brilliant reigns have had such a disastrous and dishonoured close. Mr. Warburton has well drawn out the contrast, and has shown the change of opinion on which so much depended:—

"The newly annexed districts hardly disguised the reluctance with which they submitted to English rule, and even the provinces which had never been separated from the English dominion began to feel that they belonged by natural right to France, and to turn their eyes towards Paris as the proper centre of their national life. The time was long passed for Aquitaine to glory, as it once did, in its independence of the king who reigned at Paris; and the existence of a foreign principality within the geographical limits of France was doomed from the moment that it became 'an anachronism'—that is to say, a fact out of keeping with the times."

He also rightly lays stress on the changed tone of the Parliament in England. Immediately after the disaster at Rochelle it represented to the King in plain language that, in consequence of the withdrawal of the franchises of many seaports, they were ruined and uninhabited, and the shipping nearly annihilated; that merchants were so interfered with in their affairs by various ordinances of the King that they had no employment for their ships, and consequently hauled them up on the shore to rot; that the masters of the King's ships impressed and took the ablest seamen of other vessels, which were thus left without persons to manage them, so that many of them were lost and the owners ruined. The prosperity of the nation too and its financial resources had fallen to a very low ebb towards the end of the reign. Wheat stood at famine price in the year 1369-70. All these causes combined led to the important meeting of the "Good Parliament" in 1376 which overthrew the power of John of Gaunt for a while, and attempted a series of reforms.

Here Mr. Warburton's narrative is overlapped by that of Mr. Gairdner, who has rightly begun with the close of Edward III.'s reign, when the seeds of the great Civil War of the Roses were already sown, and the Duke of Lancaster was already the object of intense suspicion to the elder branch of the royal house. The period of the Civil War itself is very obscure, and needs all the light which the course of previous events can throw upon it. The Tudor writers, Hall and Holinshed, look back on it from the Lancastrian point of view, and their statements must be received with caution; but through their influence on Shakspeare they have completely moulded our present conceptions of that age. Though Mr. Gairdner is well acquainted with the contemporary testimony, he is somewhat loath to give up the traditional view, and perhaps this may be to some extent right. But is not the evidence for Gloucester's having plotted against Richard II. in 1397 more than doubtful? Was

the Parliament really "desirous of restoring authority to its old foundations" (p. 45)? It was surrounded by the King's troops, and was largely composed of "militibus qui non fuerunt electi per communitatem, prout mos exigit, sed per regiam voluntatem" ("Annales," in Riley's *Trokelowe*, p. 209). Nothing else can explain its delegating its whole powers to a committee of twelve lords and six commoners, special friends of the King, who were to act after its dissolution. The King even obtained a bull from the Pope to confirm its acts, as the "Annales" complain, "quamvis corona, &c., fuerint ab omni tempore retroacto adeo libera quod dominus summus pontifex nec aliquis alius extra regnum se intromittere debeat de eisdem," the exact view of the early as well as the later English church. Again, is there any real contemporary authority for Bishop Merks' speech in favour of Richard II.? Modern writers of course accept it on Shakspeare's authority. So, again, the stories about Henry V.'s youth can have very little foundation; for that about Judge Gascoigne, Lord Campbell can only quote "the constant tradition of Westminster Hall!" The Elizabethan chroniclers never missed a picturesque story, but, unhappily, such stories—e.g., that about Cardinal Beaufort's deathbed—are mostly too good to be true. The well-known story of Margaret of Anjou and her boy flying into a forest, and being saved by an outlaw, comes only from the Continuator of Monstrelet, who puts it at an impossible date, and places the scene of it in Hainault; Margaret, however, was in France from 1463 to 1471. So, again, the account of Warwick going to France to demand Bona of Savoy for Edward IV. is not in the oldest authorities. The details of the story about the two little princes being murdered in the Tower come from *The History of Richard III.* attributed (doubtfully) to Sir Thomas More, the first very readable book in modern English prose. But the mistakes and contradictions in that famous book are the real foundations for Horace Walpole's *Historic Doubts*, most of which disappear when the real dates and circumstances are compared. The murder itself was not doubted by well-informed contemporaries such as Comines and Du Bellay, but the prison houses of those ages did not give up their secrets, and it was only the popular imagination which created the details of Arthur's murder by John, or Richard II.'s by Exton. Perhaps our author might have referred more to the foreign authorities at a period when the English chroniclers are nearly worthless. Sharon Turner was the first who gave anything like a tolerable account of the Wars of the Roses, and Pauli has added something. The foreign writers show us that the quiet ending of Henry IV.'s reign was mainly due to the death of his restless enemy the Duke of Orleans, who had sent a French army to Milford Haven to support Owen Glendower. The struggle between France and Burgundy largely influenced the course of English affairs. The two claimants of the English throne were for some time pawns on the French chess-board. Hence the French and Burgundian chroniclers are of great use here. Comines was at Calais, looking on the turmoil

in England with the keenest observation, and Chastelain shares to the full the Burgundian hate to Warwick the Kingmaker, whom he describes as a miserable creature always dropping at the nose. Perhaps some picturesque touches might have been added out of Capgrave, e.g., the scene at Henry IV.'s death-bed, and Henry V.'s wakening on the morning of Azincour; in the night all noise was forbidden in the army, nothing was heard but the rushing of the rain; and when the King awoke, he asked the time, and "they said, it is the hour of Prime. Then said the King, now is good time, for all England prayeth for us, and therefore be of good cheer, and let us go to our journey." The welcome of Henry V.'s army in England after the victory "with an enthusiasm that knew no bounds" is too strongly put. Hear the other side: "His coming home was a subject of sorrow, his nobles being so oppressive" (*Political Songs*, ii. pp. xxvii., xxix.). But Mr. Gairdner's general account of the way in which the War of the Roses sprang out of the French war is excellent. When Henry V. invaded France, there was a mad king, an intriguing and vindictive queen, and a factious nobility. By his marriage with the mad king's daughter the curse was transferred to his own line, and the civil war broke out when there was an imbecile king, a partisan and vindictive queen, and a nobility engaged (as Comines remarks) in a faction fight for place.

The maps, too, are very effective: we should have almost liked one or two more; like that in Mr. Kirk's *History of Charles the Bold*, which illustrates the parallel march of Margaret's and Edward's armies in 1471, when both were making a push for Tewkesbury, Margaret in the low ground along the Severn, while Edward's cavalry rode through the hot summer day along the waterless Cotswold range. A little map, like that in p. 97, of Henry V.'s march from Harfleur to Azincour, tells more than whole pages of description could do, and the other maps are equally good. A general reference to the atlas has little effect on students; a map opposite the page at once draws attention. Both Mr. Warburton's and Mr. Gairdner's books hold their own well in the series, and the series itself promises to be of much use.

C. W. BOASE.

Musical Composers and their Works. By Sarah Tytler. (London: Daldy, Isbister & Co., 1875.)

MISS TYTLER has followed up her biographical volumes on "Old Masters" and "Modern Painters" by an unpretentious "Handybook" on Musicians. The modest preface disarms adverse criticism: "The book is designed for the use of young people in the course of their musical education, and for older persons who have neither time nor opportunity to refer to original sources of information;" it is "a simple account of the great men of whom it treats, and of their works," and it is neither attempted nor desired to make it exhaustive. Thus the authoress introduces her work, and it remains for the reviewer to acknowledge heartily

that she has given more and better than she professes.

Exhaustive this collection of biographies may not be, yet as the list runs from Dunstable to Wagner, and even includes a line or two on the Christy Minstrels, the reader cannot complain. The authoress has evidently been most anxious to do equal justice to schools and individuals. The writings of especial exponents are freely drawn upon, and with the exception of a rather droll dislike to the irregularities, the uncomfortable manifestations of genius, and a corresponding admiration for the ordered talents of middling men, Miss Tytler's accounts are fair as they are intelligent. A few words are given to the mention of the various musical instruments, which have grown in perfect appliance with the growth of musical science, the demands of composers, and the capabilities of *virtuosi*. Then comes a too short chapter on the earlier writers: Dunstable (who flourished in the first half of the fifteenth century, and whose fame rests on his epitaph by Fuller, and on one extant composition), Bull, Gibbons and Purcell—Englishmen all; Palestrina (who, according to Mr. Hullah, learnt his art of a Belgian settled in Rome), the Scarlattis and Stradella, Italians. These names fill, as regards music, the sixteenth and first half of the seventeenth centuries. Tribute, it may be seen, is paid to the place occupied by England in the early annals of music.

With Bach, Handel, Gluck, Haydn, the limits of the biographies expand in scale, and are proportionably pleasant and profitable. The moral of biography, says Emerson, lies herein, that you cannot hear of personal vigour of any kind, of great power of performance, without taking fresh resolution; and these four men, unlike as they might be in colour and depth of genius, are of those pioneers and captains in art who, as Cecil said of Raleigh, could "toil terribly." The notice of Mozart follows the touching story of his life into close personal detail. Miss Tytler seems rather over-anxious to run down the Weber family out of which Mozart chose his first love in one sister, and afterwards his wife in another; indeed, she adds a sensational touch to the pathetic and quickly run career by pointing bitter shafts at the "exacting selfishness" and "incapacity" of Mozart's wife. Costanze was probably only a commonplace woman, who grew hypochondriacal and consequently burdensome after her marriage, but at any rate she kept her husband's love to the end, and it may be inferred had some worthy charm. The trick of heightening effect by too curious a scrutiny into the domestic life of artists is not worthy of our authoress. It certainly jars upon one, while a smile is provoked, to read Miss Tytler's condescending comments upon Beethoven's yearning out of his grand solitariness for a companion soul who might give him love, and "strengthen him in virtue." Nor is it pleasant to follow her lead in realising the grotesque side of the Master. "The gods of fable are the shining moments of great men:" may we not, for heaven's sake, keep our hero-worship clear of the interviewing spirit, and escape knowing what genius eats for dinner, or how it fastens its shoes?

Seldom, however, I must add, does Miss Tytler err through the want of taste and right feeling.

The biographies of Weber and Mendelssohn have been fully brought before the public in the memoirs from which Miss Tytler quotes; the same with Spohr, Schubert, Schumann, Chopin and Moscheles. The bulk to which the notice of the last named has swelled relatively to its neighbours is only to be justified upon the ground that the incidents in the life of that worthy man are a commentary upon the artists with whom he was associated. But Moscheles is a musician after the biographer's heart—personally industrious, genial and domestic: she never quite warms to the more erratic composers. The notice of Chopin, for instance, is marked by repugnance: his music is found unhealthy, however sweet, and Moscheles is twice quoted to stamp it as "hardly the work of a profound musician," and exhibiting harsh *inartistic* modulations so like those of a dilettante! The life of Chopin affords only too much excuse for moralising and for "telling" anecdotic points: Mr. Haweis is chiefly drawn upon, who in his turn seems to have borrowed from Liszt's exquisite monograph on Chopin, without paying interest. Chapter vii. disposes of Cherubini, Spontini, Rossini, Bellini and Donizetti somewhat perfunctorily. It is strange that Miss Tytler does not seem aware that Cherubini's *Medea* has often been given in the London opera season, when she speaks of its holding a high place in the German repertoire. In the paragraph on Spontini it might have been as well to indicate his importance in the development of orchestration. But into these concluding chapters of her volume the writer has attempted to crowd so many subjects, that to miss a point here and there is almost inevitable, especially in compiling principally at second hand. The reader may infer from these comparatively slight errors how little cause for fault-finding can be discovered.

An effort to notice all the modern and contemporary composers of mark is a distinctive feature of these biographies, and though in some cases merely a name is given, it is done in such a way as to indicate the place of the artist in the modern history of music, and makes the book more complete. The last chapter is devoted to Richard Wagner, and is drawn chiefly from the writings of Mr. Dannreuther and his translations of Wagner's pamphlets.

Miss Tytler again shows her conscientious spirit of justice in a tribute to the energy and power of the modern master; and as an example of her style of treatment when rarely venturing out of personal history or quoted criticisms into independent opinion, it may be given:—

"Of the indomitable energy of the man, who, while he himself acknowledges the absurdity of his youthful aspirations, and, while he professes such a gradual mental growth and development as have demanded, in a fitting sacrifice, the modification of many of his views and paradoxes, and even the relinquishment (as in contradiction of his more mature convictions) of some of his work, yet who has still held strenuously by the inspirations of his genius and worked it out with unflagging zeal and dogged persistence, there cannot

be a question. Of his partial success, also, there is no longer room for a difference of opinion. In spite of strong opposition and prejudices at least as violent as the composer's partialities, Wagner's high place in the concert room is now an accomplished fact. It has again and again been admitted lately in very different quarters that no candid judge can any longer deny the great merit, even if it be alloyed with great faults, of his instrumental music. Henceforth, in this line at least, Wagner's must be a potent name in the musical world."

This rather long-winded but candid paragraph is a fair instance of the intelligent way in which Miss Tytler observes and states, while the mistaken tribute of placing the essentially dramatic Wagner in high position in the "concert room," where his works can only find representation by a species of musical mutilation, shows how wise the writer has been in limiting her original matter to the biographical, and relying for musical criticism on the writing of others.

The object of the book has been to place the lives of musicians before the reader, not merely in their artistic aspect, but in their general relations; at the same time to indicate on accepted authorities the position of each artist as regards his predecessors and successors, and the especial characteristics of his work.

The volume as it stands is well compiled, and forms about the best simple hand-book on the subject that has yet appeared in England.

A. D. ATKINSON.

CANON SWAINSON ON THE THREE CREEDS.

The Nicene and Apostles' Creeds: their Literary History, together with an Account of the Growth and Reception of the Sermon on the Faith, commonly called "The Creed of St. Athanasius." By C. A. Swainson, D.D. (London: John Murray, 1875.)

"WHEN in the very conception of a problem, the intellectual activity is engaged in the service of a religious interest, a scientific solution is not to be looked for," says the learned biographer of a well-known controversialist; but when the sentiment has been taken out of its fine setting, every body must admit that it cannot be accepted without qualification. Most historians write with a bias of some sort, ecclesiastical historians never without one. Chroniclers of creeds and ritual would never have the heart to go through with their work were there not some exciting interest in the background, and in nine cases out of ten it is a controversial one. Waterland's *History of the Athanasian Creed* was compiled under the spur of controversy by its author in the eighteenth century: Canon Swainson's, it may be said without disparagement, in the nineteenth. Controversialists are just as apt to be influenced by a pure love of truth as other men, but the charm of their labours consists in the hope that they shall find truth on their side.

One of the first reflections which the perusal of Dr. Swainson's book suggests is to how great an extent orthodoxy and heresy changed sides in the Middle Ages, and have so remained ever since. In the good old days of the Fathers it was the boast of the church to have but one creed; and of

Arianism to bring out a new creed every day. In medieval times orthodox creeds multiplied in number and increased in length till they became interminable in both respects: and most of them gloried in a name which earlier ages would have shrunk from attributing even to the creed of the Church, viz. that of "the Catholic faith." That this name has proved a serious snare to most advocates of the early origin of the Athanasian Creed, Dr. Swainson has proved to demonstration from the stern logic of facts. "Catholic faiths" grew on every bush, and in as great profusion as blackberries. Even of "faiths" or "symbols" of St. Athanasius there were not a few. Charlemagne called the creed of Pelagius the heretic the creed which he had learnt in the Catholic church, had always held, and held then. Persons who scouted the notion that the great Karl could have so demeaned himself as to have published the Athanasian Creed as a work of St. Athanasius, to the confusion of all after ages, for controversial purposes, must have been in blissful ignorance that it was he who first quoted this creed of Pelagius, in a purely controversial work, as the creed of St. Jerome. Now, if he did this, why not the other?

Next, it is quite certain that the "Fides Athanasii" to which his monks on Mount Olivet referred the Pope, in justification of their doings in the East, could have been no other than this creed; for of all the treatises on the faith either written by or ascribed to St. Athanasius, no other was ever quoted, or could be quoted, in direct support of the "Double Procession," as it is called. Dr. Swainson, indeed, asserts that this is also taught in one version of a "libellus fidei" ascribed to St. Athanasius. Had he quoted the passage, instead of trusting to his recollections of it, he would have probably seen his mistake. The "libellus" in question went by more names than one. As the "symbol of Pope Damasus," and as a "sermon by St. Augustine," it has been interpolated with the words, "de Patre Filioque procedentem;" but as "libellus fidei S. Athanasii," never.

It is the creed alone, then, that can have been in the hands of these monks of Charlemagne; and as they depose to having received from him a homily of St. Gregory in which the same doctrine was set forth, the probability is that the creed also, which they had with them, was put into their pockets by him. At all events, their mention of it is the first explicit historical testimony to its existence. The second is a capitulary which Pertz asserts—and has re-asserted in the most positive terms, on his accuracy being impeached, offering to maintain it against all comers—their master published just before this, or just after, in which it is said:—"These are the things which all ecclesiastics are ordered to learn: the Catholic faith of St. Athanasius," &c. A document so designated by him about this time could hardly fail to have been identical with the one quoted by his monks. It is the first and only mention in his capitularies of any document bearing that name. Next in order come the treatises written, as they state, by his express order in proof of the Double Procession, in which the citations

from this creed are sufficiently marked and prominent.

All these being literally the earliest historical testimonies producible for its existence, and all alike referring to him as their author or promoter, it would seem impossible for an unprejudiced mind to come to any other conclusion than that, by whomsoever it was named or composed, all subsequent ages are indebted for their knowledge of it, and for their knowledge of it under its false name, to him.

Dr. Swainson has certainly not improved his position by drifting away from these moorings: and he seems unconscious that whether it included every clause then which it includes now, is a point quite secondary. No doubt the creed which St. Isidore characterised as the Apostles' was the identical creed which goes by that name now, though it is recited by us with two more clauses than it was by him. No doubt the creed described in our Articles as the Nicene Creed is identical with the creed published at Nicea, though it is now used with the additions made to it by the Council of Constantinople. True, the genesis of a creed is a subject of antiquarian interest for scholars, especially when it tends to remove fallacies, yet its importance is relative; and beyond all question what even scholars want to know most about the Athanasian Creed is, (1) when it was first used as a whole; and (2) who invented its name. Till this has been solved, the points on which Dr. Swainson has expended so much laudable research and industry—viz., how soon it assumed the complete form it now bears; how many different readings are to be found in the earliest copies of it; and last of all, how many false brethren it had, will fail to attract the general public. Now and then, indeed, when it has been shown conclusively that one of the stock passages hitherto quoted in evidence for it refers to another equally spurious piece, named after the same saint, but long since forgotten, a real service has been done for all time.

The object of Charlemagne in directing attention to this creed in a capitulary, and to the creed of Pelagius in the Caroline Books seven or eight years before, was, as Dr. Swainson truly remarks, not so much to convert the Greeks to his way of thinking on the Procession, as the Pope. Both were forgotten by him as soon as the purpose for which they were produced by him had been served. He had too many irons in the fire by far to think over much of one; and it is a characteristic of his professions of faith that he coins a new one for each occasion, and never employs the same twice. It was simply because the Athanasian was found most harmonious for recital and easiest to learn by heart, in addition to its dialectic merits, that it obtained in after ages first a place in the Breviary, and then deference to it as a standard interpreter of the faith in the schools.

What Dr. Swainson's book will be consulted for most abroad and at home is the profusion of MSS. which he has looked through and extracted from, whether making for or against his own view of this creed. He has given us a long list of early psalters and books of devotion which do not contain

the "Quicunque;" yet he has not kept back any which do; and of those which do he lets others tell the probable date with laudable candour.

But he might have spoken more plainly than he has about the evidence to be derived from MSS. in general. The testimony of MSS. is worthless when it runs counter to history. In short, whenever they do so they impeach their own genuineness or antiquity. Even the character in which they are written is purely negative. No MS. written in Lombard characters, for instance, can be earlier than the seventh century, but it may well be for that matter of the eighth, ninth, or tenth. Similarly, the earlier characters only prove that a MS. written in them may have been written earlier; they fail in proving, apart from other considerations, that it actually was. If it would be more consonant with history to assume that a MS. was written in the ninth century, whose character might justify the supposition that it was written in the eighth, we must not create a difficulty which does not exist in history, by begging unnecessary prestige for a MS. There is not a single MS. which has been produced as yet, in evidence of the existence of this creed in earlier times, that would be robbed of its due by being ascribed to the ninth or even the tenth century. And whenever the general question of MSS. has been more carefully considered from this point of view than it yet has been, Dr. Swainson may rest assured that not one of those which perplex him occasionally will survive criticism in regard of that which in some quarters they have been held to prove.

Dr. Swainson will be read on the Apostles' and Nicene Creed with interest undisturbed by controversy; but he has hardly gone to the roots of either: he fails to identify the first with the baptismal creed of the West; and he cannot tell us when or how the last assumed the enlarged form in which it was promulgated at Chalcedon as having been received at Constantinople. This, I trust, readers of Dr. Smith's forthcoming *Dictionary of Christian Antiquities* (Art. "Councils of Constantinople") will find solved for them.

EDMUND S. FROULKES.

NEW NOVELS.

Clarice Adair. By Mrs. Randolph. (London: Sampson Low & Co., 1875.)

Jerpoint: An Ungarnished Story of the Time.

By M. F. Mahony. (London: Chapman & Hall, 1875.)

Earthward and Skyward. By Arthur Penrice. (London: S. Tinsley, 1875.)

The Lion in the Path. By the Authors of "Abel Drake's Wife," and "Gideon's Rock." (London: Chapman & Hall, 1875.)

Sketches of Life among my ain Folk. By the Author of "Johnnie Gibb of Gushetneuk." (Edinburgh: Edmonston & Douglas, 1875.)

Hall's Vineyard. By M. J. Franc. (London: Sampson Low & Co., 1875.)

Clarice Adair is described as a Society Novel, and it is not without diffidence that one approaches a story which has to do with that peculiar world, of which one knows

about as much as Lord Francis Hervey does of Celtic antiquities. The pivot of the plot is a mystery connected with the inheritance of landed property, which may be recommended to the notice of Sir Henry Maine, and M. Emile de Laveleye, and other students interested in gavelkind, and similar odd customs. The father of Clarice Adair was "the reigning baronet" in a family which possessed two estates, of which one was invariably held by the second son of that dignity. Now Sir Jasper saw no good in this wild custom, and privily abolished it, keeping his own counsel, and yet deluding himself with the idea that every one understood the change. Among people who did not understand it was Miss Lilian Orville, a young lady who smoked and frequented the best of bad society. She laid her snares for the Baronet's second son Cecil, and married him, after he had thrown dust in his father's eyes by engaging himself to a certain Miss Constance Moorsom. As Miss Moorsom had no male relatives, Cecil suffered nothing except the disgust of Lilian at missing the second estate. Unable to live at Linton with her husband's family, she eloped with a Portuguese Count who gave her diamond ear-rings. Now the heroine of this Society Novel, Cecil's sister Clarice, was an infant phenomenon, whose "playfellow" was Shakspeare, who played "dreamy German music," read dreamy German metaphysics, and sighed for a kindred soul, and—which is strange—for Society. In fact, the motive of all the women in the story is dear Society. Within the charming precincts Clarice meets a kindred soul, Leonard Mervyn, who, though unable to outdo her in quoting Shakspeare, is her master when it comes to Longfellow and dreamy German poetry. But Lilian's sister Hermione, whose brilliant but improper japes we could wish to see printed separately in an appendix, as they are prudently omitted from the text, severs her from Leonard's company, and in despair she accepts Lord Burton, who presents her with a "superb diamond ring." An elderly friend recalls her to duty, and as soon as Leonard hears that she has dismissed Lord Burton, he orders another superb diamond ring. Now mark, Lilian and the Count, and the illicit diamonds were all smashed in a railway accident, which had formed no part of their profligate scheme of pleasure. This, daughters of England, this is the end of girls who smoke cigarettes, who wear dressing-gowns as gorgeous as any that spring from the fancy of the author of *Guy Livingstone*, who go to *bals de mariées*, and to "compromising *petits soupers*," where it is *chic* to have an *attaché*. Intellect, on the other hand, and dreamy German music, are rewarded by superb diamond rings, and even the rejected Lord sends a sapphire bracelet to the cruel fair.

Jerpoint is not the name of an Indian god, nor of an Australian bird, nor of a new kind of lace. It is the story, described as *ungarnished*, of a small Irish town rejoicing in this odd title. To tell the truth, we prefer our Irish stories garnished, after Mr. Lever's early manner, to Irish society in fiction without hamper, whisky, widows, duels, drunken doctors.

and rather broad stories, is perhaps a little dull, and rather mean. Any one who likes may follow the thread of small intrigues, and semi-political, semi-commercial cabals, which would be dreary in Balzac, and are desolation itself in *Jerpoint*. Will it be believed that in this Irish novel, only one horse-whipping occurs, and that it is not done, as Major Pendennis hoped Arthur was not plucked, "in public"?

Mix up Jules Verne, Captain Mayne Read, *The Coming Race*, and Hans Pfaal's wonderful voyage, throw in a commonplace love story, and you have *Earthward and Skyward*. As no one reads the successive efforts of feeble imaginations, which try to find in the Moon, or the planet Mars, the originality of plot which they seem to be aware is denied to their search on earth, there is little need to say much about *Earthward and Skyward*. Mr. Penrice is not De Foe, or Poe, or even Lord Lytton, and his description of impossible adventures has no interest or *vraisemblance*. We are as profoundly bored by the people in Mars, "a charming race of beings," who did not know old age, as by the vacancy of the satellite Io, in which evolution has probably not yet developed human life. If Mr. Penrice wishes to be read, he must confine his fancy within the "flaming walls of the world."

If there be a certain dry humour in asking a conundrum in nine hundred pages, it is the only humour which is to be found in the *Lion in the Path*. The book might as well have been styled a *Bird in the Bush*, for any reference that we can discover to the monarch of the desert. The authors have expanded the anecdote of a child-marriage in the reign of Charles II.—the "fact-material," we are told, is from Lord Macaulay's History—into a very long and excessively dull historical romance. Here are a man and woman, married when girl and boy, and who, though they have never met since their wedding, yearn after each other in the most mystical fashion, at the mature ages of twenty-five and thirty. "The white grand arms are stretched forth yearningly in the darkness. . . . Year after year has she sunk down upon the wall, and cried out in unendurable anguish of soul, as she cries now—Father of mercies! when will this end? My husband! Must I live, must I die like this? Oh, no! you will come! But when—when?" "When will this end?" we too exclaim, in unendurable anguish of soul, long, long before, like Socrates in the *Republic*, we spy the haven of *finis*.

General Lord Langton, the exiled lover, seeks the owner of the soul, and of the grand white arms, whose style is as opulent as her charms, for she speaks of the "person" and "faculties" of her mare Bonnie Ball. But the General is ever thwarted by one Mary Medina Preston, whose dark intrigues are told in a manner which, as Bohn's crib to Aeschylus says, "rivals the obscurity of the original." The wiles that defied the police of William, and the spies of James, puzzle the modern reader as profoundly, and besides, he has no crown staked on unravelling them. What is more obvious is the absurdity of the General's adventure with a wrecker, and of Lady Hermia's easy stratagem of dressing

up a grey mare in black gauze, to personate a ghostly steed. There is an absolute want of local colouring, and a plentiful lack of grammar; in fact, only a schoolboy who had exhausted Scott and still pined for more, could possibly struggle through *The Lion in the Path*.

It is very hard to tear oneself away from *Sketches of Life among my ain Folk*, not so much because the contents are thrilling, as because the cover is glazed and glutinous. The fingers cling fondly to it, and only part with a little crack. This is a drawback to the pleasure given by stories of Aberdeenshire peasant life, which are told with good taste, simplicity, and propriety. The language will prove troublesome to a Scotch lowlander, and nearly hopeless to an Englishman:—

"Aw'm sayin', man, ye needna comnach yer sipper; that will dee nae gweed to naeboddy. Tak your sowens! Ye're latin them grow stiff wi' caul', for a' the tribble t'an was at keepin' them het to you."

In a dialect of this kind, the annals of the poor may be short, but are scarcely to be called simple. Students of Scotch morality will be interested in "Baubie Huie's Bastard Geet." The Bothie system claims rather a coarse Theocritus, whom it finds in the realistic author of these sketches.

As the name of Miss Braddon carries a suggestion of murders, bigamies, forgeries, "laws torn up, and a new face of things," so that of the author of *Hall's Vineyard* is short for all the horrors of Temperance Tales. Ruined hearths, broken hearts, a numerous and neglected offspring, blossom in profusion. On the other side of the way is the virtuous family of total and prosperous abstainers, who parade their blessings and virtues in a rather pharisaical manner. In this tale of Australian life, the "temperate" do not seem so curious about their eating, as in a former work by Miss Franc, *John's Wife*, where all parties were pigs of one sort or another. Miss Franc must be singularly unfortunate in her experiences of humanity if she has not met a few people of self-control enough to hit a medium between Total Abstinence and Total Inebriety. Must every one be what she calls "an Imbibee" who does not swallow the pledge? Yes, says Miss Franc—though yes must not be put within inverted commas—

"And there are voices from the far-bush [what is a far-bush?] echoing in our ears; voices from the pathless scrub, from poor inebriates wandering forth to die; voices from deep water-holes, from empty shafts, from lonely scrub, all echoing with the sad increasing cry, 'Drink, drink, drink.'"

It is difficult to be sure whether the "lonely scrub" is a person or a place; and surely a water-hole is the very place for a total abstainer to pass a happy day. A. LANG.

THE HUSSITES IN BOHEMIA.

Zur Geschichte des Husitenkthums culturhistorische Studien. Von Friedrich von Bezold. (München: Ackermann, 1874.)

THE author of this work, a young Munich writer, has already attained some distinction by his historical researches. In 1872 he published a work entitled *König Sigmund und die Reichskriege gegen die Husiten bis zum Ausgang des dritten Kreuzzugs*, in which

he displayed a thorough knowledge of his subject, a careful examination of facts, and a power of graphic description which cannot fail to interest his readers. We are happy to learn that he intends to continue his "studies" on the Hussite movement, and that we may gather from these that there are still some rich gleanings to be found in the works of Berger, Krummel and Grünhagen, as well as in those of Palacky, Höfler and other earlier writers. But it is not from published records alone, however valuable and authentic, that Herr von Bezold selects his materials. He has ransacked the treasures contained in the Library at Munich; sources of information which might well qualify such an author to write a full and complete history of the Hussites. This, however, he makes no attempt to do, being satisfied if he brings clearly before us some special feature of his great subject from some point of view hitherto disregarded. He very truly says that we ought, above all things, to grasp the intellectual basis of this complex Hussite movement. That which we designate by the single term Hussite is, in reality, a mingling together of religious, national, and politico-social tendencies and efforts. It is only by a close study of its separate elements, in so far as such a distinction is possible, that we can form a judgment of the movement as a whole. Herr von Bezold proves, by convincing arguments, that among these elements the necessity for reform in religion ought to hold the highest place, instead of representing it, as too many writers have done, as a mere pretext for the furtherance of national plans, and perceiving nothing more elevated in this great rising than the struggle of the Czechs against the Germans. He points out the powerful influence of Wicliffe—on which we now possess the admirable work of Lechler—in animating and sustaining that ardent desire for reform which spread so rapidly in Bohemia even before the advent of John Huss; he clearly marks the difference between the moderate Hussite party which had its special seat at Prague, and the radical party of the Taborites, a difference which forcibly reminds us of that which existed between the Presbyterians and the Independents, and he does not hesitate to undertake the defence of the Taborites from many accusations which have been made against them. Here again an analogy to the history of the Revolution in England strikes us at once—the Independents have, for a lengthened period, been misjudged from the hostile reports of the Royalists and the Presbyterians, and the Taborites from those of the Catholics and the Utraquists of Prague. Not until our own day have historians begun to regard both parties with other eyes than those of their most embittered enemies. There are many points of similitude between the Taborites and the Independents, not the least remarkable of which is, that those opinions in regard to religious toleration to which the latter owed so much were held by the former, and distinguished them very favourably from their opponents.

The social efforts of the Hussites were closely connected with their opinions on religious reform. It would not be difficult to

point out some of their ideas on social questions which resemble in a very remarkable degree ideas which at the time of the Reformation were more widely diffused and more plainly expressed, and which were also the result of a religious impulse. Foremost among these was the ignoring of the distinction between the priesthood and the laity, which was expressed by Luther under the phrase "a universal priesthood," and the principle of the equality of all men, and, as a natural consequence, the setting aside of all distinctions of rank. We are not surprised to find, however, that it is principally the radical Taborite writers who represent this democratic tendency. It was this extreme party, too, which acknowledged the "sovereignty of the people," which made a display of their hatred against all higher culture, and which sometimes went so far as to demand an equal division of property; nay, further, it may even be said that the theory of the emancipation of women, in its modern sense, was already adopted by these societies. We see in the Bohemian Revolution to what these tendencies led. Herr von Bezold has not failed to give due prominence to them. While he describes the effect of the Hussite Revolution on the peasants and the citizen classes, he shows how the military element of that revolution eventually overpowered all others.

In his slight sketch of Ziska we find he remarks, as a specially interesting fact, that he was elevated to the ranks of the lesser nobility (*Ritterstand*) when he was well advanced in years, a fact which can hardly be brought to agree with Palacky's assertion that Ziska would not recognise any distinction of rank. The author rightly lays stress upon the important position assumed by the noble leaders in the radical armies, by which their character was in no slight degree affected. He shows convincingly that in this way the radical party ceased to represent the opinions and wants of the people from which they had themselves sprung, and became at length alienated from those classes (p. 75). Estranged at the same time alike from the peasants and the citizens, they brought on their own ruin. The social changes which they had contemplated were not reached at all, and the religious reforms only very imperfectly. They were only too successful, though by no means to the advantage of the country, in opening a way for the gratification of the hatred of the Slaves for the Germans, without succeeding in completely excluding the German element. The final result of the conflict was the material and intellectual ruin of Bohemia. But that which Bohemia lost in this great revolution has been gained by the nations which surround her, in the development of intellectual liberty.

Here Herr von Bezold brings to a close his intelligent labours. We trust that we may meet with him again on the same field of enquiry; for the great religious and social movement of the sixteenth century, which agitated Germany and extended throughout the whole of Europe, can never be clearly understood till the links are found which connect it with the Hussite War.

ALFRED STERN.

RECENT VERSE.

Under the Dawn. By George Barlow. (Chatto and Windus.) What is meant by "the dawn," or why Mr. Barlow is said to be "under" it, we do not understand; but then there are many things in this volume hard to be understood. It seems that the author is an old offender, and that on previous occasions the critics have called him an imitator of certain great poets still rather young. He combats these strictures in twenty-two angry and somewhat incoherent pages of prose. But his prose is daylight and music in one compared with his verse. He lives in a land where "pink laughs tinkle," where the "glance of a song-bird is shining," and where he is a witness of such unusual visions as these:—

"Blackstained woe upon faces,
As when a man presses grapes,
And abundant rustle of grapes
I heard, and I saw strange shapes,
And white, bruised arms of our graces,
And necks made red at the napes."

Having quoted Mr. Barlow as a visionary, we proceed to give an instance of his elegant and appropriate use of simile:—

"For as the wind in the dark,
Coming down in a railway train
In summer, is blown in vain
Round that travelling swift-winged spark,
So is death but a toothless shark
To a soul whose life is pain."

May one without offence enquire if it is usual for the wind to come down in a railway train? And what spark? And are we to hold that the wind or the train is a toothless shark? or is the whole passage nonsense? The reader may judge of Mr. Barlow's power as a metrist by another excerpt:—

"I, Man, the lordly spirit of all things,
Thus tortured, wail!
I, Man, the fairest of all tall things
That walk or fly or sail,
Gather the common outcry of all small things
With face not pale."

Mr. Barlow, posing as the fairest of all tall things, very appropriately indites a poem to his own beauty, which it appears

"did save
From a foul, inglorious grave
My sad genius many times,"

and which he reminds, in another place, of an extraordinary ride his lady and he had by night, when they occupied themselves in this way:—

"By many moons and flaming
Immense red trees,
We flew together, aiming
Our flight at these."

Such ridiculous verse as this volume is stuffed with degrades the art of poetry more than twenty times as much mere humble doggerel. Before closing, we must mention that Mr. Barlow dedicates a poem to Mr. Swinburne, in which he addresses him as "my pale, strong brother, my sweet-winged brother," and promises him some promiscuous portions of some human frame, lips and hair, and so on, in another world. Silliness and impertinence go hand in hand.

Studies in Verse. By Charles Grant. (John Pearson.) Among the Elizabethan poets there are one or two, Breton for instance, and Southwell, whose lyrics are on such a level of elegant excellence, that it is almost impossible to quote from them to advantage. Without claiming for Mr. Grant quite so high a place in literature as that held by Father Southwell, we may say that the pleasure his verses give us is of the same serene and gracious kind. Perhaps he is most of all like those German poets of the last generation who culminated in Friedrich Rückert. When we say that Mr. Grant's "Love's Triumph" compares not unfavourably with "Liebesfrühling," we mean to pay him a great compliment. That exquisite cycle of love-poems is characterised by the same delicacy, purity, and sincerity as this,

though by more brilliance and fervour. The child-like poems in this volume are full of quaint and quiet fun, and indeed there is hardly a page that is not pleasant reading. We are the more glad to say this, because we did not like the author's first work, *The Charm and the Curse*. The outward appearance of the little book, original, delicate, and modest as it is, is a good signboard to the wares within.

By Helicon: an Adventure (Bingham & Co.).—There ought to be a law compelling new writers of verse to state their sex and age on the title-page of their productions. This unpromising-looking blue pamphlet, without name or prefatory note, has puzzled us a good deal, because there are some things in it that no one living need be ashamed to have written, and which yet are not quite in the manner of any one. These anonymous pamphlets are hateful; we know not who may have laid a snare for our feet in them. We will take for granted that *By Helicon* is the work of an unknown author, and merely say, parenthetically, that if any recognised writer is playing us a trick, he ought to be ashamed of himself. The poem is written "in iambo-trochao-spondaic-hexameters," and great trouble has been taken to make them correct in position and accent. The author has evidently spared no pains to avoid the laxity of such hexameters as those in *Evangeline*, and to gain exactness in prosody. All this, however, we gladly leave to the attention of those interested, and proceed to the consideration of the poem. There really is a great deal in it that is wonderfully dainty and charming. It consists of a description of a dream the writer has in which the nine Muses come to him, white-robed and hand in hand, and speak to him. After they have spoken they pass away in light, and he gazes after them, but—

"Not long paused I thus: my cloak I gathered about me,
Set my feet to the springing turf and sprang and straightway
Dart-swift over the lawn flew, arrowy into the greenwood.
Cowslip and crocus and daisy and buttercup swifter and swifter
Chased one another beneath my feet, till flower and greensward
Green and gold to one foam were blent of a flying river.
Into the midnight copse by thorn and bracken and briar,
Onward I hastened, straining mine eyes, but swifter the glory
Glanced and vanished and glanced and vanished and utterly vanished."

The poem proceeds to describe another vision, or a fulfilment of the first, wherein the wanderer comes, in a wood-surrounded hollow of the hills, on four of the Muses. Here let him speak:—

"One as a daffodil, one as a violet, one in a kirtle
Hued as of orient pearl, and one was robed as a rose is;
One had a lute and one had a flute and one to the measure
Footed in unison airily over the sun-bright meadow;
All her length the fourth lay, smiling among the flowers.
Earth seemed air unto her that was footing it, lighter than dews are,
When to the noon they ascend and are woven, a vesture for heaven;
Fleet was the melody, fleet were her feet, not a sight of the music
Never so swift was it, never so slow, but in rhythmic beating
Straight she translated, embodied it visibly, lending to vision
Equal delight as to ear in the euphony fleeting and flowing,
Languidly swaying, or airily lissom, or mazyly flitting,
Flitting as zephyr of Hesperus through the crepuscular pine-wood,
Hasting or pausing, it seemed as herself were the soul of the measure."

Finally, Apollo comes and addresses the wanderer. His address is not so good; it is tame. The merit of the poem lies in its descriptive passages, which are full of vigour and grace. The author should recollect that, being able to indite such exquisite lines as

"a streamlet

Plaintive and ferny that stole with low soliloquy seaward,"

it is disgraceful to write such very bad ones as

"Seemed to be silent for the space of half-an-hour,"

which no power in Parnassus or by Helicon could scan. We shall always be glad to meet with this author again; perhaps next time he will come forth from under the veil of anonymity.

Reuben and other Poems. By Robert Leighton. (Daldy, Isbister & Co.) *Reuben* is a drama in five acts, and mostly in blank verse. In it Mr. Leighton takes about the same position with regard to old Thomas Heywood, the Elizabethan dramatist, that Alexander Smith took with regard to Shakspeare. It is a mild and gossipy comedy, poetising humble country life somewhat in the way that such tragedies as *A Woman Killed with Kindness* and *An English Traveller* did the same life two hundred and fifty years ago. The language is smooth, gossipy, and adorned with such transpontine oaths as "sblood" and "zounds." Sometimes the scenes are very realistic. This is a breakfast-piece:—

Jane. Now, try a cup of this. What! done already!

You've taken nothing! Do begin again.

Reuben. Thank you, I've eaten heartily, very heartily;

So heartily, indeed, my heart is full.

Jane. I'd rather that your stomach were. But stay,

I want to speak to you. This afternoon

I go to spend the evening with Eliza,

Who accuses us that we do not return

Her frequent visits hither. I will go

Early, and take my needlework, and you

Will come and fetch me home."

The reader would never guess how soon the mention of "black-snouted toads" that "startle the dead dogs" breaks in upon this mild dialogue! The other poems are tales, semi-comic ones, in rhyme, and a quantity of "Musings," twenty-nine of them, all in the same metre.

Arca: a Repertory of Original Poems, Sacred and Secular. By Francis Meredyth, M.A. (Trübner.) Canon Meredyth criticises his own verses so impartially and so correctly that we need do no more than quote his own words:—

"I could do better than I yet have done,
Yet not so far excel what I have writ,
As to make all the difference between
Obscurity and Fame."

Claude and Etheline, and other Poems. (Bombay: Cooper & Co.) This is a very solemn story of a lady of English birth, voyaging to India, with her lover, who is cast ashore in a storm on the coast of Natal, and who eventually marries a savage, but mild, person of colour, and spends the rest of her life in a kraal, as the Zulu's Bride. When she is very, very old, she meets with her first love, in a promiscuous manner, and dies at once. This tragical tale is adorned with lyrics, of this species:—

"Like a lion he does tread,
Yebo;
And he proudly holds his head,
Yebo;
Like an eagle's is his glance,
See his noble form advance,
Yebo, yebo, yebo,
Yebo."

Which is exactly like the song "Willow" in the *Bob Ballads*.

The Ritualist's Progress. By A. B. Wildered Parishioner. (Tinsley.) One of the good-natured satires in weak verse that have almost entirely disappeared from the secular world. EDITOR.

NOTES AND NEWS.

WE understand that on Monday next Mr. Disraeli will receive a deputation of authors on the question of home and foreign copyright.

CAPTAIN R. BURTON is engaged in bringing out a work on Broad Sword and Fencing, which will contain the fullest and most minute information with regard to the present state of the art in every school in Europe. The neglect into which this important branch of education has fallen in this country is by no means creditable to us, and we trust that Captain Burton's work may do something toward removing it. The book will be beautifully illustrated.

PROFESSOR WHITNEY is staying in London for a few days, preparatory to starting for Germany, where he will remain until September. His object in going to Germany is to help Dr. Roth in a new variorum edition of the *Atharva-Veda*, a new (though unfortunately corrupt) MS. of the latter having lately been brought to Europe. It will be remembered that the only edition of this work accessible to scholars is the one published by Professors Whitney and Roth.

DR. JOLLY, the translator of Professor Whitney's *Lectures upon Language* into German, is also in London at present, for the purpose of examining certain MSS. in the British Museum.

THE Elementary Grammar, Reading-book, and Syllabary of the Assyrian language, by Mr. Sayce, will be out in about a week, and the first part of the companion *Manual of Ancient Egyptian*, by Mr. Le Page Renouf, may be expected to appear about the same time. It is contemplated to bring out before long an *Assyrian Delectus*, consisting of selected texts, with notes on difficult passages and words, and a glossary, which will form a necessary sequel to the Grammar and Reading-book.

A NEW work by Professor D. Ferrier, of great interest for scientific readers, is in preparation. It will be entitled *Functions of the Brain experimentally Investigated*, and will be published by Messrs. Smith, Elder and Co. The same publishers promise Mrs. Henry Fawcett's much expected novel for May 15.

A NEW serial story entitled *Her Dearest Foe* will commence in the June number of *Temple Bar*.

THE authoress of *Rosa Noel* and *The Sisters Lawless* has in the press a new novel to be called *Loving and Loth*.

A NEW edition, revised throughout, of Dr. Draper's *History of the Intellectual Development of Europe* is in the press, and will be issued in a cheaper form by Messrs. George Bell and Sons.

PROFESSOR SCHRADER, of Jena, the founder of the German School of Assyriologists, who not long ago declined the Chair of Hebrew at the University of Heidelberg, has now been appointed Professor of the Oriental Languages at the University of Berlin, and elected a member of the Royal Academy of Prussia.

THE second part of Professor Bernhard ten Brink's *Chaucer: Studies on the History of his Development and on the Chronology of his Writings*, will be published very shortly by Messrs. Trübner, of Strassburg.

MESSRS. LONGMANS announce for publication in May, *Italian Alps*, by D. W. Freshfield; *Snoiland*, by W. L. Watts; *The New Minnesinger*, by A. Leigh; *A Study of Hamlet*, by F. A. Marshall; D'Aubigné's *History of the Reformation in Europe in the time of Calvin*, vol. vi., translated by W. L. R. Oates; *Christian Psychology*, by T. M. Gormon; *Helmholtz On the Sensations of Tone*, translated by A. J. Ellis; *Dissertations, &c.*, vol. iv., by J. S. Mill; *The Signs of Character in the Human Heart*, by N. Morgan;

Healthy Homes, by C. Buckton; and *Handbook of the History of the English Language*, by A. H. Keane.

MR. LEWIS FARLEY's pamphlet on *The Decline of Turkey, Financially, and Politically*, has been translated into German, and will be published next week at Berlin. A French translation will also shortly be published in Paris.

MESSRS. J. AND A. CHURCHILL will publish in a few days a work by Mr. Alfred H. Huth on the *Marriage of Near Kin considered with Respect to the Laws of Nations, Results of Experience and the Teachings of Biology*, which we understand will be more comprehensive than anything else on the same subject.

THE same firm have also in the press a work on the Royal Tiger of Bengal, by Dr. Fayer, author of *The Thanatophidia of India*.

WE deeply regret to see announced the death of Professor Ewald of Göttingen. We reserve a detailed notice for next week.

DR. S. P. TREGELLES died at the age of sixty-two, on the very same day as Professor Selwyn (April 24). He has gone to his rest—in his case no empty form of words, for his life was as laborious as it was to the outward eye unrewarded. Yet he has left his mark clear and deep on the textual criticism of the New Testament. He was a born critic, even though it be granted that the narrowness of his inherited form of religion led him to ascribe a greater importance to the letter of the Scriptures than is now usual among religious thinkers. It was at all events not uncultivated. He would turn aside from the study of texts and versions (versions, too, in the original, and not in a Latin translation) to the delicate irony of Lucian's Dialogues. Strange that the same man should be so devoid of humour as to embroider a useful translation of Gesenius's *Hebrew Lexicon* with futile warnings against the Biblical interpretations of which so large a part of the work consists. It was in 1844 that Tregelles first published an edition of part of the text of the New Testament, namely, the Book of Revelation, the Greek text of which was so revised as to rest almost entirely upon ancient evidence. In the introduction he expressed his intention of preparing a critical edition of the Greek New Testament, which at once involved him in many years of close study of manuscripts, Tischendorf being his only rival as a collator, and, as most will think, decidedly his inferior as an editor. His principles have been described by himself in his *Account of the Printed Text of the New Testament* (a work which is not superseded by the now favourite works of Scrivener), and in the fourth volume, mostly re-written by himself, of Horne's *Introduction to the Scriptures*. They resembled those of Lachmann, but had been reached by a different process, and were defended in a more scientific manner. Paralysis struck the pen from his hand in 1870, as he was in the act of revising the concluding chapters of the Revelation, and the last two parts had to be brought out by a friend. Whether any part of the *Prolegomena* is in a fit state for publication, we are unable to say. But the work as it stands is a noble monument of unbefriended and unendowed genius.

M. MICHEL LÉVY, the well-known Paris publisher, died suddenly a day or two since.

MRS. KINGSFORD has written to us again about her book. Inasmuch as Mrs. Kingsford in the first instance believed her personal character to be touched by the remarks of our reviewer, we felt it our duty to depart from our general rule, and to give Mrs. Kingsford the opportunity of saying all that she wished in respect of the imputations of which she complained, and in her own way. Our reviewer also came forward in the most frank and generous manner, and stated that he never intended to make such imputations as Mrs. Kingsford conceived to be implied by his article. Mrs. Kingsford now "acknowledges the

explanation" of the reviewer, but suggests that in withdrawing the supposed imputations of immoral writing from her book, the reviewer in his reply has by implication transferred them to a pamphlet of hers, a passage from which was quoted in the review—we are bound to admit, without sufficient indication of its source and context—and also alluded to in the reviewer's letter. It seemed to us at first impossible that any ingenuity could detect the presence of such a charge in our reviewer's letter; but now that it has been suggested to us that such a construction may be put upon one sentence in that letter, we beg to assure Mrs. Kingsford on the part of our reviewer that this ambiguity is merely the result of an inadvertence which he very much regrets; that nothing was further from his mind than to impute immoral writing to the pamphlet; and that there is nothing in the pamphlet which would bear out any such imputation.

THE following memorial from the Manchester Literary Club has been presented to the Trustees of the British Museum:—

"That a full, accurate, and trustworthy list of the books and pamphlets issued from the English press is a pressing want in connexion with English literature. That in France and Germany there are official lists of this description, and that consequently there is less difficulty in learning what has been written by the authors of those countries than in getting the same information about the works of our own countrymen. That such a list would not only be of high utility for the present time, but would have a permanent historical value.

"That the British Museum, having the right by law to a copy of every work published in Great Britain, is the institution wherein such a list could be best compiled. The inclusion of the privately-printed books—a large proportion of which probably find their way to the National Library—would prove of special interest and value.

"That at present there is reason to think that the British Museum fails to acquire a considerable percentage of the books and pamphlets to which it is legally entitled; that the regular and frequent issue of such a list would aid in discovering these *lacunae*; it would also then become the interest of the publisher of a book to comply as quickly as possible with the requirements of the Copyright Act, in order that the title might appear in the list, which would find its way into the hands of almost every librarian and student in the country.

"That authors and journalists in the country, who are required by law to contribute their productions to the Library of the Museum, but who are very rarely able to avail themselves of its advantages, would be materially assisted in their labours by the issue of a complete and comprehensive Catalogue of Current Publications (especially as it would comprise privately-printed books and pamphlets), and would by this means feel themselves more closely associated with the great national institution under your charge.

"That the Council of the Manchester Literary Club, whose members are resident in various parts of Lancashire, and most of whom are directly connected with literature and journalism, have reason to believe that the prayer of this Memorial may be taken as representing the feelings and wishes of men of letters generally, outside of the metropolis, and even of a large number in London who are unable to frequent the Library at will.

"That the boon thus conferred—if haply the suggestion should meet with your approval—would be materially enhanced by the publication of the Catalogue in a periodical (say, monthly) form, at a moderate cost; and your memorialists believe that such a Catalogue, while it would unquestionably be a permanent advantage to literature, would not entail any large expenditure. If not absolutely profitable in a pecuniary sense, it could probably be rendered self-sustaining."

The memorial was signed on behalf of the Club by J. H. Nodal, President; George Milner and John Page, Vice-Presidents; Charles Hardwick, Treasurer; William E. A. Axon, F.R.S.L., F.S.S.; William Hindshaw, John Plant, F.G.S.; John E. Forbes, F.G.S.; John Eglinton Bailey, and Edwin Waugh.

To this memorial, Mr. Winter Jones, the Principal Librarian, has replied:—

"I am directed by the Trustees to acquaint you that they have carefully considered the Memorial in question, but that they are not in a position to adopt the suggestion it contains.

THE French Academy has divided the Langlois prize between MM. Peissonaux for his translation of Euripides, and Gustave de Wailly for his translation of the opening books of the *Aeneid*.

THE French Academy, and the Academy of Moral and Political Sciences, have selected the following among their late members whose busts are to be placed in one of its halls: MM. Cousin, le Duc de Broglie, Guizot, Tocqueville, Rossi, Jouffroy, Villemain, Lamartine, Casimir Delavigne, Alfred de Musset, Berryer, le Comte de Montalbert, and Pierre Lebrun.

PROFESSOR AUFRECHT is to give a course of lectures at Bonn in the present session on "The Comparative Grammar of the Indo-Germanic Tongues," with an introductory course for students beginning the study of Sanskrit.

SEÑOR JULIAN APRAIZ commences in the *Revista de España* a series of sketches of the history of Hellenic studies in Spain. Juan Valdes, from certain analogies and from the names of places, came to the conclusion that the language first spoken in Spain was the Greek.

THE author of *Felicia*, reviewed in our last number, was inadvertently spoken of in the body of the article as Miss Edwards, instead of Miss Betham-Edwards.

DR. GEORGE BRANDES is about to publish his lectures on Shelley, delivered this winter before the University of Copenhagen.

THE excited controversy whether the late Bishop Grundtvig, during his lifetime the most influential man in Denmark, and whose literary bones, like Samuel's, are incessantly being dug up to work miracles with, sided or not with the extreme democratic party in politics, has just received a most important addition on the Conservative side in the pamphlet, *Grundtvig og det forenede Venstre* (Grundtvig and the consolidated Left), just published by Professor Fr. Hammerich, a life-long friend of the old post-bishop.

THE latest number of *Grimm's Deutsches Wörterbuch*, the seventh in the First Part of Vol. IV., which has recently been issued in Germany, under the editorial direction of Dr. Hildebrand, only includes the words that fall between "Garten" and "Gauner."

IN an article on the Italian Archives in the April number of the *Revista Europea*, Signor B. Tanari gives a detailed account of the Archives of Siena, organised since 1858. In them are contained all the documents relating to the building of the Cathedral of Siena, from 1259 to 1379, and to the erection of the Fonte Gaja in 1408 and 1409.

SIGNOR G. PITRÉ has edited a collection of the popular stories of Sicily, *Biblioteca delle Tradizioni Popolari Siciliane* (Palermo), accompanied with careful notes. He has added also a first attempt at a scientific grammar of the Sicilian dialect.

THE Padre Garrucci, known already as author of a history of primitive Christian Architecture, has now completed his *Storia dell'Arte Cristiana nei primi otto secoli* (Prato), with copious illustrations.

THE first of a series of articles by Mr. Swinburne, to be continued in the *Fortnightly Review*, opens with some sonorous denunciation of the new race of Shakspeare critics who attempt to discover the secrets of his workmanship by counting sounds and syllables on their fingers instead of listening for the music and meaning of the verse with their souls in their ears. Under the circumstances we are scarcely inclined to complain of a

slight superfluity—such as the critic himself notices in *Romeo and Juliet*—"of rhetoric, and (as it were) of wordy melody, which flows and foams hither and thither with something of extravagance and excess," in the controversial passages. The promised exposition of the writer's mature judgment and deliberate intuitions as to the sources and quality of Shakspeare's best metrical effects will form a very curious and interesting addition to literature, not merely on the ground of Mr. Swinburne's own eminence as a master of the imagery of sound, but also because the subject itself is in a manner new, the effect on the mind of combinations of verbal tones having never received any approach to the attention accorded in the sister arts to the equally material relations and proportions of colour and line. The editor's third paper on Diderot is mainly an account of his "Letter on the Blind," from which a passage is quoted containing a really remarkable anticipation of the hypothesis of specific development by natural selection. C. Pozzoni gives an interesting *résumé* of the state of opinion on economical controversies in Italy, where the general acceptance of the most severely orthodox views of Adam Smith and Ricardo is beginning to be diversified by the rise of a new school professing to hit the *juste milieu* between the crude utterances of the founders of the science and the visionary and metaphysical doctrines of its German professors, who think socialism may be established by the help of Caesarism. An article by Mr. Cooke Taylor, on "The Employment of Mothers in Factories," exposes the shallowness of the reasoning on which it has been proposed to restrict such employment by special legislation. There appears to be no observed connexion between a high rate of infant mortality and the employment of women in factories, and the advocates of legislation have simply dwelt on the evils of the present state of things without considering what proportion of the evils could be even nominally affected by any measures proposed. A minority of the women who work in factories are married; not all of those who are married have children; some have been deserted or are separated from their husbands; and it is only with regard to the indeterminately small proportion of those who are married, and have a husband and children, and now work to the injury of their health, that there can be even an apparent need for restriction; and this class, on careful enquiry, would probably be found much too small to make its protection compensate for the general disadvantages of minute special legislative interference.

IN the *Contemporary* Mr. Macleod introduces his favourite doctrine that political economy is the science of exchanges, by an interesting enumeration of preceding definitions from Aristotle onwards. But in the endeavour to convict other writers, and especially Mill, of confused reasoning on the subject of credit, he seldom achieves more than a verbal victory, which does nothing to advance a real understanding of the problem. Exchangeability is certainly one of the commonest notes of wealth or property, and it is possible, though not very useful, to say that economic science deals with the exchange of rights (over property) rather than with the exchange of property, which may be immaterial. But it must also be remembered that rights are not valuable in virtue of their exchangeability, but in virtue of the material circumstances which cause men to desire the exchange, and the immaterial rights which change hands under the name of credit are only exchangeable in proportion to their realisable nature; a merchant is allowed to trade upon his reasonable expectations of the profit coming to him in the future from the produce of his former investments, but this credit is not a new form of property, only an extension of the exchangeability of his money and labour as represented in his character for solvency. Dr. Carpenter continues to discuss his objections to the doctrine of "human automatism" with so much

understanding of the position that it seems curious that he can continue to repeat such flimsy arguments against it as, that if all thought is a result of molecular motion, the same molecular motion might produce the same actions as at present, without the agents being conscious of either thought or action. The consciousness of Professors Huxley or Clifford when dissenting from Dr. Carpenter may be the natural concomitant of a definite process of molecular motion in their brains, whether the motion is conditioned by antecedent motions of the same kind, or—in some unknown way—by the consciousness attendant on an antecedent molecular state. So with regard to Dr. Carpenter's other objection to the supposed discouragement of moral effort by necessitarianism: as he truly observes, it is impossible to tell which motive will have most weight with the will until the event has shown, and necessarians, like other educators, are perfectly consistent in exhorting children—or adults—to make the most vigorous efforts and to exercise the most constant self-control that they can, expressly on the old-fashioned ground that "they do not know what they can do till they try." Mr. Matthew Arnold continues to treat the theologians *von fauch* somewhat as Mr. Swinburne treats the mechanical commentators on Shakspeare; but he imprudently ventures this month on a construction of his own, which may provoke criticism in its turn.

THE *Cornhill* continues rather monotonous, two stories from one writer being perhaps nearly enough of the same good thing. The "Marriage of Moira Fergus" is a low-life counterpart of the wedded troubles of Princess Sheila, and is perhaps meant to assist the southern imagination in understanding the more elaborate picture; but Sheila and her husband do little or nothing for their *protégés*, so, artistically speaking, their right to come to life for the occasion might be questioned.

THE *Gentleman's Magazine* contains a very friendly, but seemingly well-informed, biographical notice of Gambetta, by "Spectavi," according to which the ex-dictator owes his comparative immunity from the attacks of envy to a no less exceptional freedom from personal vanity.

IN *Macmillan* Mr. Palgrave's "Story of Njed" comes to a conclusion, in the pathetic manner habitual to such art; the question which he raised in the preface to it, why early realistic art is usually pathetic, while fairy tales and romances of the Arabian Nights order always end happily, might perhaps be answered by a reference to the tendency of the mind to dwell with most attention upon the phenomena that strike it as exceptional. In simple societies the tragic exceptions to the rule of tranquillity are noticed; but when the habit of idealising misfortune has been formed, and the mind has learnt to accept it as an ordinary incident of life, good fortune (or the absence of calamity) becomes again in its turn a thing to be noticed and even on occasion idealised.

FRASER contains a study of Euripides by Mr. Froude, who explains that he never had leisure to do justice to that author till his African journey; and a curious account of an Irish heroic poem, in which primitive scraps of legend or folk-lore are mixed with Homeric (or rather Ossianic) descriptions of war and feasting.

WE have received *Guy Mannering*, by Sir Walter Scott, new edition (Routledge); *Oration delivered in Carpenters' Hall on the Hundredth Anniversary of the Congress of 1774*, by H. Armitt Brown (Philadelphia); *Forty-third Annual Report of the Trustees of the Perkins Institution* (Boston, U.S.: Wright and Potter); *The Positive Philosophy of Auguste Comte*, freely translated and condensed by Harriet Martineau, second edition (Longmans); *Un Vaincu, Souvenirs du général Robert Lee*, par M^{me}. B. Boissonnas, 3^e édition (Paris: Hetzel); *Democracy in America*, by

Alexis de Tocqueville, trans. H. Reeve, new edition (Longmans).

THE Appendix to the Report (New Series No. III.) of the Medical Officer of the Privy Council and Local Government Board contains most important papers, by Dr. Burdon Sanderson, on the Pathology of the Infective Processes; by Dr. Klein, on the Contagium of Variola Ovina, and on the Lymphatic System and its relation to Tubercle; by Dr. Creighton, on the Aetiology of Cancer; and by Dr. Thudichum, on the Chemical Constitution of the Brain. Dr. Simon states that other and equally valuable work, in aid of Pathology and Medicine, is in progress, under the direction of the Lords of the Council.

THE following Parliamentary Papers have lately been published:—Reports of the Medical Officer of the Privy Council and Local Government Board, New Series, No. II., containing thirty-six plates (price 7s. 6d.), No. III. (price 1s. 4d.); Reports of the Inspectors of Factories (price 1s.); Report on the Cultivation of Jute in Bengal, and on Indian Fibres available for the Manufacture of Paper, by Deputy Magistrate Hem Chunder Kerr (price 1s. 2d.); Correspondence relating to the Exercise of the Prerogative of Pardon in New South Wales (price 8d.); Correspondence and Reports on the Unseaworthiness of the Floating Dock *Sourabaya*, built for the Dutch Government, with plates (price 2s.); A Digest of the Statutes relating to Urban Sanitary Authorities, Second Edition (price 1s. 6d.); Report of Committee on East India Compensation of Officers (price 1s. 8d.); Annual Report of Captain Harris on the operation of the Contagious Diseases Act; Supplemental Report of the Commissioners of Church Temporalities in Ireland, &c.

NOTES OF TRAVEL.

IN the last Report of the Great Trigonometrical Survey of India will be found an interesting account of a trip made by one of the trained Asiatic explorers from Pitoragarh, in Kumaun, through Nepal into Great Tibet, and back across the Brahmaputra by the Gunduk river into British territory. More than one of the Nepal streams (as appears from this report) are crossed by means of a single rope stretched across, from which the traveller suspends himself, monkey-fashion, by his hands and feet, carrying his luggage or merchandise on his chest. For those, however, like the Asiatic explorer, whose nerves are not equal to this feat, slings are provided. Slavery exists throughout Nepal, and all castes are sold into slavery, the father having power to sell his children; but this step deprives them of caste. It is said, however, that Jung Bahadur intends to abolish the entire practice. The Brahmaputra was crossed about 83° 55' E. longitude (where it is about 250 feet wide, and has a very gentle current), on boats made of yak's hides sewn at the ends, and attached to sticks at the sides. On his return journey the explorer passed through Tansen, where there is a fort, gun-foundry, and manufactory of small arms. Inside the fort, the walls of which are about twelve feet high and made of brick and mortar, are two-storied brick buildings which are used as the Magazine, Court-house, and Treasury. Formerly 1,100 men used to be stationed here, but now there are 1,600, who are drilled by two discharged subahdars of the Indian native army. All over Nepal, in fact, military organisation is being amplified. Although the explorer was prevented from advancing further into Tibet than the vicinity of the Brahmaputra, he has contributed much valuable information concerning the Nepalese kingdom, which is still almost as unknown as if it were a foreign and not a dependent state.

AT the last meeting of the Scandinavian Society of Antiquities (*Det Nordiske Oldskriftelskab*) at Copenhagen, Professor P. G. Thorsen delivered an interesting address on the latest discoveries re-

garding the two great tumuli in Zealand, known as the Jellinghöie. It will be remembered that the northernmost of these, traditionally known as Queen Thyra's, was examined in 1820, and found to contain a tomb, and a vast collection of valuable antiquities, while the other, known as Gorm's Hill, when examined by command of Frederick VII. in 1861, was found to be no tomb at all. Professor Thorsen began by stating that between the tumuli there stand two stone monuments, of which the smaller bears this Runic inscription: "Gorm the king made these in remembrance of Thyra his wife." The larger stone bears runes to this effect: "Harald the king bade these monuments be made in memory of Gorm his father, and Thyra his mother, that Harald, who himself won all Denmark and Norway, and had the Danesfolk christened," and on the back is a rude figure of the crucified Christ. This stone is evidently from the end of the tenth century, and so fifty years later than the lesser stone. Gorm died in 940, Thyra later, and Harald Blaastand in 988. It would seem that the southern tumulus contained the bodies of Gorm and Thyra, the rune-stone having been placed before the death of either, and that the northern one would have contained the body of Harald, if his life had ended peacefully, and not by the sword of Palnatoke. The light that has been thrown on history by the reading of these inscriptions serves to demonstrate the accuracy of Saxo Grammaticus' narrative of the epoch.

LIEUTENANT CONDER reports a proposed identification of Adullam, city and cave. The traditional site was the great series of caves at Khureitun, late writers, however, giving preference to Deir Dubban. But M. Clermont Ganneau discovered the name of Aydee Mich attached to a small ruin in the Shephelah or Low Country. Lieutenant Conder has now examined this site carefully, and comes to the conclusion that he has found the ruins of the city of Adullam with "the cave" close by. It lies on the western slope of the Wady Sur, the upper portion of the valley of Elah. Its position, on a ledge 500 feet above the valley, is important for military purposes. There are the usual indications of ancient occupation in wells, stone troughs, tombs, and terraces. It seems to fulfil the topographical requirements, and the name preserves the essential letters of the Hebrew. "The cave" resolves itself into a series of small caves from twenty to thirty feet in breadth, still inhabited or used as stables. It is marked in Murray's map as the Wely Mudkor, standing about half-way between Kilah and Socoh. Lieutenant Conder points out that the present cave-dwellers of Palestine will not live in the large caves such as those of Khureitun on account of their darkness, their reputed unhealthiness, and the scorpions with which they abound.

He also suggests that Beit Jibrin (Bethogabra, the House of Gabriel) is the ancient Libnah. The camp of Beit Jibrin has furnished him with 424 names in 180 square miles: there are, on an average, three ruins to every two square miles, but most of them are early Christian. Out of the ninety-seven names in the list belonging to Judah, not counting the cities of the Negel, thirty-two had been identified before the Survey, three more recently by M. Clermont Ganneau, and thirty-three—perhaps three or four more—have been identified by Lieutenant Conder and the Survey party. In other words, the systematic survey has done in three years as much as all previous travellers put together.

THE new Quarterly Statement of the Palestine Exploration Fund contains Reports by Lieutenant Conder, and notes by Major Wilson and Captain Warren. Lieutenant Conder regards 1874 as the most eventful year of the Survey, and sums up the results. He gives us, too, some fresh identifications of places in the Hill Country of Judah, the most interesting of which is that of the Valley of Berachah in 2 Chron. xx.; whether the Hebron-

site of Eschol falls with the Vandeveldes' Eshkali, may perhaps be doubted. Lieutenant Conder's location of Bethabara at one of the principal northern fords of the Jordan is certainly plausible. He also reports on Tell Jezer and its inscribed stones; on the Muristan, where the very interesting remains of the Hospital of the Knights of St. John have been lately discovered; and on Mr. H. Maudslay's important explorations in the Rock Scarp of Mount Zion. Lieutenant Conder also writes on the line of march of King Richard, and on several of the sites of medieval tradition. Major Wilson shows both knowledge and judgment in his note on Lieutenant Conder's identification of Nob with Neby Samwil, against which we ventured to protest in noticing the last Quarterly Statement. Lieutenant Conder's exuberance leads him occasionally into remarks which are scarcely worthy of publication by his society.

DR. PETERMANN supplies his readers in No. 5 of his *Mittheilungen* with a map of California and its Gulf reduced from a four-sheet survey executed during portions of the years 1873 and 1874 by Commander G. Dewey and other officers of the United States Coast Survey. The survey, which consisted of an examination of 2,780 miles of coast-line, was completed in a short space of time, and so does not profess to give a minute delineation of every recess in the coast; but it nevertheless is sufficient for the purposes of general navigation, and being connected with the principal triangulation, is adapted for incorporation into maps and charts. One important result is to shift the whole west coast of the peninsula a little to the east, and so reduce its area.

STAFF-CAPTAIN SOBNOFSKY, whose scientific trip into Mongolia and Siberia from the side of China has been already mentioned in these columns, arrived at Han-kow by steamer from Shanghai just about the time when the European residents were holding their race meetings. The Cossacks being well known for their skill in horsemanship went through some feats at the request of the inhabitants, and were much applauded. The local authorities have shown (for Chinese) the most extraordinary favour to the Russians by giving them permission to visit every part of the town and neighbourhood (a concession never previously accorded to strangers), and to photograph any Chinese inhabitants or views at pleasure.

WITH regard to the plans for the improvements in and about the Tiber, it may be of some interest to know that in the last half of the seventeenth century a Dutch hydraulic engineer, Cornelius Meyr, was invited to Rome for the same purpose. Many of his plans were carried out, but the most important part was left undone through the jealousy of the Italian architects and engineers. Meyr, however, published them with many engravings in a book printed in Rome in 1683, under the title, "*L'Arte de' Restituire a Roma, etc.*" Dell'Ingegniero Cornelio Meyr Olandese."

We learn from the German papers that the first part of Dr. Adolf Bastian's Report of the German Expedition to the Loango Coast has been published at Jena. In this volume the experienced African explorer, who had been specially appointed to guide the directors of the Expedition in their choice of a site for their chief trading station, sets forth his reasons for fixing upon Chinchoxo on the Landana coast, about sixty miles north of the mouth of the Zaire, and gives so minutely detailed a report of the various geognostic and meteorological conditions of the district, with a careful exposition of the local fauna and flora, and the ethnological and social characteristics of the native tribes, that he in effect presents his readers with an exhaustive history of this imperfectly known portion of Central Africa. Special interest attaches to his account of the peculiar form of priest-kingship which prevails in the kingdom of Angoy, on the Loango coast, where the requirements for the dignity and the preliminary ceremonies of coronation are so

severe that few of the Loango nobles eligible for the office can be found willing to present themselves as candidates, and fewer still succeed in obtaining the distinction. Owing to these extraordinary conditions, the thrones of Angoy and of two neighbouring kingdoms of the Loango tribes where similar usages prevail, have for some years remained vacant, and consequently the bodies of their late occupants continue according to prescribed usage unburied, and are at present temporarily deposited in coffins, above ground, since their final interment cannot take place except in the presence of a properly elected successor.

THE BRITISH MUSEUM.

(Second Notice.)

WE resume our analysis of the Annual Report of the Trustees of the British Museum with an account of the additions made to the Department of Oriental Antiquities. About 3,200 new objects were placed in this collection by Dr. Birch during the past year, among the most remarkable of which are:—

"Wooden board of a coffin, on which is painted Merartef worshipping Socharis.

"Terra-cotta figure of a Canephoros, or basket-bearing priestess. From the Fayoum.

"Terra-cotta group of two Erotes or Cupids holding grapes, and thyrsus. From the Fayoum.

"A torch-bearing genius, perhaps intended for Thanatos, Death, wearing a chlamys. From the same locality.

"Several lamps from Damanhour, with the names of makers, Agathos, Faustus, and Caius, one with the HPA incised.

"Terra-cotta jug in shape of a female head, and another moulded in the form of a pigeon.

"Red granite head of a negro. From Tel Basta.

"Two arragonite heads of Rameses III. for inlaying. From Tel El Yahoudeh.

"Dark stone cylindroid weight, with inscription.

"Silex fragment of a vase, on which are engraved the name and titles of Apep, or Apophis, an unplaced monarch.

"Steatite figure of Isis, standing, with her name and titles inscribed.

"Porcelain cartouche for inlaying, having on it the name of Rameses V. From Tel El Yahoudeh.

"Green porcelain ibex, having on the base the prenomen of Amenophis III. of the 18th dynasty.

"Blue porcelain, porcelain object in shape of a flower. From Tel El Yahoudeh.

"Some porcelain tiles for inlaying, in shape of an ogive, with papyrus flowers, buds, and rosettes.

"Green porcelain cylinder, with name and titles of Thothmes III. of the 18th dynasty."

In addition to these it is only necessary to notice the very large collection of Assyrian antiquities from the excavations carried on in Mesopotamia by Mr. George Smith in 1873 and 1874, sufficient accounts of which have already been published.

In the Department of Greek and Roman Antiquities, upon which Mr. C. T. Newton reports, we observe the following among presentations by Admiral Spratt:—

"Marble fragment of a Greek inscription recording a decree of *proxenia*, granted by the people of Telos to Arion, son of Aristonikos, a native of Ptolemais. From Telos.

"Two marble fragments, apparently parts of one inscription. On one of these fragments occurs the title *MONAPXOZ*, which was applied to the chief magistrates of Cos. On the other fragment is mention of Asklepios, whose worship prevailed in that island. From Cos.

"Marble fragment of an inscription, apparently part of a decree conferring the rights of citizenship on certain persons. From Cos."

The Rev. H. F. Tozer presented two fragments of pottery found in Santorin, the ancient Thera, on a site supposed to be that of prehistoric dwellings.

Among the purchases for this department may be mentioned:—

"Twenty-one statuettes and a mask in terra-cotta,

found in Greek tombs at Tanagra. These figures are remarkable for their almost perfect preservation, and for the delicacy and refinement of the modelling. They are probably productions of the later Athenian school of art.

"Five Athenian *lekkythi* of fictile ware, with polychrome designs on a white ground; on one of which is represented Charon in his boat beckoning towards a female figure beside a *stelé*. On three of the *lekkythi* are representations of mourners bringing offerings to tombs.

"Fifty-nine gems and three pastes, mostly in intaglio. The greater part of these gems are of a very archaic character, and of that class which has been found in Rhodes, Melos, and other Greek islands associated with antiquities of the Græco-Phœnician period.

"Onyx cameo. Victory holding a bust, probably of a Roman empress; a fruit tree and an animal with reindeer horns. This cameo, which is of unusual size, is probably as late as the third century A.D. It was formerly in the collection of M. J. F. Leturcq.

"A pair of gold ear-rings, remarkable for the richness of their decoration, and their great size. They appear to be of a late period. Found in Grenada, Spain.

"An archaic Greek *amphora* of fictile ware, the design painted in black on a drab ground. On each side of the body is a lion, and on each side of the neck two cocks fighting. From Athens.

"A *pyxis* of fictile ware, round which is painted a frieze in red figures on a black ground, representing the interior of a house in which two female figures are waited on at their toilet by several attendants. Over the heads of these figures are inscribed the names Pontomedeia, Glauke, Kymodoke, Kymothea, Galene, Doso, Thaleia. This *pyxis* is one of the most beautiful extant specimens of Athenian vase painting. From Athens.

"A marble statuette of a draped female figure. The drapery is well composed, and altogether the figure is an interesting example of the later school of Greek sculpture. Found at Arnitha in Rhodes.

"A Greek inscription containing a dedication by a priest to kings of Egypt, probably Ptolemy Soter and Philadelphus.

"An alabaster jar, probably a measure, on which is an inscription in characters resembling those on the coins of Pamphylia. Found near Rhodes.

"Two alabaster vases, one of which is of the peculiar funnel shape only met with in the archaic fictile ware of Ialysos and Santorin."

"A Cupid, four small figures, a mouse, a bull, a vase-handle, and sundry small objects in bronze."

Among the Greek inscriptions received from Ephesus, part of the result of Mr. Wood's exploration of the site of the Temple of Diana, are—

"One of the duplicate bilingual inscriptions found in the *peribolos* wall. This inscription, which is in Greek and Latin, states that the Emperor Augustus out of the revenues of the Goddess Diana, had rebuilt the *peribolos* wall round her Temple. This was in the pro-consulship of C. Asinius Gallus (A.C. 6), whose name is erased from the inscription. He had been condemned by the Senate, A.D. 31.

"*Stelé*, with inscription bearing the same date as the last, and with the name of C. Asinius Gallus again erased. This inscription marks the breadth of a watercourse. From the *peribolos* wall."

Mr. A. W. Franks notes among other interesting acquisitions by the Department of British and Mediaeval Antiquities the following:—

"The head of a king, carved in ivory, of the fourteenth century, probably of English workmanship; from the Meyrick collection.

"Forty-three tiles from the site of Chertsey Abbey, Surrey.

"An ewer in pottery of the thirteenth century, in the form of a knight on horseback; a stoneware figure of Meleager, made by John Dwight at Fulham, about 1672; and an earthenware tyg, dated 1640.

"Three specimens of English earthenware; one of them, a candlestick dated 1651; another, with inscription relating to the contested election for Oxfordshire, in 1754-55.

"A Byzantine buckle set with pastes; Byzantine cameo, and two golden ornaments of uncertain age, from Ephesus.

"Carved ivory head of a tau staff of the thirteenth century; two carvings in ivory, probably of Syrian

work; two early carved Oriental boxes in ivory, and a German cup turned in ivory; an early Majolica bowl, two Majolica jars from a Spezieria, one of them dated Faenza, 1549, and four pewter plates, made at Nürnberg, with designs in relief.

"A very extensive collection of watches, illustrating the various phases through which the art of watch-making has passed, collected by the late Sir Charles Fellows, and bequeathed by his widow, Lady Fellows. It consists of eighty-seven specimens, varying in date from 1520 to 1720; two of them are stated to have belonged to Oliver Cromwell.

"A German alarm clock made at Tübingen, 1554, an old English watch in a gold filigree case, and five pocket dials.

"A very fine watch, in an enamelled case, stated to have belonged to Queen Elizabeth, in whose reign the works may have been made; the case is of the time of Charles II.

"A watch with an enamelled portrait of George II., and a curious movement of soldiers, probably alluding to the Battle of Dettingen, 1743."

To the Department of Coins and Medals Mr. R. S. Poole has added a remarkable selection from Phrygia and the neighbouring parts, collected on the spot, and comprising some rare specimens; a number of very rare coins and medallions, including pieces of Mytilene, Ephesus, Pergamus, Ilium, &c., chiefly from the well-known cabinet of Mr. Addington; an aureus of Julian the Tyrant, slain near Verona by Carinus, of which the Museum possesses only one other specimen; a gold medal, supposed to be of George Seton, Earl of Huntley, dated 1562; &c., &c.

To the Department of Zoology the most notable donation last year was the collection of shells, formed by Mrs. John Edward Gray, consisting of about 12,000 specimens, representing about 4,000 species. The most notable purchase was the series of the brilliant or richly coloured beetles of the family Buprestidae, from the collection of Mr. Edward Saunders, who had made this group his special study for many years, and had brought together 7,267 specimens in the most perfect state of preservation. Among other purchases were:—

"A series of nine skins and skeletons of large Quadrupeds from Southern Abyssinia, supplementary to the collection purchased last year, viz., the skeleton of a male Giraffe, the skins and skeletons of both sexes of a wild Buffalo (*Bubalus centralis*), the skins and skulls of a variety of Water-buck (*Kobus sing-sing*), and of a smaller Antelope (*Tragelaphus decula*), and skeletons of an adult *Rhinoceros bicornis* and *Hippopotamus*.

"The type of a new Pheasant (*Lobiophasis Bulweri*) from the interior of Borneo; presented by H. E. the Governor of Labuan, and named after the donor. This is one of the most interesting additions that have been made for some years past to our knowledge of birds. It is a bird rather above the size of a common Pheasant, and with skinny wattles on the naked head which are probably of a bright blue colour during life. The body, which is entirely of a deep black colour (each feather having a glossy margin), terminates in a long lyre-shaped snowy-white tail."

A very extensive collection of Pleistocene Mammalian remains from the Fluvialite deposit of "Brick earth" in the Valley of the Thames at Ilford, Essex, has been added to the Department of Geology by Mr. Geo. R. Waterhouse, being the entire Museum of Sir Antonio Brady, and consisting of upwards of 900 specimens. They comprise portions of the skeletons of the following animals:—The Fossil Lion (*Felis spelaea*, Goldfuss), Fox (*Canis vulpes*, Briss.), and a species of Bear, together with Elephant, Rhinoceros, Horse, Hippopotamus, Deer, Bison, and Ox remains. Of Elephant remains there are nearly 300 specimens, including tusks, molar teeth, portions of skulls and lower jaws, and other parts of the skeleton. Some few of these are referable to the *Elephas antiquus*, Falconer; the remainder appertain to the *Elephas primigenius*, or Mammoth; a series of great scientific interest, since it comprises teeth, jaws, limb-bones, and other parts, of a large number of individuals, showing the conditions of these parts at the different ages of the animal,

from the extremely young Mammoth to very aged individuals.

The value of this collection is much enhanced by an excellent catalogue of its contents which accompanies it.

The additions by Mr. Story-Maskelyne to the Collection of Minerals have been valuable rather than numerous. The number of new specimens is 814. They include native gold from various parts of Queensland and California; a series of crystals of diamond lying in the decomposed rock in which they are found at the diamond fields of South Africa; and native sulphur, in remarkably fine crystals, from Girgenti, Sicily.

The cryptogamic collections in Mr. W. Carruthers' Botanical Department have been largely increased during the past year. An extensive series of Lichens was obtained from the Herbarium of Dr. Nylander, of Paris, and the well-known Lichen Herbarium of Isaac Carroll was purchased, one especially rich in rare and unique Irish specimens. The most important acquisition, however, was the Moss Herbarium of the late Mr. Wm. Wilson, of Warrington, who devoted his life to that study; he was the author of the standard work on *British Mosses*, and of numerous memoirs on exotic species. This herbarium contains the type-specimens of those various works, and abounds in original drawings prepared with singular accuracy, and with manuscript notes of great critical value. It consists of a collection of British mosses and Jungermanniaceae, as well as a collection of foreign specimens of these two orders.

We have little space left wherein to quote from Mr. G. W. Reid's return from the Department of Prints and Drawings. The chief new examples, however—those from the collection of the eminent connoisseur, Hugh Howard—have already been noticed in our columns. We are glad to learn that considerable progress has been made with the third volume of the Printed Catalogue of Satirical Prints and Drawings; all the works of Hogarth have been described, and the allusions in which they abound exhaustively explained. In this respect, we are told, the Catalogue will probably leave nothing to be done, and will represent Hogarth completely.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

V. Crete (continued).

THE convent of Arkadi, which was regarded as the largest and richest in Crete, having an income of about 1,000*l.* a year, is now a mass of ruins. The siege of this place by the Turks, and the massacre that followed, from its tragic character, did more than anything else to attract the attention of Western Europe to the Cretan struggle. Only two of the survivors, a monk and a boy, now reside within the walls; indeed, the rest of the fathers perished at the time of the siege; the monks who now inhabit it have come from other monasteries. The present hegumen is a most ignorant man; almost the only remark he ever made was *σπάζει, σπάζει* ("it drips, it drips"), which was suggested by the effect of the pitiless rain on the patched-up roof of the room in which we were lodged, so that to avoid it we were frequently obliged to shift our position, and it even dropped on to our beds at night. At Retimo we had been told that the monastery had been rebuilt, and that we should find good accommodation; but the truth was that only two or three rooms were habitable, of which ours was the best. Throughout our tour we had to carry our provisions with us, for the natives could not supply us even with bread; wine, however, was to be had, and this was excellent. The buildings form a single quadrangle, in the middle of which stands the church; this has been repaired, as also in some measure has the western façade of the monastery; but neither of them shows any trace of Byzantine architecture, being in a debased Re-

naissance style, and the whole convent, at its best period, must have presented a striking contrast to the lordly structures of Mount Athos. A few tall cypresses in the court do their best to relieve the dismal desolation.

The following morning, at our request, the monk who had been present at the siege conducted us round the building and described to us the harrowing details. It took place on November 19, 1866. The Christians who defended it had assembled there some days before, and for greater safety had brought together the women, children, and old men from the neighbouring country within the walls. The Turks approached from the side of Retimo, and at first their commander offered the defenders terms of capitulation, but these were refused, because his soldiers were irregulars, and the Christians knew from experience that these would neither obey orders, nor suffer anyone to escape. A cannon, which the besiegers had dragged hither with some difficulty, was at first planted on a neighbouring height, but as it produced but little effect on the walls, and in the meantime the attacking parties suffered greatly from the fire of the besieged, on the following day it was brought up in front of the monastery, so as to command the entrance gate, which they blew in. After a fearful struggle, they forced their way in at the point of the bayonet, and commenced an indiscriminate massacre, in which 300 souls perished. The court ran with blood, our informant said, and was so piled with bodies that you could not pass from one side to the other. Simultaneously with this attack in front, another band of Turks made an assault from behind, where there was a postern; but close to it the powder magazine was situated, in a chamber over which numbers of monks and women and children were congregated together. As soon as the besiegers were close to the postern, the Christians set fire to the powder, and blew up all this part of the building, involving their friends and their enemies in common ruin. Large pieces of the shattered wall remain outside the new wall, and though most of the Turks were buried where they fell, yet the bones of others may be seen lying on the ground. In the midst of the massacre six and thirty Christians took refuge in the refectory, but they were pursued and all killed, and their blood still stains the walls. About sixty others collected together in a corridor, and begged for quarter, as having taken no part in the insurrection, and the lives of these were spared. The monastery was then fired, and many sick and helpless persons perished in the conflagration. The horrible narrative told by an eye-witness on the spot carried our thoughts back to the Suliotes and their destruction by Ali Pasha. It is fair, however, to remember, that this same convent was the scene of a great massacre of Mahometans by Christians at the time of the first insurrection. Barbarity is the order of the day in Cretan warfare.

As we left Arkadi, all the inmates of the monastery had assembled at the gate to wish us "God speed," and we then pursued our journey southward over uncultivated heath-clad slopes, until in an hour's time we reached the central ridge which forms the backbone of the island, and may be at this point about 2,500 feet above the sea. At first, looking back, we obtained pretty views of the convent with the gorge by its side, between the cliffs of which the distant blue sea was seen as through a frame; and from the summit the Acrotiri near Khanes unexpectedly appeared, delicately delineated on the horizon. On our left was one of the numerous forts which the Turks have constructed in commanding positions to keep the natives in check; there are said to be 200 of them in the island, but this is probably an exaggeration. The rain had now ceased, but the north wind swept over these uplands with intense bitterness. Descending on the opposite side, we struck into the best road we had seen in Crete, which leads from Retimo to the south coast, and not long after arrived at a wayside fountain, called "The

water of the stone" (*τὴν πέτραν τὸ νερό*). Our guide Pandeli informed us (and his testimony was confirmed by a peasant who was passing at the time), that it is considered to have great efficacy in curing the disease of the stone, and that this is the origin of the name. Pashley says that bottles of the water are exported for this purpose even as far as to Constantinople. We gradually came in sight of the south-west buttresses of Ida, which are far more precipitous than anything on the other side of the mountain; but of the summit we saw nothing more than tempting peeps of snow-peaks under the clouds. In the midst of a violent hail-storm we reached the monastery of Asomatos, which is three hours distant from Arkadi, and lies in the midst of olive-groves, interspersed with numerous myrtle-bushes, in a wide rich valley deeply sunk among the mountains.

This convent was left uninjured during the last insurrection, though both the Turkish and Christian forces passed by this way. It is a very poor place, resembling those which we had seen on the sides of the Thessalian Olympus, and consists of a single quadrangle, surrounded by lower buildings than those of Arkadi, while stables and other irregular tenements are grouped on to it on the outside. Within were numerous fine orange-trees, on which the fruit was still hanging, and the church stood in the centre. The *iconostasis* of this was finely carved and gilt, and from the roof hung a glass chandelier, which from its appearance must have come from Venice. From a beam on one side of the court are suspended three Venetian bells, which are said to have been concealed, and only discovered in 1873; they were inscribed with the dates 1633 and 1639 respectively, and both were ornamented with figures in relief of our Lord on the cross, of the Virgin and of St. John, while the smaller of the two had also a figure of a bishop, who the monks said was St. Spiridon. The constitution of this society is *idiorrhythmic*, or on the independent system, whereas Arkadi was a Coenobia, i.e. with a common table, stricter discipline, and a superior elected for life. Certainly, order was not predominant in the appearance of the monks of Asomatos, for they wore no distinctive dress, and only differed from common peasants in having their hair unshorn. The hegumen, in particular, with his burly figure, black bushy beard, and bronzed countenance, would have made an excellent study for one of Ribera's bandits. We were entertained in a low vaulted apartment, where a blazing fire and some of the good wine of the monastery were very welcome; in Crete and the other islands resin is not mixed with the wine, as it is on the mainland of Greece. We were told that no boars, or wolves, or bears, are found on Ida; according to the Cretan legend all the larger wild beasts were once for all expelled from the island by St. Paul: in ancient times the same thing was attributed to Hercules. Game also is scarce; we saw nothing but a few ducks and partridges and a snipe during the whole of our journey.

We continued our route towards the south-east, until at last, in crossing one of the buttresses of Ida, we came in sight of the southern sea. Gradually the Bay of Messara opened out before us, with the headland of Matala beyond, to the eastward of which appeared a depression in the hills which border the coast, marking the site of the "Fair Havens." At the same time the red sunset tints, seen through a dip in the dark mountains to the west, gave cheering signs of a change in the weather. At nightfall we found ourselves at the village of Apodulo, on the mountain-side, and here we determined to pass the night. While our dragoman was enquiring for tolerable quarters for us among the ruined dwellings, we rested at the first cottage we came to, which consisted of one long ground-floor room blackened with smoke, with a clay floor and a large kitchen range, beds and a few other rude articles of furniture, while in one corner a sheep was tethered. Its occupants were three sisters, remarkably handsome

girls, who were dressed as ordinary peasants, and engaged in cooking and other domestic occupations, but from their acquaintance with purer Greek were evidently superior to their present position. They were perfect Italian *madonnas*, having oval faces and oval eyes fringed with fine lashes and surmounted by arched and well-marked eyebrows, the upper lip short, and the nose well-cut and slightly aquiline. Besides an upper dress, they wore the usual dress of Cretan women, white trousers reaching nearly to the ankle, a short petticoat, and a handkerchief on the head. Shortly afterwards the mother entered, wearing a curious cape of woollen stuff, which hung from the head and covered the back and sides; and was followed by the old father, who carried a sort of crook, and looked a truly patriarchal old man. The parents only spoke the ordinary Cretan dialect. The Turks had destroyed all their property during the insurrection, but notwithstanding this we soon learnt how rapidly an intelligent Greek can make his way in the world. After a little conversation the old woman produced a large photograph, framed and glazed, representing a good-looking gentleman in a Frank dress; and this person we learnt was one of her sons, who had emigrated at the conclusion of the war, and now held an excellent mercantile appointment at Marseilles. We were destined, however, to a still greater surprise. Fancy our astonishment when we found that the old man's sister had married an English gentleman, and was still living in Scotland. It is a very curious history. At the time when Crete was under the dominion of Mehmet Ali, a boy and girl of the Psaraki family (for that is their name, though in Cretan it is pronounced Psaratch) were carried off with many others as slaves to Egypt. Mr. H—, who was then in that country, saw this female slave exposed for sale, and being struck with her beauty, bought her and married her. In the course of time the brother also obtained his freedom, and became a travelling servant (our dragoman was acquainted with him, having met him on several occasions); and in that capacity he once accompanied his sister and her husband on a tour on the Nile. Subsequently the married couple returned to Crete, and established themselves at Apodulo, where Mr. H— built himself a house, which was made over to his wife, as he being a foreigner could not hold it in his own name. At a later period, when they left the country and took up their residence in England, it passed into the hands of one of Mrs. H—'s brothers, the old patriarch with whom we are now conversing. This dwelling was assigned to us as our abode for the night, and in its half-ruined state a most dismal habitation it was, for our room, which partook of the nature of a cellar, was fearfully damp, possessed no door, and was partly tenanted by rabbits, which seemed to have discovered the secret of perpetual motion. Of the other children of the Psaraki family, besides those I have mentioned, one son is the priest of the parish, while two boys live at home and attend the village school, where they get their education gratis, having only to provide their books. These schools are regulated by the Demogerontia, an institution peculiar to the Cretan Christians, having no political position, but consisting of a representative council for a certain area of the country, under the presidency of the Bishop, which superintends the administration of certain properties, makes provision for widows and orphans, directs education, &c. It is now arranged that about a quarter of the revenues of all the monasteries shall be handed over to the Demogerontia for the support of the schools. These boys were quick children, and, like the girls, understood our *Romaic* much more readily than the parents did. The brother in Marseilles, Alexander, is anxious that one of them should come out to him to make his fortune, and the boy expressed himself ready to go, but his mother is unwilling to part with him.

The next morning (March 28) all our senses were delighted by a clear sky, bright sun, and

fresh and gentle breeze. This weather continued during the rest of our stay in the island. The cloudless mountain summits gave us quite a new idea of the scenery, the most conspicuous being the pyramidal form of the snow-capped Kedros (6,000 feet) the highest point that intervenes between Ida and the White Mountains. In a ploughed field in the neighbourhood of the village I found the rare and beautiful *Iris tuberosa* in flower, the greenish petals of which turn outwards with a purple lip; the gladiolus, which was growing plentifully along with it, was not yet in bud. As we continued our journey along the mountains, still towards the south-east, we obtained a distant view of the island of Gaudos, the Claudia of the Acts of the Apostles, lying far away to the west, which now belongs to the Sphakiotes; nearer to us lay an islet called Paximadi, i.e. "Biscuit," evidently from its shape. Through a depression between Kedros and the heights that separate it from the sea, the White Mountains were visible, with all the features of an Alpine chain; and next Psilorites (Ida) came in sight behind us, presenting a vast mass of snow-fields. At length, when the last range of hills was crossed, the level district of Messara, the richest in Crete, lay at our feet, reminding us of Marathon by its curving sandy shore, which fringes the soft blue water of the bay, while it is separated from the southern sea by a range of hills, beyond which lies the "Fair Havens." Descending to the low ground, where the temperature was really warm, we rode at first over irregular sloping ground, where the shepherd's horn, by which the sheep are called together, was heard in the midst of the solitudes, and thus arrive at the real plain, where orange trees were growing in the half-ruined villages, and the plane trees were budding near the watercourses. The range of Ida as seen from here, though bright with glistening snows, is not in other respects striking, as its level line is only broken by one conspicuous saddle in the ridge. The plain, which extends far inland by a gradual ascent towards the east, backed by the distant Dictæan mountains, is covered at the sides by olive groves, while the rest was a sea of young green corn, the expanse being unbroken by hedge-rows. On account of its great fertility this region has been appropriated by the Turks, and for the same reason in time of war it is the first object of attack to the Sphakiote mountaineers. In most parts of the island the land is in the hands of the peasants, and where the properties are large the *metayer* system prevails, and the cultivator receives half the produce. At a place called Mires, where we made our mid-day halt in great enjoyment under the shade of the olives, a Kaimakam resides, and we saw a group of Turks watching the paces of one of the spirited little horses which are bred here. It was for sale, and 60*l.* was the price asked for it. At an hour's distance from this we reached the village of Metropoli, where we crossed a copious stream, descending from Ida to join the main river that intersects the plain, the ancient Lethæus, and half-an-hour further on alighted at another called Hagius Deka ("Ἁγίου Δέκα"), from ten saints who were martyred here in the Decian persecution. Between the two villages, at the foot of the buttresses of Ida, and on the edge of the plain, about ten miles from the sea, was situated the ancient Gortyna.

As both Pashley and Spratt mention a Captain Elias as an important man at Hagius Deka, we enquired for his house, but were informed that he had now been dead two years, and had been succeeded by his son, Captain George. The fine old man, of whom every one speaks in terms of praise, had gone through all the fighting of the late war, though eighty years of age, but did not long survive its close. The title of Captain, which is frequently found among the Christians in Crete, is a curious concession by the rulers to the *amour propre* of the natives, being assumed in times of insurrection by the leaders of revolutionary bands,

and subsequently recognised officially, as a compliment, by the authorities. Captain George, a middle-aged man, with strongly-marked features, but a more care-worn face even than the majority of the suffering Cretans, received us kindly into his house, which had been completely ruined, but was now roofed in at the top, though there was no floor to divide the upper storey from the ground-room. He was evidently in great poverty, but, like so many others, looked superior to his present condition. In the court yard in front of the house were numerous fragments of white marble, and near the entrance was a piece of a column, and a sarcophagus with bulls' heads and wreaths of flowers of inferior workmanship, which was used as a trough.

The ruins of Gortyna cover a large extent of ground, but none of them are either anterior to the Roman period, or in good preservation. The city was divided in two parts by the stream already mentioned, which takes its name from the neighbouring village (*της Μητροπόλεως τὸ παράγι*): on an eminence on the further side of this was situated the acropolis, while below it, excavated in the hillside, was the theatre, which is now an almost shapeless mass of rubbish. Opposite to this, on the other bank, stood the Church of St. Titus, a building of massive stone, the principal remaining part of which is a double apse; from the appearance of the arches there must originally have been three apses, and the central one has three semi-cupolas. It is certainly very ancient, and, according to some archaeologists, cannot have been built later than the fourth or fifth century. At all events, it has the interest of association, for, as Gortyna was the Roman capital of the island, and contained an old-established colony of Jews (see 1 Macc. xv. 23), there is every reason to believe that it must have been the headquarters of Titus's ministrations. He is now the patron saint of Crete. The tradition of an ancient bishopric having existed on this spot is preserved to the present day in the name Metropolis. The remaining buildings, which lie dispersed over the fields, are entirely of brick and rubble; one that we saw was circular, another rectangular; the largest is the amphitheatre, situated in the neighbourhood of Hagius Deka, of which not much more than the foundations and the shape remain.

H. F. TOZER.

SELECTED BOOKS.

General Literature and Art.

- A CHRISTIAN Painter of the Nineteenth Century: being the Life of Hippolyte Flandrin. Rivingtons.
 AMPÈRE, André-Marie et Jean-Jacques. Correspondance et Souvenirs (de 1805 à 1864). 2^e Vol. Paris: Hetzel. 7 fr.
 FLETCHER, Mrs., of Edinburgh. The Autobiography of. Edited by Lady Richardson. Edinburgh: Edmonston & Douglas. 7s. 6d.
 FORBES, L. Two Years in Fiji. Longmans. 8s. 6d.
 MALLESON, G. B. The Native States of India in Subsidiary Alliance with the British Government. Longmans. 15s.
 MAXWELL, Sir W. Stirling. The Procession of Pope Clement VII. and the Emperor Charles V. after the Coronation at Bologna, A.D. 1530. Edinburgh: Edmonston & Douglas. 10s.
 WHITE, R. Workshop. "The Dukery," and Sherwood Forest. Simpkin, Marshall & Co.

Physical Science, &c.

- BASTIAN, A. Die deutsche Expedition an der Loango-Küste. 2. Bd. Jena: Costenoble. 9 M.
 BUSOLT, G. Die Grundzüge der Erkenntnistheorie u. Metaphysik Spinozas. Berlin: Mittler. 4 M.
 MEUNIER, S. Géologie des Environs de Paris. Paris: Baillière. 10 fr.

Philology.

- BISCHOFF, A. Ueb. homerische Poesie. Erlangen: Deichert. 2 M. 40 Pf.
 MALTBY, T. J. A Practical Handbook of the Uriya or O'diya Language. Tribner.
 MORIER, A. Étude sur deux dialectes de l'Indo-Chine. Les Tiams et les Slangs (Cochinchine et Cambodge). Paris: Maisonneuve. 2 fr. 50 c.
 OPPERT, J. L'Étalon des mesures assyriennes, fixé par les textes cunéiformes. Paris: Maisonneuve. 3 fr. 50 c.

CORRESPONDENCE.

A NEW EDITION OF PEPPY'S "MEMOIRS."

York Street, Covent Garden: May 1, 1875.

In your issue of the 10th ult. there is an announcement of a new edition of Peppy's *Memoirs* with additions.

The projectors of this new edition do not seem to be aware that there is an edition now in print, great part of which is copyright, being additions made to the several republications subsequent to 1828.

The copyright of this edition belongs to us.

Any new edition must necessarily be imperfect, as it cannot include these additions, which amount to one-fourth of the whole.

It can only include the original edition, and such portions as Lord Braybrooke rejected after three careful revisions. GEORGE BELL & SONS.

MISS OTTÉ'S SCANDINAVIAN HISTORY.

British Museum: May 3, 1875.

It appears that in my review of Miss Otté's *Scandinavian History* (in the ACADEMY for April 24) I have made use of certain expressions which are liable to be misunderstood, and which have given pain to the gifted authoress. I hasten to apologise and to explain. I find that in pointing out that certain statements in the earlier chapters of the book were not in accordance with the latest archaeological discoveries, I seemed to accuse the authoress of obtaining her information from antiquated or limited sources, and I made use of the unfortunate name of Dahlmann. To all who know anything of the subject, and who have Miss Otté's volume in their hands, it is needless, of course, to say that it could not have been compiled from any German work whatever, but bears marks on the face of it of being gathered from the Danish of Suhm and Allen, the Swedish of Geijer, and the Norse of P. A. Munch, to name no lesser authorities; for general readers I may be allowed to repeat more plainly that no pains have been spared to collect materials from the best sources in the original languages. I say so much gladly, reserving my opinion that the effort to bring the work down to the level of a child's class-book has been a terrible mistake; but of this, in all probability, the authoress is wholly guiltless.

EDMUND W. GOSSE.

AN ALLUSION TO HAMLET.

4 Victoria Road, Clapham.

I do not know whether the following allusion to Hamlet has been noticed. *Satiromastix*, we all know, was Dekker's answer to Ben Jonson's *Poetaster*. It was written for Shakspeare's company, by whom it was publicly acted, and was published in 1602. Tucca, the instrument of vengeance upon Horace-Jonson, when asked his name, replies: "My name's Hamlet-revenge" (Dekker's Works, vol. i. p. 229, Pearson's edition); and when proceeding to take his revenge on Horace, he comes on the stage, "his boy after him with two pictures under his cloake" (p. 257). Shortly after he uses the pictures as Hamlet does in the scene with his mother, viz.:—

"Look here you staring Leviathan, here's the sweet visage of Horace; look parboil'd face, look; Horace had a trim long beard, and a reasonable good face for a poet (as faces go nowadays). Horace did not scrow and wriggle himself into great mens familiarity (impudently) as thou dost; nor wear the badge of gentlemen's company as thou dost thy taffety sleeves tack'd only with some points of profit. No, Horace had not his face punched full of oylet holes like the cover of a warming pan; Horace loved poets well, and gave cockscombs to none but fools; but thou lovest none, neither wise men nor fools, but thyself; Horace was a goodly corpulent gentleman, and not so lean a hollow-cheek'd scrag as thou art.

"No, here's the copy of thy countenance; by this will I learn to make a number of villanous faces more, and to look scurvily upon the world, as thou dost."

This, I suppose, proves that the incident of the two pictures was in the older Shaksperian Hamlet, where Polonius was Corambis. The German Hamlet, printed by Herr Cohn in his *Shakspeare in Germany*, represents this Corambis Hamlet, and contains the incident, but there the pictures are not carried, but hung in a gallery. "Look," says Hamlet, "in that gallery hangs the counterfeit resemblance of your first husband, and there hangs the counterfeit of your present husband." It appears then that in the early days of the Corambis Hamlet (before 1603) there was already a difference in treating this incident. Sometimes, as in the German imitation, or, as in the plate in Rowe's first edition (1709), the pictures were hung in a gallery. Sometimes they were carried in under the cloak—for they seem, in both cases, to have been large enough to show to the audience. They afterwards dwindled to miniatures. Perhaps Mr. Irving is the first Hamlet who has reduced the pictures to points, and has them only in his mind's eye.

Dekker's picture of Jonson in 1602 is noteworthy, if only for its contrast with the later Jonson, and his "mountain-belly." He was then "a lean hollow-faced scrag," with no beard, and a face "punched full of oylet holes, like a warming-pan." R. SIMPSON.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, May 8, 3 p.m. Royal Institution: Rev. Mark Pattison on "A Chapter of University History."
 " Physical: Mr. H. Bauermann on "The Electric Conductivity of Anthracite Coal."
 8.30 p.m. Royal Italian Opera, Covent Garden (*Lohengrin*).
 MONDAY, May 10, 8 p.m. Fourth Philharmonic Concert, St. James's Hall (Beethoven's Choral Symphony).
 8.30 p.m. Geographical.
 TUESDAY, May 11, 3 p.m. Royal Institution: Professor Gladstone on "Chemical Force."
 8 p.m. Anthropological Institute: Mr. M. D. Conway on "Mythology;" Rev. A. H. Sayce on "Language a Test of Social Contact, not of Race."
 WEDNESDAY, May 12, 4.15 p.m. Civil Engineers. Photographic.
 8 p.m. Royal Society of Literature. Society of Arts. Geological.
 " Psychological: Mr. Sergeant Cox on "The Phenomena of Sleep and Dreams;" Mr. G. Harris on "The Psychology of Memory."
 THURSDAY, May 13, 8 p.m. Royal Institution: Mr. J. Dewar on "The Progress of Physico-Chemical Enquiry."
 5 p.m. Zoological Gardens: Davis Lecture (Professor Garrod on "Sheep, Oxen, and Antelopes").
 7 p.m. London Institution: Professor Morley on "The Inner Thought of Shakspeare's Plays." I.
 8 p.m. Society of Arts. Historical, Mathematical.
 8.30 p.m. Royal Antiquaries.
 FRIDAY, May 14, 3 p.m. Mr. Hallé's Second Recital, St. James's Hall.
 7 p.m. Literary and Artistic.
 7.30 p.m. Anthropological.
 " Sacred Harmonic Society, Exeter Hall (St. Paul).
 8 p.m. New Shakspeare Society: Scratch Night.
 " Astronomical Quekett Club.
 9 p.m. Royal Institution: Mr. J. Evans on "The Coinage of the Ancient Britons and Natural Selection."

SCIENCE.

Outlines of Cosmic Philosophy based on the Doctrine of Evolution, with Criticisms of the Positive Philosophy. By John Fiske, M.A., LL.B., Assistant Librarian, and formerly Lecturer on Philosophy at Harvard University. In Two Volumes. (London: Macmillan & Co., 1874.)

THIS work of Mr. Fiske's may be not unfairly designated the most important contribution yet made by America to philosophical literature. Its publication, however, in London, and the dating of its preface from Venice, prepare us for finding

its contents rather European than American. And such they are. The work is, by the author himself, called an "outline-sketch of the New Philosophy, based on the doctrine of Evolution," and more particularly of the philosophy of Mr. Spencer. But, though Mr. Spencer entitles his system "Synthetic Philosophy," Mr. Fiske prefers as name for it "Cosmic Philosophy." "This phrase," Mr. Fiske acknowledges, "has not found favour with Mr. Spencer." But he urges that Mr. Spencer's philosophy is not merely a Synthesis, but a "Cosmic Synthesis;" and maintains that, while this epithet distinguishes the Spencerian from theological and ontological systems, which, in admitting miracle, deny the persistence of Force, and profess to deal with existences not included within the phenomenal world, it equally distinguishes Mr. Spencer's Synthesis from Comte's, since Positivism "consists of an Organon of scientific methods ancillary to the construction of a system of Sociology, and has always implicitly denied the practical possibility of such a unified doctrine of the Cosmos as Mr. Spencer has succeeded in making."

But while Mr. Fiske does not claim for his book the character of an original work, it has nevertheless, he says, "come to contain so much new matter, both critical and constructive, that it can no longer be regarded as a mere reproduction of Mr. Spencer's thoughts." In saying this, the author is perfectly justified; and it is this which justifies us in calling special attention to his book. His "new critical matter is mostly to be found in the chapters relating to religion, and in the discussion of the various points of antagonism between the philosophy here expounded and the positive philosophy." These critical views and Mr. Fiske's attempt to show that "the hostility between Science and Religion is purely a chimaera of the imagination," are summed up in a theory of "Cosmic Theism." But it is to the statement and criticism of Mr. Fiske's "new constructive matter" that we must here confine ourselves.

With the exception of numerous minor suggestions scattered here and there throughout the work, this new constructive matter is found in the five last chapters of Part II. (chapters xviii. to xxii.). The earlier of these chapters lead to conclusions concerning the relations of a social community to its environment such as will, the author modestly says, "doubtless be much more thoroughly and satisfactorily presented by Mr. Spencer in his forthcoming work on Sociology." But the following chapters on the Genesis of Man, along with much expository and critical matter, contain a theory as to the part taken by the prolongation of human infancy in originating social evolution, which the author claims to be "entirely new in all its features." It is, then, these more distinctively original views that we propose here to state and criticise.

The problem which Mr. Fiske attempts to solve by his theory of the influence of a prolonged infancy is stated in the question, How did social evolution originate? The latest writer upon this subject is inclined to give up the problem as insoluble.

"I, at least," says Mr. Bagehot in his *Physics*

and *Politics*, "find it difficult to conceive of men at all like the present men, unless existing in something like families, that is, in groups avowedly connected, at least on the mother's side, and probably always with a vestige of connexion, more or less, on the father's side, and unless these groups were, like many animals, gregarious, under a leader more or less fixed."

But, he adds:—"It is almost beyond imagination how man, as we know man, could, by any sort of process, have gained this step in civilisation." Undaunted, however, by the difficulty of the problem, let us, says Mr. Fiske, "now take a step in advance of previous speculation, and see what can be done by combining two theorems:" the one furnished by Mr. Wallace, and ranking "as one of the most brilliant contributions ever yet made to the doctrine of Evolution;" the other, resulting from the researches of Sir Henry Maine, and confirmed by those of Messrs. Tylor, M'Lennan, and Lubbock.

The first of these theorems may be thus stated:—"So soon as the intelligence of an animal has, through ages of natural selection and direct adaptation, become so considerable that a slight variation in it is of more use to the animal than any variation in physical structure; then such variations will be more and more constantly selected, while purely physical variations, being of less vital importance to the species, will be relatively more and more neglected." Hence we may understand why man differs so little in general physical structure and external appearance from the chimpanzee and gorilla, while with regard to the special point of cerebral structure and its correlative intelligence he differs so vastly from these, his nearest living congeners, and the most sagacious of animals save himself. Nor need we now hesitate to affirm—"not as a concession to Mr. St. George Mivart, but as a legitimate result of our own method of enquiry"—that when "the totality of man's being" is taken into account, the difference between ape and mushroom is less important than the difference between ape and man. And without conceding aught to what Mr. Fiske characterises as "that superlative nonsense known as the doctrine of 'special creations,'" we may admit that, as affirmed by the Duke of Argyll, the eleven cubic inches of brain-space by which the aboriginal Hindu surpasses the gorilla, have a higher value for purposes of classification than the sixty-eight cubic inches by which the modern European surpasses the Hindu. For, when those eleven cubic inches of brain (or even when four or five of them) had been gained, natural selection began to confine itself chiefly to variations in psychical manifestations, and then began a new chapter in the history of the evolution of life.

Now, further, one of the most important results of the researches of Sir Henry Maine and others is that the primordial unit of society was a family group, with, indeed, women and property in common, but more permanent in its constitution than anything to be found of the kind, either among non-human primates, or among other gregarious animals. Here we have the beginning of that sociality which, as distinguished from mere gregariousness, is peculiar to mankind. But the problem we are endeavouring to

solve is just that of the origin of social evolution, or of sociality. Evidently, therefore, we state this problem in but a more concrete form as that of the origin of "permanent relationships, giving rise to reciprocal necessities of behaviour, among a group of individuals associated for the performance of sexual and parental functions," or, in a word, of the Family. The solution Mr. Fiske offers of the problem is by endeavouring to show the causal connexion between that complex intelligence of the highest mammal which natural selection is ever improving, and the comparative permanence of the family union.

His argument is as follows. Whatever may be the physical interpretation, the fact remains undeniable that, while the nervous connexions accompanying a simple intelligence are already organised at birth, the nervous connexions accompanying a complex intelligence are chiefly organised after birth. Thus there arise the phenomena of infancy, which are non-existent among those animals whose psychical actions are purely reflex and instinctive. Infancy, psychologically considered, is the period during which the nerve-connexions and correlative ideal associations necessary for self-maintenance are becoming permanently established. But that larger brain which causes in the children a prolonged infancy, gave to the parents that power of ideal representation which made the sympathy, necessary for the care of a prolonged infancy, possible. For, so closely interrelated are our intellectual and moral natures, that a high development of sympathy cannot be secured without a high development of representativeness. Of this, that cerebrum is the organ, the larger size of which is ever accompanied by a prolonged infancy. And, given that rudimentary capacity of sympathy seen in gregariousness, we can see how that family integration, necessitated by a prolonged infancy, must alter and complicate the emotional incentives to action; and, further, how the continued integration of communities into social aggregates of higher and higher complexity must cause the continued development of sympathy at the expense of the selfish instincts.

Thus, then, according to this theory, Man is created, is differentiated, that is, from the ape by a brain which has attained such a size and such convolutions that, in the struggle for existence, it more profits him that natural selection should act in increasing this size and these convolutions, than in preserving and accumulating other variations; and, as we find that both prolonged infancy, and that greater power of ideal representation which is the intellectual condition of sympathy, are consequences, or rather co-existents, and concomitants of this larger brain—the origin of that sociality is explained which, as distinguished from the mere gregariousness of Animality, characterises Humanity. This theory certainly, I think, entitles Mr. Fiske's work to be considered a distinctly important contribution to the theory of the origin of Species, and of the origin of Man in particular. I would, however, add that a further development of that theory will, I think, be found in working out the application of the principle of

the Conservation of Energy to phenomena of Origin. For we seem thus to be led to a theory of Correlative Origins; a theory, clearing the doctrine of Evolution of all those difficulties which arise from a too rigid theory of Sequential Origins; and a theory, having its verification, I believe, in the fact, not only of inorganic and of organic, but also of intellectual and social origins.

Again and again Mr. Fiske points out the newness of the phenomenon of Progress at that rate at which changes, that can be thus characterised, are observable in periods so short as millenniums, and latterly, even centuries. But how is the origin of this new cycle of Man's history to be explained? and how, more particularly, the passage out of the First Age of Civilisation into that Modern Age initiated by the revolutions which preceded the Christian era? To the solution of neither of these problems does Mr. Fiske appear to have here contributed anything of importance. And this, I venture to think, may be owing to his unquestioning acceptance of Mr. Spencer's philosophy as final, and of his Law of Progress as sufficient. Here, however, we have to deal, not with Mr. Spencer, but with Mr. Fiske. And I shall, therefore, only remark that the central defect of Mr. Spencer's "Synthetic," as of his disciple's "Cosmic" philosophy, appears to me to be the conception of the internal element in Causation as a *passivity*, rather than as a distinctly definable *spontaneity*, but *conditioned spontaneity*. And with this defect in Mr. Spencer's fundamental theory of Causation, it might, I think, beshown that all those more characteristic theories of his which have been attacked and repudiated by such thinkers as the late Mr. J. S. Mill and Professor Bain—his "Unknowable Reality," for instance, and "Universal Postulate"—are in the closest logical connexion. The statement also of Mr. Spencer's Law of Progress is also, I think, vitiated by what I venture to think his defective theory of Causation. And a law more immediately applicable than Mr. Spencer's to the concrete facts of History would appear to be required for the explanation, especially, of the later phenomena of the development of Thought and Civilisation.

I cannot, however, even hint my disagreement with certain of Mr. Spencer's principles without adding that I entirely agree with Mr. Fiske as to the general character of Mr. Spencer's presentation of the Evolution-philosophy. "To no other theory of things yet devised by the art of man can we so well apply the enthusiastic exclamation of Giordano Bruno: 'Con questa filosofia l'anima s'aggrandisce, e mi si magnifica l'intelletto.'" J. S. STUART GLENNIE.

SCIENCE NOTES.

PHYSIOLOGY.

On the Quantity of Oxygen which the Blood is capable of absorbing at different Pressures.—In a former series of experiments M. Bert determined the proportionate amount of oxygen contained in the arterial blood of animals exposed to a highly rarefied atmosphere, and ascertained that as the atmospheric pressure sinks, the proportion of oxygen in the blood sinks also at a very rapid rate. Now Fernet had proved long before that a great part of the oxygen in the blood was inde-

pendent of the barometric pressure—that it was chemically bound to the red corpuscles; he did not extend his enquiry to pressures below 647 mm. of mercury; Bert repeated his experiments and found that his law held good even at a pressure of only 8 mm.—a pressure incompatible with life. How was the discrepancy between the results obtained by exposing living animals to a rarefied atmosphere, and those yielded by the exposure of their blood at a temperature of 16° C. to be reconciled? The experiments with defibrinated blood were repeated at a temperature of 40° C., the blood being agitated for half an hour with air at the required pressure; the results obtained were intermediate between those furnished by the living animals, and those obtained with blood at 16°. The difference still remaining may be explained by recollecting that no such intimate mixture of air with blood can take place in the lungs as in an experimental tube.

Defibrinated blood may be made to absorb large quantities of oxygen by agitation with air under high pressures; but this excess of oxygen is simply dissolved in the plasma and follows Dalton's law. The proportion of the gas absorbed by the blood of living animals under increased atmospheric pressure is decidedly smaller.

The following are the general conclusions to be drawn from M. Bert's experiments (*Comptes Rendus*, 22 Mars, 1875). By agitating defibrinated blood with air at ordinary pressures, a definite compound of oxygen and haemoglobin is obtained, the proportion of oxygen in which cannot be increased by augmenting the atmospheric pressure. This compound resists dissociation at a temperature of 16° C. when exposed to a pressure of one-eighth of an atmosphere; but at the normal temperature of mammalian blood it yields up its oxygen in proportion as the atmospheric pressure is reduced.

The Temperature of the Human Body during Mountain Climbing.—Existing statements on this subject are of a very contradictory kind. Lortet, during two ascents of Mont Blanc, observed a very marked fall of temperature (from 36.3° C. to 32° C.) registered by a thermometer placed under the tongue. Allbutt and Borel, on the other hand, noticed a decided rise; the latter going so far as to assert that the rise is proportional to the amount of muscular exertion, and takes place during both ascent and descent, though greater during the former than during the latter. Calberla (*Archiv der Heilkunde*, 1875, No. 3) publishes a series of very careful observations made on himself and two guides during an ascent of Monte Rosa and one of the Matterhorn. The temperature was taken at intervals both in the axilla and in the rectum, with thermometers which had previously been compared with a standard instrument. The temperature of the atmosphere and the elevation (determined by an aneroid) were simultaneously recorded. As a result of these observations, it was found that the temperature of the body underwent but slight variations (never exceeding 1° C.); during the exertion of actual climbing it was always 2° to 3° C. higher than during repose; the instrument in the axilla always registering 1° to 2° C. less than that in the rectum.

Immunity of the Torpedo from the Effects of its own Shock.—It is commonly believed that the torpedo is not appreciably affected by the powerful discharges of electricity with which it frightens its enemies or benumbs its prey. This belief has been put to the test of experiment by Steiner, working in the Laboratory of the Zoological Station at Naples (*Reichert and Dubois Archiv*, No. 6, 1874). It is difficult to see why the current generated in the electric organs of this fish should not be propagated through its own nerves and muscles as readily as through any other conductor. The first set of experiments was made on torpedoes removed from the water. It was found that although no sensible shock was communicated to the finger when in contact with any part of the surface except that immediately over

the electrical organs, a rheoscopic frog would twitch with every discharge, even when lying on the tail of the torpedo. On substituting a small living torpedo for the rheoscopic frog, its tail, or even its whole body, might be seen to twitch whenever a shock was drawn from the larger fish. Lastly, careful observation proved that the muscles of the discharging torpedo itself contracted simultaneously with each shock; the contraction was not very vigorous, and was less marked in proportion to the distance of the muscle from the electrical apparatus. These experiments were repeated on torpedoes while still submerged in their tank, and yielded exactly the same results. Living torpedoes were next subjected to a current from several Bunsen cells. The copper terminals of the battery were made to dip into opposite corners of the tank, and the circuit closed when the fish assumed a position between them. For purposes of comparison, frogs and a species of mullet were exposed to the same currents. It was found that as the latter increased in intensity, the frog was the first to exhibit muscular twitching, the mullet next, and the torpedo last; showing that the torpedo is less sensitive to electrical stimulation than either of the animals compared with it.

On Stimulation of the Cerebral Convolutions.—Soltmann (*Centralblatt für die Med. Wissensch.*, March 20, 1875) states in a preliminary notice that electrical stimulation of the cortical substance of the brain in newly-born puppies is not followed by any muscular movements; the motorial discharge not beginning to show itself till the ninth or twelfth day after birth. He also finds that the motor areas on the surface of the brain in young animals differ both in form and dimensions from those in adults of the same species.

The Effect of Electricity on Unstripped Muscle.—Gruenhagen and Samkow (*Pflüger's Archiv*, x. 4, 5) investigate the effect of electrical irritation on the sphincter iridis of the cat and rabbit after its removal from the eyeball. The main object of the enquiry was to throw light on the nature of the shortening caused by heat both in striped and in unstripped muscle. The shortening takes place slowly in the former variety, in marked contrast to the quick contraction which follows electrical, mechanical, and chemical stimulation; in the case of unstripped muscle, the reaction is equally slow, whatever the stimulus applied. It was inferred from the experiments that the shortening caused by heat (within certain definite limits of temperature) is a true contraction, analogous to that produced by electricity. Collateral results of some interest were obtained. When the sphincter iridis is fully under the influence of atropia, electrification of the motor oculi nerve does not make the pupil contract; this may be due either to paralysis of the motor nerve-ends, or of the muscular fibres. Now, it was found that the sphincter iridis of the rabbit, after removal, could be made to contract by direct electrification whether it had previously been atropinised or not. Hence we may conclude that the terminal fibres of the motor oculi are alone affected by the alkaloid. Again, it was noticed that above a certain temperature the sphincter iridis of the cat underwent elongation instead of contraction when stimulated. The elongation was proportional to the intensity of the stimulus, and it was of a distinctly active kind; for when the stimulus ceased to operate, the muscular fibres returned to their former dimensions.

BOTANY.

A SMALL collection of dried plants from the interior of China received at Kew, from Dr. Shearer, contains many quite new and very interesting types, which will probably soon be published.

In our last Botanical Notes we announced that a new Flora of Hertfordshire was in preparation, and erroneously attributed it to Dr. Alexander

Prior, whereas it is Mr. R. A. Pryor, of Hatfield, who is engaged upon this work.

WE are glad to learn that a new building will probably be erected at Kew to receive the national botanical library and the immense collections of dried plants, at present deposited in a house which is too small and otherwise very inconvenient for purposes of study. The value of the collections at Kew to working botanists cannot be over-rated, and the admirable manner in which they are arranged is beyond all praise. There may be some difference of opinion as to the desirability of amalgamating the collections at Kew and the British Museum, but none as to the facilities and assistance afforded by the officers of both establishments to botanists in their researches. The only objection we can see to the maintenance of two collections is the possibility of the officers being rivals in the acquisition of additions to their respective establishments; but a proper understanding between them would remove this danger.

THE first volume of Dr. Hooker's *Flora of India* is the principal contribution to descriptive botany of the present year. This is a work that is greatly needed, as we possess none approaching completeness on the vegetation of the country that is probably richer in vegetable products than all the rest of our dependencies put together. The present volume contains comparatively little that is absolutely new—that is to say, descriptions of new genera and species; but its chief value is in being a compendium, so far as it goes, of all the plants known to grow in the country, written in English. It contains the polypetalous families from the *Ranunculaceae* to the end of the *Sapindaceae*, embracing descriptions of 442 genera and 2,250 species. Dr. Hooker's *Student's Flora of the British Islands* has been followed in the style and arrangement of the matter, which has caused a considerable saving of space, as compared with similar works. Several botanists have contributed to the present volume; but even with the united labours of half a dozen contributors, the completion of the work cannot be effected in less than as many years. The species number from 12,000 to 14,000, scattered over an area of 1,500,000 square miles, representing every variety of climate.

THREE or four of the last numbers of the *Botanische Zeitung* have been almost wholly occupied with an article of Celakovsky's, entitled *Vergrünungsgeschichte der Eichen von Alliaría officinalis*, or history of the development of phylloidy in the ovules of the plant named. The morphological dignity or nature of the ovule is still a moot point with physiologists, who are by no means agreed as to the significance of the monstrous conditions and transformations of this organ observed occasionally in different plants. The most logical view seems to be that it is of the same nature in all plants, though the explanations offered for different teratological phenomena exhibited by the ovule would point to a diversity of origin and dignity. Celakovsky seeks to throw some light on this subject by a careful and minute study of the different phases of transformation or malformation observed in the ovules of a proliferous inflorescence of *Alliaría officinalis*. He objects to the assumption that because the ovule sometimes develops as a shoot, the nucleus is a bud. Through this long paper he describes and figures the various modifications he has found of the leafy transformations of the ovular coats and a "funicular appendage" and the presence of a bud. He endeavours to show that the ovular shoot is not a metamorphosed state of the nucleus, and says here we have an indisputable proof that the ovular shoot is not a transformation of the nucleus, and every explanation that the latter is anything more than an outgrowth or metablast must fail. In his investigations he believes he has found the nucleus present in the same ovule in which the bud is developed, and quite independent of it.

THE arrangement of the parts of a floral whorl with relation to each other and the parts of other whorls, has always been considered of some importance by botanists, but systematic researches into the origin and development of the organs are only of comparatively modern date. In illustrated systematic works and botanical text-books it is now usual to give diagrams representing some of the principal types of arrangement, but no work has hitherto been published in which this subject is thoroughly worked out. Dr. Eichler, of Kiel, has, however, recently published the first part of a work entitled *Blüthendiagramme*, in which he illustrates the inflorescence and flowers of all the monocotyledonous and dialypetalous dicotyledonous families of which he has been able to examine sufficient material. The actual and theoretical diagrams of most of the different modifications of arrangement are given, and botanists will find it a very useful book; but in its German form it must remain unintelligible to many. The theoretical diagrams of many of the monocotyledonous families, such as the Gramineae, Cyperaceae, Centrolepideae, &c., are very interesting, and in all cases there are copious references to existing literature. To complete the symmetry of the flowers of some groups involves much labour, hence it is not surprising that there are many blanks, and that much diversity of opinion still prevails regarding the nature of some structures. The relative dignity, as it is termed, of the different organs of a flower is still a debatable point, and therefore many of the diagrams would require modification to suit different views.

MICROSCOPICAL NOTES.

A MICROSCOPICAL examination of atmospheric dust which fell in parts of Sweden and Norway on the night of March 29-30, 1875, has led M. Daubrée to believe that it proceeded from a volcanic eruption in Iceland, as it closely resembled the pumice powder from that country, and especially that of Hrafnunhur. M. Nordenskiöld, telegraphing from Stockholm, said: "Grey vitreous and fibrous powder fell here with snow on March 30: several grammes collected." M. Kjerulf sent to M. Daubrée a specimen of the same dust collected from the snow by Dr. Kars between Söndmøre and the valley of Romsdal in the west, and Trysil, in the direction of Stockholm, in the east. The dust was found to be composed of fragmentary transparent grains, some colourless, others more or less brownish yellow. Most of them were finely striated, fibrous, and full of vesicles, round or elongated, the latter being most common. Few of these grains reached the dimension of $\frac{1}{10}$ millimetre in length, and many were only from $\frac{1}{200}$ to $\frac{1}{300}$ millimetres. M. Daubrée also recognised minute crystals of pyroxene and felspar. He reminded the French Academy of several instances of dust being conveyed by air-currents to great distances. Thus in February, 1863, sand, apparently from Sahara, fell in the western parts of the Canaries, transported thirty-two myriamètres; and more recently, ashes from the Chicago fire reached the Azores in four days, accompanied with an empyreumatic odour which made the inhabitants suppose that a great forest was in conflagration. In 1783 the dry fog, which covered most of Europe for three months, was occasioned by dust from an Iceland eruption. (*Comptes Rendus*, April 19, 1875.)

FOLLOWING in the wake of Darwin, Sir J. Lubbock's interesting work on *British Wild Flowers in relation to Insects* has given fresh interest to the study of pollen grains, and Mr. Alfred Bennett, Lecturer on Botany at St. Thomas's Hospital, has contributed a valuable paper on the subject to the *Popular Science Review* for April. He observes that "in relation to their mode of pollination, flowers may be divided into two classes—the 'anemophilous,' in which the wind, and the 'entomophilous,' in which insects are the carrier agent." The plants fertilised by

wind agency, he states, have dry and dusty pollen, usually spherical, and "never spiny, or marked with conspicuous furrows, or protuberances." In plants requiring insect intervention he observes several distinct contrivances for attaching the pollen to the legs and bodies of bees, flies, &c. "The most important of them are three:—Longitudinal furrows, varying in number from three to eight or nine, and even more; the clothing of the surface of the grains with spines, or other projections; and the connecting them together by means of viscid threads." Numerous drawings illustrate this paper.

DR. LEWIS, Staff surgeon, has continued his investigations on the *Pathological Significance of Nematode Haematodes*, (published in Calcutta, Government Printing Office). He traces *Filaria sanguinis hominis* in patients suffering from chyluria, elephantiasis, and other disorders. The editor of *The Monthly Microscopical Journal* (May, 1875), which contains a notice of these researches, observes that Dr. Lewis "has abundantly shown, if not the connexion of elephantiasis, at least the undoubted relation of chyluria to the presence of these parasitic nematodes."

To facilitate the microscopical examination of the eye in cases of disease, M. Monoyer has contrived a modification of Siebel's ophthalmoscope, so arranged with prisms, that three persons can make simultaneous observations. The apparatus is described in *Comptes Rendus*, April 12, 1875.

M. MARION, in a communication to the French Academy, describes a nemertean worm *Drepanophorus spectabilis*, as possessing "a vascular apparatus which exhibits the surprising peculiarity of containing elliptical, slightly flattened red globules, like those of human blood. Their largest diameter is 0.01 mm. When a portion of the body of the worm is pressed, these corpuscles accumulate in certain parts of the circulatory system, and form a mass of an intense red colour. The movements of the globules can be followed by viewing the animal as a transparent object. They are put in motion by a colourless liquid, in which they float in a constant direction. The animal possesses a median dorsal vessel, and two lateral ones, situated on the ventral side. Below the nervous ganglions the dorsal vessel bifurcates, and anastomoses with the two lateral trunks, which follow the posterior margin of the superior ganglions, and are prolonged into a cephalic anæsa. The dorsal canal gives rise to transverse anæsa, regularly spaced. Each of these branches continues to the flank of the creature, then curves back towards the ventral surface and opens into the lateral vessel. There are, consequently, numerous capillary ramifications, exceptional amongst the nemertians, but recalling the arrangement described by M. Blanchard in *Cerebratulus Liguricus*." "The structure of the highly developed proboscis necessitates the establishment of a special genus for these nemertians;" and M. Marion adopts the name "*Drepanophorus*" proposed by Mr. Hübner (*Comptes Rendus*, April 5, 1875.)

A QUESTION of great interest to microscopists has just been brought before the Royal Microscopical Society by Mr. Slack, who contends that the extreme angles of aperture usually given to the higher objectives are bad substitutes for better correction of spherical aberration. In proof of this opinion, he showed that a glass by Zeiss of Jena, $\frac{1}{4}$, with an angle of only 68° , would display the transverse ribs of *Spirilla gemma* divided into beads, when the object was illuminated by Mr. Wenham's dark-ground reflex apparatus. C and D eye-pieces were employed for this purpose, and the beads were quite distinct, though it was not pretended that they were as well shown as they could be with a higher power and larger angle. Zeiss's half-inch, the C of his catalogue, with 48° aperture, suffices to show the cross-beading of *Pteroisigma hippocampus* with B and C eye-pieces and an achromatic condenser. A paper of Pro-

fessor Abbe was quoted, alleging reasons why no dry objectives should have apertures of more than 105° to 110° , and why it was well to restrict immersion objectives to little more than 100° , so that $\frac{1}{3}$ could work well through covering glass a fifth of a millimetre in thickness. Objectives by Zeiss upon Professor Abbe's plan were found to unite in a remarkable degree the qualities of penetration and resolution.

A few months ago Messrs. Powell and Lealand exhibited at a Scientific Evening of the Royal Microscopical Society a one-eighth immersion objective upon a new formula, worked up by an unusually deep eye-piece to a linear power of 4,000. We have had an opportunity of trying one made for Mr. Lettsom, and it is certainly a very remarkable production, able to show very minute structures for which much higher objectives have hitherto been employed. It has a considerable working distance in proportion to the magnification it affords with deep eye-pieces, and gives a wonderful view of diatoms flat enough for its angle of aperture and contiguity to the object. It has also sufficient penetration for small live objects, and has plenty of light with D and E eye-pieces, which cause no noticeable deterioration of its performance when, as should always be the case with high powers, an achromatic condenser is employed.

ACCORDING to a report made to the French Academy, the most efficacious remedies for vines attacked with the phylloxera are alkaline sulphocarbonates; that of soda being the most effective. It is applied in solution, and destroys the insects without injuring the vine. Not being, as yet, an article of commerce, it has had to be specially prepared. It is expected to be an economical application when it comes into general use, and a large demand is created.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE (Tuesday, April 27).

COLONEL A. LANE FOX, President, in the Chair. Mr. Francis Galton, F.R.S., contributed a note on the height and weight of boys aged fourteen in town and country schools. The results showed the comparative heights and weights of these boys who were fourteen on their last birthday in two groups of public schools—the one group of country schools and the other of town schools. It appeared that boys of fourteen in the country group were about $1\frac{1}{4}$ inches taller and 7 lb. heavier than those in the town group; also that the difference of height was due, in about equal degrees, to retardation and to total suppression of growth, and that the distribution of heights in both cases conformed well to the results of the "Law of Error."

The Rev. Joseph Mullens, D.D., read a paper on the Origin and Progress of the People of Madagascar. The Malagasy appeared to be a single race; no tribe was to be found secluded in any corner or in hill districts different from the people of the plains or in open provinces, such as is met with in India, Sumatra, and Borneo, nor is any portion of the people specially degraded. The Malagasy are divided into three tribes—the Betsimisarakas, the Sakalavas, and the Hovas, the last largely predominating in numbers and influence. With regard to the origin of the people, the author rejected the theory of Craufurd and others who argued for their African descent. Their language and tribal customs suggested a very different origin, for there could hardly be a doubt that the Malay entered largely into the composition of the vocabulary and grammar, and continual researches into the Malay and Malagasy languages afford more and more evidence of their resemblances. The conclusion was that the Malagasy are a Malay people following Malay customs, some of them possessing Malay eyes, hair, and

features, and speaking a Malay tongue at the present time. They were an intelligent people, orderly, were well governed, and were daily improving; and the author of the paper could see the promise of a great and useful future for them.

Mr. J. J. Monteiro read a paper on the Quissama Tribe of Angola, written with the object of correcting some erroneous statements concerning them that had formerly been brought before the Institute.

ZOOLOGICAL SOCIETY OF LONDON (Tuesday, May 4).

E. W. H. HOLDSWORTH, Esq., in the Chair.—Professor Newton, F.R.S., exhibited tracings of certain unpublished sketches of extinct birds from a manuscript in the Utrecht Library. These had been forwarded to him by M. Alphonse Milne-Edwards, and included characteristic figures of the dodo, of *Aphanapteryx Brookii* and of *Psittacus mauritanus*. Mr. H. C. Sorby, F.R.S., read a paper on the various colouring matters in the shells of birds' eggs. In this hitherto neglected field of observation spectroscopic investigation showed that the many beautiful tints of birds' eggs were due to the varying proportions of certain well-marked substances, each of which was chemically defined, and their relationship to blood and to other animal secretions pointed out. The variation in chemical composition was not greater between different species than between varieties of the eggs of the same bird, but in one group (the Tinamous), a compound existed which was not found in the eggs of any other family. Professor Garrod made remarks on the hyoid bone of the elephant, and on certain pigeons; and Mr. G. E. Dobson gave definitions of various genera of bats.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(First Notice.)

We find in this gallery, as usual of late years, a conspicuous amount of skill and *savoir faire*, with a very moderate sprinkling of invention or aspiration. Large is the number of artists who can do what they try for, and who perform it with an amount of competence which could be completeness if it would, and which mostly stops short of that because an ordinary manual effort is the natural accompaniment of a still less intense mental endeavour; whereas the number of those who aim high, and work for permanence rather than for the eyes of exhibition hunters and the applause of a season, is small. This, indeed, is only natural: we may murmur at such a result, but we cannot be surprised at it. Great artists, lofty inventors, are never numerous; if we have a large number who perceive with acuteness, and realise with vigour, we must be unquerulous, though not exactly satisfied. Something like a new starting-point, nevertheless—a fresh ideal of work germinating in one mind, and leading others onwards—would now be very desirable. We discern nothing that approaches nearer to this than the increasing domination which Mr. Millais exercises over various exhibitors; and this is an influence of style or manner of presentment, more than anything else. It can be described in many quarters, and especially among the portrait-painters and the landscapists, and is no doubt, so far as it operates, an influence for good. The strongest and most masterly of our exhibiting artists is recognised as such by his colleagues, who would fain learn and re-apply his secret.

We propose to go through the collection, taking the works in classes according to general subject-matter. And first of the oil pictures.

Sacred Subjects.—This is an extremely small section; it hardly counts for anything in the general aspect of the walls. The one example which stands prominently out is that by Mr.

Watts, named *Dedicated to all the Churches*. We have here a Christian picture, broadened out, or (as one might say) shaded off, into a Humanitarian picture. Christ—not bearded, as in more recent art generally, but beardless, as in the earliest Christian symbols—is represented seated in the heaven on clouds, with an opening of golden light behind his head, which wears the crown of thorns. Below him, on the same clouds, are five infants—not winged cherubs, but human babes; we would understand them as indicating the feeble and unprotected, or, in the most enlarged sense, mankind: one of them is of a dark-skinned race, negro or Moorish. Christ extends his right hand, as in demonstration or appeal; the left hand points towards himself. Underneath comes a melancholy moorland, with a cottage-hut, and a little town with its steeple. In looking at the picture, one's mind reverts principally to two texts, as furnishing probably the key-note to the general conception. "Whosoever, therefore, shall humble himself as this little child, the same is greatest in the Kingdom of Heaven; and whoso shall receive one such little child in my name receiveth me." Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." The face of Jesus is worn and suffering—a face of personal sorrow, and of sympathy and comforting. This is another Christus Consolator, of a more abstract and undefined order than the picture, once familiar to every child, produced by Ary Scheffer. It would be a very suitable altar-piece for any place of worship—gorgeous cathedral, or unadorned conventicle: the lofty might find in it edification; and the lowly, hope. In merely artistic respects, the picture is worthy of its author's capacity and attainments, though it may not rank among his very best efforts.—Mr. Poole chooses as his subject *Ezekiel's Vision*:—"And I looked, and behold a whirlwind came out of the north, a great cloud, and a fire enfolding itself, and a brightness was about it; and out of the midst thereof as the colour of amber, came the likeness of four living creatures." Ezekiel the priest is along with eight of his countrymen, captives in the land of the Chaldeans; the visionary figures, and the living wheel within wheel, have not yet appeared; but the rolling mass of clouds glows and simmers to give them birth. The figures in this picture do not count for very much; besides, we detect in them adaptations from Michel Angelo, if not also from others. The landscape is of bare and terror-moving rocks, scarped and pearly: two trees, dismal and tattered in leaf and branch, only enhance its lifeless desolation. The colour is finely compounded of blues and umbers; and the work as a whole is perhaps, for poetical invention, the fullest and highest which Mr. Poole has ever produced. Mr. Goodall contributes a very large picture of *Rachel and her Flock*, ably done in the pastoral oriental mode: an Arabian maiden crossing a sandy plain, with shallows of water. No harm comes of its being called by the painter, or accepted by the public, as illustrative of the Book of Genesis. Miss T. Thornycroft's *Design from the Parable of the Ten Virgins* is in a style not unrelated to that of Mr. Albert Moore, or of Mr. Poynter; not carried far, but with its fair share of grace and of artistic management. The figure of the sleeping damsel to the right, whose hands clasp her knees, is in especial a good piece of design. Mr. Bedford paints with propriety the humiliation of King David—"Nathan said to David, 'Thou art the Man.'" The royal criminal is here presented as decidedly aged; a point in which Mr. Bedford has been hardly true to biblical chronology, according to which, as we understand it, David was at this date about fifty-one years old. The merely pictorial demands or opportunities of his theme might have prompted the painter to adhere to this less advanced age. In departing from it, he has probably intended to reinforce the moral lesson: the hoary-headed adulterer and assassin

becomes the blacker culprit. Miss A. M. Lea portrays *St. Cecilia* in a fairly dignified but somewhat vaporous style, founded on that of Mr. Watts. As for *The Recording Angel* of Mr. Thorburn, there is about as much of the sacred in this pictorial treatment as there would be in a charade assigning the same character to the most rapid school-miss at an evening party. We observe only one other sacred subject—*By the Waters of Babylon we sat down and wept*, painted by Mr. L. Wingfield, not without expression, but otherwise in a rather showy and obvious style.

Historical Subjects.—Sir John Gilbert is thoroughly himself in his well-sized picture—*Tewkesbury Abbey, Queen Margaret carried prisoner to Edward after the Battle of Tewkesbury*. We need not wish nor hope to see this sort of subject, from this sort of point of view, ever treated better than in the work before us: the painter is now perhaps a more masterly executant in oils than even at his best in water-colours. Several horsemen, and one or two foot-soldiers, are crossing a grassy plain; a mounted knight marshals them forwards; Queen Margaret, at this crisis and crash of her fortunes, rides on with downward eyes and still resolute aspect, holding the reins of her charger. It has been a day of clouds hurtling and contending in the sky, hardly more transitory than the shock of armies and of dynasties: the sun, at setting, bursts yellow on the horizon: the lighting of the figures, distinct and warm, yet waning with the rapidly departing day, is extremely true.—Mr. Long has selected a theme full of sumptuousness and of piquancy, and destined no doubt to be exceptionally popular among the Academy visitors. It is named *The Babylonian Marriage-Market*; and is explained by a long reference to Herodotus, purporting that the ancient Babylonians were wont to marry off all their espousable girls by the neat process of putting them up to auction, from the fairest first to the ugliest last, and receiving, in biddings from the would-be husbands of the pretty ones, treasures which were immediately afterwards dispensed as bonuses to the less ardent yet purchasable bridegrooms of the ill-favoured. Mr. Long deserves to succeed, were it only for his ingenious choice of subject; combining as it does richness and archaeology, scenic drama and amusement, much beauty and some grotesque by-play, antique fact and modern innuendo. Besides, his very large picture is a work of uncommon force and tact, meeting without stint the great demands which it involves upon the executive faculty. The visages, costumes, and accessories are of the Ninevite type: the background consists of the walls of the spacious hall, an inlay of blue, yellow, or whiteish tiles forming large ornamental compositions. The auctioneer stands on his pulpit, bell in hand: his clerk holds a tablet, which he inscribes with cuneiform characters as the biddings mount up; bidders bring their jewel-cases; and an expert is at this moment examining a ruby necklace which a wealthy lord, in the prime of life, is proffering. The handsomest of all the damsels is on the show-stand, her back turned to the spectator of the picture. As she removes her veil, a murmur of admiration runs through the room; a youthful nobleman clasps his hands, and only longs to outbid competition. In front, seated on the floor, are the other expectant maidens, twelve in number. To the extreme left, one, the second of all in order of beauty, is being unveiled by an attendant, as the flower of the flock already nears the decisive instant of "going off." The next one, No. 3, gazes into her mirror. No. 10 is skirmishing with No. 8 as to their comparative comeliness; while No. 9, seated between them, indulges in a smile. No. 10 may be presumed to count, in the opinion of the judges, though not in her own, as the one neither good-looking nor ill-looking, who, according to Herodotus, was not paid for by a suitor nor yet dowered to become a wife. No. 11 begins the class of the dowered and

ugly ones; she grins frankly at a young man of the lower order, standing above and behind her, who holds up his hands, a little scared; he foresees that his poverty, but not his will, may be destined to consent. No. 12 hides her visage in her palms, and we are spared from assessing her facial demerits. In all this there is enough and to spare for the town-talk of a season; and, after that, a clever picture, highly acceptable to some rich purchaser, and indefinitely marketable afterwards, will still remain. Opposite to this hangs another of the large canvases, again a subject well chosen for popularity, and in itself approvable. Mr. Armitage portrays *Julian the Apostate presiding at a Conference of Sectarians*—Christian sectarians whose squabbles amused and disgusted the philosophic Emperor, and whom he scornfully but not hopelessly invited to concord. An ironical smile severs the lips of Julian, the bearded stoic; a bronze statue of Pallas overlooks him, and the contentions votaries of the newfangled and self-conflicting faith. A black-haired fanatic is the present speaker: two other disputants oppose him—one stubbornly, the second vehemently. Another, with the theological shibboleth boiling over irrepressibly from his lips, breaks in, and makes the confusion worse confounded. A fourth approaches from behind, bringing rolls of papyrus, by whose authority the debate is to be settled, or rather re-entangled; he holds up his hand, bespeaking silence and reverence for his panacea. If the smile of Julian is sarcastic, those of his officers and counsellors are more broadly contemptuous: one of them, with a great oak-wreath about his head, may be introduced as representing a Romanised Teuton, and thus recalling the phrase which Julian addressed to the Christian zealots (as quoted in the catalogue from Gibbon)—"Hear me! The Franks have heard me, and the Alemanni!" There is not, however, any very marked national character in this head, nor in any other: the countenances are expressive, but not interesting, and they tend towards a general ugliness. The colour, as usual with Mr. Armitage, is crude. The picture is one to be respected for its sound and sensible qualities—the planning-out of the subject, its composition, draughtsmanship, and narrative efficiency; to find keen pleasure in its art would be a different thing.

We will next take the inevitable Mary Stuart subjects, and the hardly less inevitable Queen Elizabeth. Mr. Herdman and Mr. Elmore supply the former. Mr. Herdman paints *The First Conference between Mary Stuart and John Knox, Holyrood, 1561*: Knox is just telling the Queen, "Your will, Madam, is no reason" why the Church of Rome should be the true Church, and the Reformed ministry heretical. This is an excellent picture: we could not readily find its superior in the particular class of treatment, and range of artistic quality, which the painter has proposed to himself. Knox, thoughtful, steady, unflinching, remonstrant, yet preserving the externals of respect, and anxious to preserve its essence too if practicable, is entirely good: he stands before Mary, who leans back in her chair, looking not less resolute in mood than high-spirited in character. The whole interior is painted in a fine, dark, liquid tone: the boarded floor, with a settee covered in Utrecht velvet, occupies a considerable space, yet without looking bare or unmeaning. The only point we find to reprehend is the cutting brightness of Mary's sleeves, primrose-yellow in tint. Were this altered, the picture would, we think, gain considerably in total harmony, and lose its one detail of an *ad captandum* kind. Mr. Elmore's painting is of far less significance, and its merit of execution only ordinary. It represents *Mary Queen of Scots, and Christopher Norton, at Bolton Castle*: the story being that the Queen, while confined at Bolton, asked Norton one day to hold some knitting-work which she was finishing by the fireside, Lord and Lady Scrope and others being present in the chamber. This drew suspicion upon Nor-

ton; and "two years later" (as Mr. Froude says) "the poor youth was under the knife of the executioner at Tyburn." If Norton was a "youth" two years after the trivial yet tragical incident at Bolton Castle, he ought not to have been portrayed by Mr. Elmore as a man of some thirty-eight years of age at the date of that incident. The Elizabethan subject—*Queen Elizabeth and Essex*—is painted by Mr. Wynfield. Essex has arrived from Ireland, and forced himself into the Queen's bedchamber: he kneels before her, soliciting her protection against calumniators. "The old queen, who was newly risen, without her wig, and in the hands of her tirewoman, received him very graciously; but later in the same day she ordered him into arrest, on the charge of high treason." Mr. Wynfield's is a moderately good picture: there is nothing in it which cannot be readily guessed at by people who read the statement of the subject in the catalogue, and who are familiar with the way such themes are currently treated by competent painters of the day, and by Mr. Wynfield in particular. He has, in this instance, got rid, to a greater extent than we ever observed before, of his besetting fault of opaqueness in the use of pigment: on the other hand, there is less than his usual force.

From Mary Stuart to Marie Antoinette's daughter is no difficult transition: Mr. Ward, long faithful to the royal family of France in its downfall, introduces us to this rather uninteresting *ci-devant*:—*The Orphan of the Temple, Marie Thérèse, daughter of Louis XVI., sketching the Tower of her Prison from the Garden, Paris, 1795*. The ex-Princess sits with her long flame-yellow hair let down: there is a Republican commissary, of an unintrusive but rather wooden aspect; also a spaniel lapdog, a tethered goat, and the attendant lady, Madame de Chantereine. The best point in the picture is the one which *ought* to be best: namely, the aspect of mental convalescence (as it might be termed) in Marie Thérèse; Mr. Ward succeeds in making her look as one long tried, and brought down into the depths of sorrow, now pallidly reviving, and beginning to feel herself yet a living being among the living. In other respects, this is not one of the artist's stronger works: it wants atmosphere sadly, to a degree which is not accounted for by saying that a grey day is represented. Another subject from the French Revolution period is the *Loot, 1797*, of Mr. Gow: free and easy soldiers of the Republic in Italy, turned from apostles of liberty and equality into confiscators of valuables: a Titian and other works are now under their eyes, and practically within their clutch. This is a very clever performance, touched off with facility and spirit,—in colour rather negative. A third subject belonging to the same range of history is *The French Savants in Egypt, 1798*, painted by Mr. Crowe: "When the Mamelukes charged, the cry was 'Let Messieurs the savants and the donkeys enter within the square.'" No painter is more commendable than Mr. Crowe for accurate and minute attention to the details of his subject-matter, whatever it may be: he individualises the characters, varies the actions and incidents, and rounds out the story. He paints also with great care and nicety, and never gives up anything through remissness. The present is a talented picture. Among other figures, we observe Berthollet leaning downwards from his donkey, conversing with a camp-follower outstretched on the ground; Balzac talking, with demonstrative digits, to Costaz, who has beside him an idol and other objects of antiquity; Monge all energy of argumentation, as he discusses some question with Denon; Jomard looking through his field-glass, as he leans across the saddle of his beast. The soldiers, ranged in square, encompass the learned men at some distance: two pyramids are visible afar.

W. M. ROSSITT.

THE SALON OF 1875.

Paris: May 8, 1875.

On leaving a Salon whose catalogue registers 3,802 numbers, corresponding to pictures, sculptures, drawings, etchings, lithographs, enamels, &c., &c., it is simply impossible to collect one's ideas with sufficient clearness to be able to deliver equitable judgments on such or such a performance, on this artist or on that. I, at least, find the task impossible. And such is the physical weariness of my eyes, legs, and brain, that even on the morrow I can still do no more than bring together a few general ideas.

And therefore I will confine myself to-day to these recollections of the Salon as a whole, feeling as I do that the critic gains in consideration by refusing to imitate the reporter. He is thus enabled to accept the entire responsibility of his opinions respecting persons and things.

It is pretty universally agreed that the general aspect of the present Salon is satisfactory. It is full of light. It is better painted. But there is one thing that kills it, that robs it of its character of activity and youth; and this is, above all, the contributions of those artists who have already obtained their reward, and are, therefore, allowed to pass free of duty. The majority of this privileged race consists of old folk who have only had one momentary success, the average of whose talent has always been moderate, and who abuse an imprudent article in the regulations by sending to the Salon the most old-fashioned and the most senile of productions. I insist on this observation, in order that those of your countrymen who come to Paris and are horrified by the large number of bad pictures, may take account of their origin, and not attribute them to the new generation.

That this new generation paints better than its fathers is an incontestable fact: but that it studies drawing less is equally incontestable. You are struck with this phenomenon when, after passing through the picture galleries, you descend to the garden and study the sculpture. Here, on the other hand, our school shows astonishing knowledge, brilliancy and vigour. This is because it is here necessary to have recourse to the human model, which, even with its individual imperfections, is a type of harmony that cannot be betrayed or wholly wrested from its nature; and because this necessity incessantly strengthens and upholds the education of the artist. Moreover, a man seldom lives by sculpture; and the character becomes nobler by reason of less constant relations with dealers, amateurs, and the administration, whose commands, caprices, and regulations require such constant submission from the painter. Finally, it is infinitely more difficult to draw out of a hard white block of marble an idea clear and speaking, tender or philosophical, than from a canvas, which offers all the fascination and all the resources of colour and chiaroscuro.

Our gallery of sculpture is this year all the finer because it contains the reproduction in marble or in bronze of works that met with success in previous years: the *Gloria Victis* of Mercié; the *Secret d'en haut* of Moulin; the *Young Mother teaching her Daughter to read* of Delaplanche; the *Retiarius* of Noël; *Romeo and Juliet*, &c.

Among the most applauded of the new pieces is the monument raised by subscription to Regnault in the court of the Ecole des Beaux Arts. It is called *Youth*. It consists of a young girl clad in the ancient mode, naked to the loins, raising herself on tiptoe to hang a branch of golden laurel on a crumbling wall. I need scarcely tell you that this wall recalls the park of Buzenval, where Regnault died in the defence of Paris. This elegant and delicate monument is by M. Chapu.

The other piece is by M. Préault, the old romanticist sculptor. It is a statue of Jacques Cœur, intended for the town of Bourges. The silversmith of King Charles VII. is represented standing, and gazing at the horizon with an expression calm, energetic, and intelligent. The

spirit of the costume is admirably caught. The statue too, as is but rarely the case, is interesting on all sides; at the back of the figure is an anchor resting on bales of merchandise, which gives a wonderful completeness to the general decorative effect. It is a triumph for the aged master, Auguste Préault, whom the Academicians have dragged through the mud, and the public has with scarcely any exception misunderstood, and who has been producing for the last forty years compositions as picturesque as they are original.

This recalls my attention to the romantic movement. By a chance which death has invested with its own dignity, Corot, one of the last of the romantic school, is represented here by three pictures, two of which are of the first rank. They surpass all the other landscapes in the Salon, not only by the skilful and natural arrangement of the composition, by the grandeur of the massing, by the charm of the situation, by the healthy and gentle sentiments which the whole excites, but also by the truth of the verdure, the depth and brilliancy of the blue sky. One has to admit that whatever the young school gains in skilfulness of execution it loses in sentiment, in profound study, in emotion communicated to the spectator. The ravages of photography are as terrible and mysterious as the ravages of the Phylloxera.

Among the portrait-painters M. Fantin takes first rank with the portrait of Mr. Edwin Edwards and his wife, which is as notable for its painting as for its composition. It is to be hoped that at the first re-arrangement of the pictures, this remarkable work will be better placed. The attention of the public is particularly attracted by the portrait of Mme. Pasca, a well-known actress. It is by M. Bonnat and represents the actress standing, in a white dress with border of black. And one is arrested by a *Jeune Femme en rouge*, seated in an arm-chair, by M. Jacquet.

Among historical paintings there is a superb composition by M. de Chavannes, a *Family of Fishers in Prehistoric Times*; a *Dante and Virgil in the Liars' Circle*, by Gustave Doré, executed with a brush more supple than is his wont; an immense canvas by M. Becker, *Rizpah, Concubine of Saul*, defending from the attacks of a vulture the gibbet on which hang the bodies of her seven children; a composition in the ancient style, by M. Alma Tadema, *M. Gambord in the house of a Greek Painter*. An excellent picture by M. T. P. Laurens, *L'Interdit*, a churchyard of the Middle Ages walled up by order of the clergy, and serving as charnel-house to corpses which had been refused burial.

M. Falguière, a sculptor, obtains considerable success with *The Wrestlers*, a very learned and fairly vigorous painting.

M. Manet is only represented by a single painting—*Argenteuil*—representing a boatman and his wife in a barge. The colouring is of very high quality, and the open air is well expressed. But, briefly, the official Salons are unfavourable to this style of painting, which is at once summary and energetic. M. Manet has committed an error of judgment in declining to place himself at the head of the group of artists which has tried to organise independent exhibitions.

I will also mention *Le Rétameur*, by M. Alphonse Legros; *Women in a Church*, by M. Lhermitte; a *Portrait of an Old Lady*, by M. Henner; *Women bathing in a Park*, a magnificent decorative subject, by M. Carolus Duran; *Basque Tennis-players*, by M. Gustave Colit; *Intérieur de Charcuterie*; *Armour*, by Vollon; *Clocks*, by a new exhibitor, M. Cauchois. But I must reserve all detailed notice for my second letter. I will end for the present with the comforting criticism that both the official successes, M. Cabanel and M. Bouguereau, are incomparably below the level of previous years. *Raro antecedentem scelestum deseruit poena.*

PH. BURTY.

MR. STEVENS.

MR. ALFRED GEORGE STEVENS, one of the greatest of decorative artists of these modern days, is dead; and the work which is hereafter to bear testimony to his skill—the Wellington monument in St. Paul's Cathedral—is left unfinished. Some years ago Mr. Stevens fell a victim to paralysis, and his end was hastened by heart-disease and bronchitis, to which he succumbed on May 1, at his residence 9 Eton Villas, Haverstock Hill. He was only fifty-seven years of age. Born at Blandford, Dorsetshire, in December 1817, he at eight years of age was busy painting portraits. His career being thus early marked out, his friends advised him to study the works of the old masters. For this purpose the Rev. Samuel Beste assisted him in a journey to Italy; and in the academies and galleries of Florence and Rome he diligently laboured—so diligently that he was almost a dead man to the friends he left at home, even Beste never hearing from him. It would appear that a definite course of work was suggested to him, for he has been heard to say, "I was sent to Italy to study Salvator Rosa, but I found him so bad that I would not copy him." It was during his residence in Rome that he was employed by Thorwaldsen, in whose studio he no doubt acquired considerable proficiency in the art of sculpture. About the year 1842, after a residence of nine years in Italy, he returned to England. Not seeing a course clearly open to him, he undertook various decorative works for architects and manufacturers. His works for founders are very numerous. His fire-places are unapproachable, whether in respect to the iron work or the sculptured mantelpieces and supports in which he framed them. But on this work, commonplace though it may seem, he could not help expending his rare invention and perfect manipulation. Probably the finest specimen of his ingenuity under this head is the mantelpiece in the dining-room of Dorchester House. It is a matchless, as indeed it is a priceless, work of art. Mr. Stevens assisted the late Professor Cockerell in the execution of many of his architectural works. Like a great many other men who have endeavoured to fulfil their mission in life, or rather to reach the level intended for them, he deserted, though at great personal inconvenience, the drudgery of his profession, and strove hard for the foremost position to which he had a right to aspire. Many were the competitions into which he entered, and the rejections which he experienced. He also prepared innumerable designs which were never executed. He designed gates (bronze) for the Geological Museum in Jermyn Street; models for the Memorial of the International Exhibition of 1861; designs for the decorations of the Houses of Parliament, including a fresco painting of incidents from the life of Alfred the Great; a scheme of decorations for the reading-room of the British Museum; designs for Minton's pottery. But these are only a few of his unsuccessful works. Some of these designs will no doubt be brought to light when the contents of his studio are carefully gone over. Many of them have no doubt perished, for Mr. Stevens's bump of destructiveness was very largely developed. Referring to the British Museum, we are reminded that the young lion squatting on the top of the small iron supports of the railing outside that institution is from a model by Mr. Stevens. Numerous are the houses which he has either wholly or partially decorated. In Liverpool, in America—in the latter case he had sent the whole house out in blocks to be fitted up on arrival at their destination, in London, and other cities, specimens of his workmanship are to be found. Dorchester House, Park Lane, contains the most superb of his house-decorations. Though not always happy in the business portion of his arrangements with Mr. Stevens—he could not get the embellishments of his house completed even by threats of legal proceedings—Mr. Holford is as much to be envied as would be the possessor of a gallery of undiscovered pictures by Turner.

In the dining-room of this palatial residence every description of the decorator's art is represented—carving in marble and wood, painted ceilings and panels, enamelled and metal works. Stevens was jealous of his work, and did it all himself. It has been well said that the specimens of his handicraft which he has left behind in Mr. Holford's house are alone sufficient to establish Mr. Stevens's reputation as one of the greatest decorative artists of any age. The work, however, by which his merit is to be measured, as he wished it should, is the Wellington Memorial under the dome of St. Paul's Cathedral. In the competition for this work, he was so far successful as to gain a premium for his model, and eventually received the commission for the execution of it. It is true the work has been many years in hand, but when the monument is finished, and critically examined in its completed form, Mr. Stevens will be readily forgiven his delays. Bad health, made worse by the constant "worries" of men who, as he said, did not know what art was or the length of it, had much to do with these delays. He was always making an effort to hide from the world the condition of his health. He was always busy, however; and when he could not be out working upon his larger designs, he amused himself with the decoration of his own house and studio. Although not completed *in situ*, all the models and designs for the Wellington Memorial are ready. Possibly a few minor details will be found incomplete, but in reference to these he has explained to his pupil, Mr. James Gamble, what his intentions were. It is to be hoped that this artist—who spent not only the earlier portion of his life as a student with Mr. Stevens, but also his leisure with him as his friend—will be employed to carry out what he is so well able to do—the completion of the Wellington monument. It is intended that it shall fill up one of the arches under the dome of the cathedral, the arch of the monument itself falling pretty nearly in a line with one of the windows which will light up the work in various parts. With reference to Mr. Stevens personally, it only remains to be said that he had devoted his whole life to his art, neglecting social ties and almost friendship, and despising mere worldly distinctions. Probably his best friends were Mr. Pegler, his executor, and James Gamble and Reuben Townroe, the artists who decorated the South Kensington Museum, the Albert Hall, &c.

ART SALES.

THE Salle Drouot has been crowded with visitors to the sale of the paintings and drawings of Fortuny, which began on the 24th ult. They bear the record of his life and of the various impressions of his travels. The Arab, the Spaniard, and the Italian were his favourite studies. In Spain, persons and views of Madrid, Seville, and Granada. In Morocco, the streets and inhabitants of Tangiers and scenes of private life. In Italy, ruins of Rome, Naples, and Portici. High prices were obtained:—*The Shore of Portici*, 49,800 fr.; *Bather upon the Shore of Portici*, 6,900 fr.; the same subject, bought by M. Alexandre Dumas, 3,000 fr.; *A Bather*, 5,000 fr.; *Via Giulia at Rome*, 5,030 fr.; *Grand Salon of the Colonna Palace at Rome*, 5,158 fr.; *Study of Landscape and Buildings, Environs of Rome*, 3,550 fr.; *Italian Woman at the Door of her House*, 2,150 fr.; *Environs of Rome*, 1,020 fr.; *Landscape with Running Water*, 4,700 fr.; *Procession going out of the Church of Santa Cruz, Madrid, in rain*, 20,000 fr.; *The Door of the Church of San Gines, Madrid*, 9,100 fr.; *The Result of a Carousal*, 2,030 fr.; *Bull-fight, Wounded Picador*, 4,100 fr.; *Mousquetaire of the time of Philip IV.*, 3,025 fr.; *Nobleman of the time of Charles V.*, 2,250 fr.; *Door of the Salon des Ambassadeurs of the Alcazar of Seville*, 2,600 fr.; *Staircase of the House of Pilate, at Seville*, 5,450 fr.; *Gipsies selling Flowers*, 1,650 fr.; *Court of the*

Alhambra, 24,100 fr.; *Old Trees along the Fortification*, 7,550 fr.; *Court of the Alhambra*, 27,000 fr.; *Corner of the Garden of the Adarves, at the Alhambra*, 6,100 fr.; *Salle of the Abencorages*, 7,800 fr.; *Funeral on Shrove Tuesday*, 1,800 fr.; *A Court at Granada*, 9,000 fr.; *A Gypsy Dancing in a Garden at Granada*, 5,400 fr.; *A Court at Granada*, 9,000 fr.; *Corner of Fortuny's Garden, Granada*, 9,500 fr.; another, 9,450 fr.; *Battle of Tetuan*, 9,020 fr.; *Arab Slaughterhouse*, 9,800 fr.; *Arabian Fantasia at Tangier*, 11,300 fr.; *Gipsy leaning upon an Ass*, 13,400 fr.; *Arabian Knife-grinder*, 8,550 fr.; *Halt before a House at Tangier*, 8,700 fr.; *Arabian Musician before a Moorish King*, 8,000 fr.; *Children playing in a Japanese Room*, 30,500 fr.; *Marie Luisa and her two Children*, after Goya, 10,000 fr.; *Portrait of Bayeu*, after the painting in the Museum at Madrid, 10,000 fr. Total, 715,745 fr.

On the 26th ult. Messrs. Christie and Manson sold the pictures belonging to the late Sir Edward Smirke, comprising many by his father, the late Royal Academician, best known by his illustrations of Don Quixote, Shakspeare, and other standard writers. They produced but trifling prices—*Nymphs Bathing*, 14l. 10s.; and eleven in a frame from the *Spectator*, 31l.

On the 27th ult. the collection sold was from the old masters:—Bellini, *Madonna and Child*, 80gs.; *The Supper at Emmaus*, 462 gs.; Botticelli, *Madonna*, 205 gs.; F. Francia, *Portrait of a Lady*, 48 gs.; Lorenzo Costa, *Madonna and Child*, 56 gs.; Garofalo, *Holy Family*, 44 gs.; and *Portrait of the Artist*, holding a flower in his hand, 66 gs.; Innocenza da Imola, *Holy Family* with St. Catherine and St. John, 41 gs.; Lippi, *Madonna and Child*, 52 gs.; Luini, *St. John*, 150 gs.; Murillo, *Assumption of the Virgin*, 110 gs.; Mazolino di Ferrara, *Adoration of the Shepherds*, 62 gs.; Marco d'Aggione, *St. John with Lamb*, 70 gs.; Lo Spagno, *Madonna and Child*, surrounded by cherubs, 51 gs.; Paul Potter, *Farm Yard*, 85 gs.

On the 29th ult., from the collection of the late Rev. John Lucy, was sold a pair of fine oviform Oriental vases from Fonthill, 180l. From the collection of the late Mr. Bredel, a set of four fine old Italian statuettes of metal gilt, with drapery of Oriental alabaster, 96 gs.; a tray of Florentine mosaic, from Stowe, 50 gs.; a Florentine mosaic slab, mounted in ormolu, 670 gs., and its companion 980 gs. Belonging to Miss Bredel, were sold eleven panels of old Swiss glass, painted with figures and coats of arms, 87 gs.; Louis XIV., buhl cabinet, from Fonthill, 105 gs. In the same sale was an Arabian glass suspension lamp, covered with Arabic inscriptions of the thirteenth century, 150 gs., and its companion, 93 gs.; a lamp of Persian porcelain, 150 gs.; old Chelsea turquoise vase, 48 gs.; pair of Chelsea candlesticks, 95 gs.; and a most magnificent old Chelsea group of a shepherd and shepherdess under a May tree, fifteen inches high, sold for the enormous price of 241 gs.; two Bow figures, Summer and Autumn, 36 gs.; a set of fine turquoise vases, the centre with handles formed of Cupids riding upon dolphins, 660 gs.; Mercury and a Nymph in a bosquet, 47 gs.; two pilgrims in a bosquet, 48 gs.; old Worcester vase and cover, and pair of beakers, salmon ground, 380 gs.; *Helen*, a statue by Gibson, 80 gs.; Storey of Rome, *Semiramis*, the celebrated statue, executed for Mr. Benzon, and sold by his executors, 1,500 gs.; Magni, *The Drawing Girl*, 280 gs.; Adams-Acton, *Fidelity*, 180 gs.; Biemia of Rome, *The Spinning Girl*, 90 gs.

THERE was a china sale at Messrs. Sotheby on the 26th and 27th ult., containing some important examples of Bristol porcelain:—A sugar basin, richly gilt, with classic portraits in Indian ink, 40l.; a double-handled cup, with portraits in Indian ink by Bone on a maroon ground, 50l.; and the companion, 59l.; cream ewer with laurel border, richly gilt, 37l. 10s.; pair of chocolate

cups with gold border, laurel festoons and pink ribbons, 23l. 10s.; Plymouth white figure of shepherd and shepherdess, 41l. On the 28th a white Bristol figure of Asia sold for 116l.

CHRISTIE'S sales of the week were concluded May 1, by collections of pictures belonging to the late Rev. J. Lucy and Mr. Charles Bredel, containing among them some gems of Dutch art, which have attracted to England Mr. Gruner from Dresden, M. Rutter from Paris, and representatives of the galleries of Berlin, Brussels and Cologne:—Gainsborough, *A Landscape with Girl on Pony and other Figures*, 3,485l.; Van den Capella, *River Scene*, 400l. 10s.; W. Mieris, *The Grocer's Shop*, a work of the highest excellence, 787l. 10s.; J. Wynant and Van de Velde, *A Woody Landscape*, 325l. 10s.; Watteau, a pair of pictures, *Dance Champêtre* and *Musical Composition*, 8 inches diameter, 535l. 10s.; John and Andrew Both, *Abraham with Hagar and Ishmael*, 4,725l. (bought by Colnaghi); W. van de Velde, *A Fresh Breeze*, 682l. 10s.; Romney, *The Portrait of Lady Hamilton as the Tragic Muse*, 252l., and *The Comic Muse*, 325l. In the Bredel collection:—Le Nain, *Interior*, 493l. 10s.; Watteau, *Peasants dancing*, 262l. 10s., and *A Dance Champêtre*, 525l.; Nicholas Berchem, *Woman with a Distaff*, 945l.; John Both, *A Landscape*, 1,732l. 10s.; A. Cuyp, *View of a Dutch River*, 825l., and *View on the Banks of the Maas*, 1,102l. 10s.; Cornelius Dusart, *A Farmyard*, 325l. 10s.; Minderhart Hobbema, *A Boat with two Men in it* (there was an animated competition for this beautiful picture, but it fell to the Brussels Gallery for 3,225l.); Nicholas Maas, *Interior*, 1,775l.; F. Mieris, *The Enamoured Cavalier*, 4,500l. (Colnaghi); A. Ostade, *The Trio Trac Players*, 12 inches by 10, 700l.; Rubens, *Christ triumphant over Sin and Death*, 430l.; Jacob Ruysdael, *The Ruin*, 2,310l.; Jan Steen, *Interior of a Room*, 601l. 10s.; A. van der Neer, *Winter in Holland*, 550l. 10s.; W. van de Velde, *View on the Dutch Coast during a Calm*, 787l. 10s.; Adrian van de Velde, *A Pastoral Scene*, pronounced by Dr. Waagen to be one of the finest pictures by this great master, 13½ inches by 12½ inches, originally purchased by Mr. Bredel for 700l.—after great competition was bought by Mr. Rutter for 4,515l.; Philip Wouvermans, *View on a Canal in Holland*, 1,281l.; and *Departure of a Hawking Party*, 609l.; John Wynants, *Herdsman with Cattle*, 367l. 10s.; and *Boy Angling*, said by Dr. Waagen to be one of his finest works, 1,890l. Of Baroness Dimsdale's pictures—Lucas van Leyden, *The Nativity*, 315l.; and W. van de Velde, *A Coast Scene*, 280l. Some of the Dutch pictures realised the highest prices ever known to be given.

NOTES AND NEWS.

AN interesting series of paper mosaics taken from the early Christian works in mosaic in Rome, Ravenna, and Venice, has recently been placed on the upper portion of the walls of the North Court of the South Kensington Museum. These paper impressions of the mosaics are taken, we understand, much in the same way as rubbings from brasses, and are afterwards coloured by hand. They certainly give a very fair notion of the originals. Among them we noticed the well-known mosaics referred to the sixth century representing the Emperor Justinian and his Court, and the Empress Theodora and her Court, from the Church of San Vitale in Ravenna. However well one may be acquainted with these remarkable works from book illustrations, it is almost startling to see them staring life-size at one from the walls of South Kensington. Each measures more than 8 ft. in height by 12 ft., 7½ ft., and 8½ ft. in width. Other of the mosaics are: Abraham and the Angels from the church of Sta. Maria Maggiore, Rome; figure of Sta. Agnese from the church of the saint, Rome; SS. Agnes, Pudenciana, and Praxedes, on a gold background within diaper

borders, from Sta. Prassede, Rome; SS. John, Andrew, and James, from the same church; figure of Isaiah of the twelfth century, from the basilica of San Clemente, the Birth of the Virgin, by Pietro Cavallini in the fourteenth century; and a most curious medallion representing Christ seated between two captives, one of whom is a negro, with the inscription "Signum ordinis sanctae Trinitatis et captivorum," executed by Jacobus Cosmato and his son on the gateway of the Monastery of the Trinity, Rome.

There have been several attempts made of late years to revive the almost lost art of mosaic. South Kensington has for some time employed its pupils in this mode of decoration, and a school of mosaic has recently been established at Sèvres; but we imagine that the process is too tedious to prove attractive to many workers in this impatient age. The wonderful preservation of the examples reproduced at South Kensington might well, however, tempt some of our artists to lay aside the "fleeting" art of painting, and work in mosaic "for eternity."

THE South Kensington Museum has lately received from the French Government a magnificent porcelain vase or wine-cooler, 3 ft. 4 in. in length, and 1 ft. 6 in. high, from the Sèvres manufactory. The body of this cistern is of a lapis-lazuli colour; on one side is a white oval plaque, with a representation in very low relief of a wild boar attacked by dogs; and on the other side is a similar plaque, with a deer-hunt. The handles are formed of Pan's heads with enormous rams' horns. This fine vase was chosen for the Museum by M. du Sommerard.

THE New Forest Defence Association is carrying forward its work in gallant style. Besides the promised exhibition of works of art (which will comprise an illustrative series of remarkable drawings of New Forest scenery by W. Kiimpel, and a set of large photographs by Vernon Heath, both executed expressly for the occasion), we hear of the organisation of a formidable array of petitions for the preservation of the Forest, to be signed by artists, art-school students, botanists, ornithologists, entomologists, and other scientific bodies. The New Forest is said to be rich in several peculiar breeds of moths and other insects; and contains also an unique series of fossil shells but little known to conchologists.

THE fine chronological collection of lace exhibited last year at the International Exhibition by M. Dupont-Auberville will not leave the country, having just been purchased by a private individual, with the view of presenting it to the Lace Museum at Nottingham.

THE sale of Mr. Bohn's English china will soon be followed by that of his collection of Wedgwood.

ILLUMINATIVE Art has lost one of its most skilful and experienced exponents in the late Mr. C. W. Wing, known during the last thirty years at the British Museum as the "best fac-simile copyist" of ancient illuminations, and we may also say one of its best authorities, historical and theoretical. Among other valuable work he contributed to the books of Noel Humphreys and Timbs. Under the late Sir A. Panizzi he assisted in the catalogue work of the British Museum. In 1851 he made drawings on wood from the Great Exhibition for the *Illustrated London News*. For the Exhibition of 1862, he executed drawings for publication by Messrs. Day and Son. In 1870 Mr. Wing was employed on illuminative work for the South Kensington Museum; and some hundreds of drawings on vellum made by him from illuminated manuscripts, included in the sale of the late Mr. J. B. Jarman's valuable collection, will be well remembered by collectors. The mortal disease of the heart under which he laboured for years past precluded the accomplishment of yet more important works. His son, the late Mr. William Wing, F.L.S., was for some time honorary

secretary to the Entomological Society, and a well-known naturalist. He leaves two daughters to mourn the loss of the tenderest and kindest of fathers. Mr. Wing completed his long life of unwearied industry on the 18th of last month, after a few hours' illness, at Windsor, in the seventy-fifth year of his age, having survived his wife two years and one month.

THE death of the veteran English painter, Mr. H. W. Pickersgill, has been followed by that of M. de Waldeck, the *doyen* of French painters and travellers, in his 110th year. After spending almost an ordinary lifetime in African exploration, military service by land and sea, and study in the *ateliers* of Prud'hon and David, M. Waldeck devoted twelve years to archaeological explorations in Central America, making a special study of the Toltec and Aztec ruins and antiquities, and of the flora and fauna of the country. In 1837 he published his *Voyage archéologique et pittoresque dans le Yucatan*, and in 1863 began the publication of the *Ruins of Palenque*. In 1869 he sent to the Salon two subjects of Aztec archaeology, playfully styled "Loisir du Centenaire."

The *Temps* observes that M. Waldeck had a genius for the restoration of old engravings, and reminds us that during his travels in Central America he discovered in a monastery the unique copy of the illustrations drawn by Julius Romanus and engraved by Marcantonio for a work of Aretine, which caused the banishment of the painter and engraver, and all the other copies of which were burned by order of the Pope.

MR. HENRY WALLIS and some other artists have had the series of splendid Mantegnas at Hampton Court photographed and printed in permanent pigments, for a certain number of subscribers, at two guineas each set. Having accomplished their task they think it is a pity that persons who may not have heard of the enterprise, or been personally applied to, should not have a chance of possessing this truly admirable set of prints, nine in number, twenty inches square. The secretary, therefore, desires to say that the hon. treasurer to the fund, Joseph Dixon, Esq., Barrister-at-law, 5 Brick Court, Temple, will receive further subscriptions, and that a set will be forwarded to any gentleman sending the amount to him by post-office order on Fleet Street Post-office. That the photographs are permanent makes a great difference in their value, and the charge is literally the cost of production of so many impressions on so large a scale.

M. DE SAINT-MARTIN continues and concludes in the April number of the *Revue Archéologique* an article begun in the March number on the "Site of Troy." It has nothing to do with Schliemann's recent discoveries except to say that however valuable they may be for archaeology they have no bearing whatever on the site of the Homeric Troy. Le Chevalier, he contends, when he pointed out in 1785 Bunarbashi as the site of the Troy of Homer, settled the question for good. Nowhere else in the district was to be found such a combination of natural features corresponding to those referred to in the Iliad. The strength of this argument Schliemann tried to override chiefly by constant reference to the objects found by him in Ilium Novum, but then he entirely failed to convince anyone that these objects furnished the smallest illustration of the pages of the poet. We observe also that in a short notice of Schliemann's book in *Im Neuen Reich* (1875, No. 18, p. 716), the writer speaks of "Schliemann's not Homer's Troy."

A CORRESPONDENT of the *Revue Archéologique* (April, p. 265) gives a very depreciatory account of the marble statue of Venus lately found in excavations on the Esquiline at Rome. Though the type differs from the known types of Venus, or of any other personage, he yet believes the work to be a Roman copy of some Greek original.

M. BERTRAND has a very strong opinion—and considering the opposition it will meet it had need be strong—that the conical bronze helmet found in 1872 in a tomb at Berru (Marne), and engraved pl. 9-10 of the April number of the *Revue Archéologique*, is of Oriental, that is, Assyrian origin. Neither in form, he says, nor in the pattern with which it is ornamented, can it be compared with the Gaulic, Roman, Etruscan, or Greek helmets hitherto found, whereas helmets of this form are to be seen on Assyrian reliefs. But conical helmets certainly occur on Greek painted vases, as may be seen by reference to the vases from Cyrene in the British Museum, and in this case the helmet is worn not by an Oriental but by a Greek figure. As to the ornamentation, the Berru helmet looks very much like Etruscan, though he assures us it is not so. In the same tomb with this helmet were the usual series of objects in bronze and iron belonging to the accoutrements of a warrior and of the type which is assigned to somewhere between B.C. 600-200. The tenant of this tomb had been buried not only with his armour but also with his war chariot, fragments of which were found—apparently not an uncommon proceeding in ancient Gaul.

THE Duchess Colonna (Marcello), so well known for her works in painting and sculpture, is engaged on a large picture, and has just sent to the Salon three magnificent busts—a Christ expressive of dignity and suffering, bearing the character of the Spanish school; a Roman woman, with all the haughty cruelty of a daughter of the Caesars; and a third bust called Phoebe, a Parisian type full of artistic grace, with the delicate modelling of a Clodion.

THE Japanese Government has appropriated 200,000 dollars for expenses connected with the coming Philadelphia Centennial Exhibition.

MUNICH has lost one of its well-known portrait and *genre* painters by the sudden death, a few days since, of P. Koerle, at the age of fifty-one. In Vienna, where he lived for some years before he finally settled at Munich, he was esteemed as one of the most successful portrait painters of his day; and the *genre* pictures of the time of Louis XV., which he had latterly made his special forte, were generally regarded as the very best of their kind by German art critics.

THE Athens correspondent of the *Kölnische Zeitung* announces that the buildings which are to form the focus of the great works of exploration at Athens will be ready for use by the middle of May, when the German directors of the undertaking will enter upon their new quarters. The road from the coast to the plain of Olympia will also, it is hoped, be speedily completed, and it is, therefore, anticipated that the work of excavation may be systematically organised as soon as the summer heats are over.

M. CADART, the well-known art publisher in Paris, died last week, aged only forty-five years. He will be remembered as having largely contributed to the revival of an interest in the art of etching. For some years he and a partner devoted themselves entirely to the business of publishing modern *œuvres-forcées*. The enterprise did not succeed commercially, but some friends of the movement in France, recognising M. Cadart's aptitude, energy and enthusiasm, started him afresh, and after a while he succeeded not only in bringing etching into fashion as a substitute for wood engraving in book illustration, but in interesting very many artists and amateurs in the serious pursuit of the art he loved. His albums and many series of etchings by living artists are well known in France, and are not unknown in England. We have had occasion to review in these columns different works issuing from M. Cadart's house.

A SUBSCRIPTION has been opened at Paris and Nevers for the erection of a bust in honour of Aligny, the well-known painter of the Nièvre.

M. J. Gautherin, a young sculptor of the province, who has gained some distinction in recent Salons, has been commissioned to execute the likeness of his compatriot in marble.

THE International Exhibition at the Hague will open on the 16th instant.

THE Society "Arti et Amicitiae" of Amsterdam has organised a loan exhibition of the works of contemporary artists. It includes more than 300 paintings, most of them of high class, from the cabinets of Belgian collectors. The French is perhaps the best represented of the modern schools.

THE death is announced of M. F. Florimond Boulanger, a French architect of some distinction, and an ardent disciple of Fourier.

THE Burlington Fine Arts Club has now on exhibition the sketch models of the most important works executed in marble and bronze by the late Mr. J. H. Foley, R.A.

FROM the first days of May onwards, a general exhibition of the works of Corot will be held at the Ecole des Beaux-Arts, in the large and lofty room called the Salle Melpomène. As a preliminary measure it was necessary to obtain a promise of countenance from the Director of the Beaux-Arts, and then the consent of the Director of the School. These two gentlemen both behaved with great courtesy; but is it not embarrassing, to say the least, to have to solicit and depend on the goodwill of officials who are at any time liable to be under the domination of political influences? In a capital like Paris the want of a private building that could be used for such purposes is inexplicable. The exhibition has been organised by a combination of committees consisting of the master's pupils and friends, both artists and amateurs; François the landscape-painter, is the president. They wish to make this posthumous rehabilitation of the painter, which is sure to excite strong feelings of repugnance in the Academic camp, as brilliant as possible. The loan of any valuable Corots which English amateurs may have in their possession would produce a most favourable impression in France.

THE STAGE.

"GROFLÉ-GROFLA" AT THE CRITERION THEATRE.

FREDERICK BÉRAT wrote a song that went round the world, but since the days of *Ma Normandie* no piece of light music has met with a popularity so universal as *La Fille de Madame Angot*. Its colossal success was generally attributed to the melodies of M. Charles Lecocq, and every new work of this agreeable composer has in consequence attracted at least as much attention as a Requiem by Verdi or an operatic trilogy by Wagner. But the play had merits of a kind quite distinct from the daintiness of its music, being a marvellously exact picture of the inner life of the Directory, and reproducing with singular fidelity the extravagances of the silliest age that the world has ever known. The authors had lifted a corner of the cloak that covered this dead and well-nigh forgotten period; they introduced us once more to the salons where a Mdme. de Staël or a Mdme. Tallien had ruled despotically, showed us the crowds making obeisance to the Five Kings of the Luxembourg and saluting the reigning Citizen Directress, the dancers in the Victims' Ball who had been duly qualified by the loss of a relative on the scaffold, the proverb-actors in one drawing-room, the drinkers of aesthetic tea in a second, and the periwigged conspirators in a third. They brought upon the scene the whole carnival of grotesque fashions—fops with their corkscrew canes, their serpentine curls, their muslin cravats and their boots à la Souvarow; ladies trying to revive the modes of ancient Greece in a simple cambric chemise and a tight muslin gown; dark women in fair wigs that had cost some 10,000 francs in assignats; Muscadins with their dog-ear lappets, and all the fools and follies of the day.

Nor under this mask did they fail to show that while Paris was dancing Augereau's soldiers were waiting their opportunity, and the chorus of the streets was singing that with Barras for king and Lange for queen it was scarcely worth while to have changed the government.

So the victories which Madame Angot is said to have won between the Market of the Innocents and the Seraglio of Constantinople were revived in the person of her daughter, and in consideration of this success the Parisian journalists bestowed on M. Lecocq the style and dignities of a Maestro and, when *Groflé-Grofla* was produced, sang psalms in his praise which darkly hinted at the deposition of Auber from the throne of comic opera. This second piece, however, proves no more than that M. Lecocq would have been a very elegant composer for the spinet or clavecin, and can write detached melodies of considerable grace. He is allied by his refinement to the masters of French comic opera, but entirely lacks their command of resources and the masculine vigour by which they were able to put life into the most wooden of the figures that came from M. Scribe's manufactory. Yet he has infinitely less in common with the riotous school of M. Offenbach. M. Offenbach's airs smell of wine and tobacco, M. Lecocq's music is daintily perfumed. M. Offenbach's Muse is a disorderly baggage, M. Lecocq's Euterpe is a sprightly old maid. The fairy godmother who may be assumed to preside over the fortunes of opera bouffe seems to have awarded the clown's motley to M. Offenbach, the pantaloons' crutch to M. Hervé, the columbine's wand to M. Vasseur, and the *bâton* of harlequin to M. Lecocq; and as the harlequin's office is one of some dignity and authority it is unaccountable that a musician of taste should associate his talent with the stupid ribaldry of *Groflé-Grofla*. M. Offenbach is a licensed jester and may do as he pleases; the extravagant and erring spirit of his humour may drive him from one grossness to another, till Mdme. Judic's eyes can wink no more, and Mdme. Schneider's leg is dislocated with excessive gymnastics; but as M. Lecocq has no humour, his coarseness is altogether tedious and absurd.

The English version of this play which was produced at the Criterion Theatre on Saturday is chiefly remarkable for the skill with which the conductor has marshalled his forces, and for the refined singing of Mdme. Pauline Rita. Mdme. Rita is as naturally fitted to the music of M. Lecocq as the aforesaid actresses are suited to the music of the more facetious composer. Hard work has not left her voice quite unimpaired, but her vocalisation is still most artistic and she skims over the shallows of the music with a pretty bird-like flight. The play has been pruned into propriety by the combined exertions of two writers with a result that does more credit to their sense of decency than to their sense of wit. The light is massed with insufficient skill, and so much depends upon colour in this kind of performance that we do not suppose *Groflé-Grofla* will be half so successful as the little mock-pastoral piece *Les Près St. Gervais*.

"LA BOULE" AT THE OPÉRA COMIQUE THEATRE.

La Boule is the tale of a certain hotwater bottle and has some little resemblance to the tale of a certain tub. MM. Meilhac and Halévy have never before written satire so racy, which is all the more effective because the moral is not pointed in the little set homilies that are dear to M. Sardou, but is wholly to be drawn from the action. The play is disfigured by one pantomimic scene contrived to set on some quantity of barren spectators to laugh, but for the rest there is such shrewd and trenchant observation in it as is not often heard within the walls of the Palais Royal. Moreover, it was perfectly played by four of the six best actors of that famous company. The grotesque caricature of a Recorder which M. Lheritier drew from the Palais

de Justice was needed to set in relief the stern truth of M. Gil-Péres, who gave a picture of senile depravity that recalled Otway's Senator or the Philocleon of Aristophanes. In the performance of the excellent M. Geoffroy there was no sign of waning power, though he has been playing on the Paris stage for forty years; and M. Lassouche was able to show such a mastery of his art as makes it doubtful if he be not ripening for the Théâtre Français.

The valet that M. Lassouche represented is the Iago of this domestic tragedy. In the good old days when M. Patrel was a bachelor, Modeste Belamy had indulged his little habits and made himself tolerably comfortable until his master, at forty-five, was seized with the freak of marrying a giddy young thing of eighteen. Modeste, having graciously suffered the marriage to take place, felt it his duty to make the house insupportable for the wife, and being unaided by the presence of a mother-in-law was forced to use such means as engaging Italian musicians to play at six in the morning, changing the dinner-napkins, opening the windows, having the eggs boiled hard, speaking with fond regret of the happy past, and being especially careful to vary from night to night the temperature of the hot-water bottle which was supposed to warm his mistress's bed. These operations were so skilfully conducted, that at the end of four months Mdme. Patrel declared her life to be that of a human being fastened in a sack with a malignant ape. Yet he was not a monster, this valet; he was merely a person who objected to interference with his little habits. The men of law were sent for, and the married pair having separately expounded their grievances—the musicians, napkins, windows, eggs, and hot-water bottle—were given to understand that a separation could not take place without at least one violent scene, and at least one respectable witness. The witness was found in the Baron de la Musardiére, an elderly gentleman who came to engage rooms on behalf of Mdme. Mariette, of the Folies Amoureuses, and whose respectability was proved beyond a doubt by the fact that he refused to be seen in public with any other woman than his lawful wife and to be thought capable of deceiving Mariette. He was now the poodle of this pretty creature, whose letters from St. Petersburg, costumes from Worth, carriages, grooms, jewellery and bouquets were the envy of her theatre. "Ah," sighed the concierge, who had herself been an actress, "we were not in such force at the ancient Renaissance: we had a trifle more heart, and here am I in the porter's lodge." To which Mariette made reply that it was the march of civilisation.

So the Patrels came into court and found that the balance of the judicial mind was disturbed by a domestic occurrence. The judge was already the father of seven girls, his wife was on the point of becoming a mother for the eighth time, and the possibility of an eighth girl was the cause of much prejudice to the hearing of the case. The witnesses included the valet, who had committed his evidence to writing; the musicians, who were persuaded that it was an enquiry into the legality of their licence; Mdme. Mariette, who had come to say that the Baron had been nothing more to her than a guide, a counsellor and a father; the baron's wife, who had promised her friend Mdme. Patrel to state explicitly that M. Patrel was an abominable person; and the baron, who was divided between his conflicting duties as a man of family and a man of pleasure, between the presence of his wife on the one hand and the offensive statement made by Mdme. Mariette on the other. Mdme. Patrel's counsel was speedily captivated by the actress, M. Patrel's counsel drew caricatures of his client, and when news was brought that the judge's family was increased by the birth of two girls the trial came to an untimely end, the Patrels being reconciled and the Baron being led to forgive his wife by the consideration that he should find nobody else to console him for the treatment he received from

other women. The result was simply that when Mdlle. Léontine, the new flame of the Baron, made application for the rooms that should have been occupied by her predecessor, M. Paturol felt bound to raise the rent to indemnify himself for the expenses of the suit. And the authors have pried no further into the little miseries of conjugal life.

This outline may scarcely show the play to be better than the common French farces, but it gets a peculiar flavour from a thousand passing witticisms of which a rapid sketch can take no notice. The buffoonery of human baseness has seldom been painted more vividly than in the person of this Baron de la Musardiére, and the other characters are marked out with no mean skill. The piece was produced on Wednesday at the Opéra Comique Theatre and played by the company with their usual bustle and animation.

WALTER MACLEANE.

WITH the production of *Il Gladiatore* at Drury Lane it is to be hoped that the Salvini fever will abate, and dramatic criticism will resume its ordinary calm. The reputation of the eminent Italian actor is too firmly established to be weakened by detraction, or strengthened by unmeaning adulation. It was inevitable that a foreign actor of Shakspeare should meet with opposition, for most educated Englishmen feel it their duty to make independent research for the two or three points which they believe to be essential to Hamlet's or Othello's soul, and are usually aggrieved to find that others have been afield before them with widely different results. And it was inevitable that the merely physical effort of representing a Titanic passion should serve as effectually to obscure delicate beauties as it might hide grave defects. M. Soumet's tragedy will be considered with less prejudice. He and his daughter wrote it some thirty years ago, and produced it on the boards of the Comédie Française. The actors esteemed it so little that more than one distinguished tragedian refused to appear in it; but, when the play came to be performed, the elevation of its thought, the purity of its language, and the stir and movement of its events bore down all opposition, and this work of ten years' study was placed by acclamation among the finest works of the French stage. And, in truth, M. Soumet was the only one of their writers who could wear the Roman toga with dignity. We will speak next week of Signor Salvini's performance.

On Thursday the Strand Theatre produced a comedy by Mr. Byron, called *Weak Woman*.

TO-NIGHT Mr. Blanchard produces a little farce for the Vokes family at the Adelphi; on Monday M. Hervé's *Chilpéric* is to be revived at the Alhambra Theatre, and to have the advantage of being put on the stage by Mr. Alfred Thompson; and on Saturday next the Charing Cross Theatre will produce a comedy by Mr. Herman called *Jeanne Dubarry*, and a comic opera by Messrs. Clay and Reece, entitled *Cattarina*.

M. VICTORIEN SARDOU is engaged upon a new piece, in which Mdlle. Delaporte will make her re-appearance at the Gymnase Theatre. She is engaged for two years from next autumn. The theatre will lose Mdlle. Pierson, who is going to join the company of the Vaudeville.

OF M. Hervé's new burlesque, which is called *Alice de Nevers*, and has been produced at the Théâtre des Folies Dramatiques, the celebrated critic of the *Moniteur Universel* writes:—"It makes one think of strait-waistcoats and of those chuckling imbecile laughs that one hears in the yard of a lunatic asylum. The public failed in their duty when they saw to an end this monstrous farce that Bedlam would have hooted and Charenton hissed. They should have executed it in the presence of its author. For such spectacles are not only ignominious; they corrupt as

well. They establish a school of brutal derision; their grimaces disfigure every grandeur and every virtue. Contempt no longer suffices for these scurvy jests; a burst of indignation and protest of outraged taste can alone do justice upon them." This is well said, though it comes somewhat tardily; but the pruriency of a Parisian audience is not to be extinguished by an article of M. de Saint-Victor or M. Albert Wolff. Yet the appearance of such an article is matter for congratulation.

M. JOHANN STRAUSS has obtained a great success at the Théâtre de la Renaissance with *La Reine Indigo*; the Théâtre du Palais Royal has revived *Le plus Heureux des Trois*, and ceased to play *La Boule*; but the theatrical productions of the past two weeks at Paris have been singularly few.

MUSIC.

ALEXANDRA PALACE.

THE destruction by fire of the former Alexandra Palace, on June 9, 1873, will be fresh in the memory of most of our readers, nor will they probably need to be reminded that the directors with praiseworthy courage resolved, almost while the ruins were yet smoking, that the structure should be rebuilt. Within two years from the catastrophe a new palace has arisen on the site of the former one, and it was opened to the public on Saturday last.

The object of the present article being rather to speak of the new building from a musical point of view than to give any general description of its contents, many of which if noticed in this paper would belong to the Fine Art rather than to the Musical department, it will suffice to say here with respect to its general construction that it differs materially from the former palace, consisting rather of three buildings connected by corridors than of one large hall. This form has been adopted as furnishing additional security against fire; but, as was clearly proved on Saturday, it certainly does not facilitate locomotion on occasions when a large crowd is collected.

As in the former building, and also as at the Crystal Palace, the central transept of the new palace forms an enormous music-hall, the length and breadth of which are stated in the official programme to be 386 feet and 184 feet respectively. It has one great advantage over the central transept of the Crystal Palace in being more completely enclosed, and therefore better fitted for musical performances. It will seat 12,000 visitors, and the orchestra at the north end will accommodate 2,000 performers. Of its acoustic properties it is hazardous to speak positively after a single hearing, especially as the effect of the music, as in most very large buildings, will probably vary more or less according to the position of the listener. My own experience was decidedly favourable. Seated to the left of the orchestra, and at a distance of perhaps 80 to 100 feet, I could hear distinctly every note of the solos, and the softer passages of the accompaniments. Those who were at a greater distance were less fortunate; but this may probably be partially, if not wholly, accounted for by the noise made by the crowd moving about at the end of the hall in vain endeavours to find seats.

An important feature in the orchestra is the monster organ, with the exception of that in the Albert Hall the largest instrument in London. Of this, however, it is impossible as yet to speak, simply because it is at present in a most discreditable state of incompleteness; on Saturday only twenty-two stops were ready for use out of eighty-nine which the instrument will contain when finished. Those who remember Mr. Willis's previous achievements in the matter of unpunctuality—notably in the case of the Albert Hall organ, which was not completed till some three months after the opening of the hall—will be by

no means surprised at a similar failure on the present occasion.

In addition to the large Central Hall, there is on the north-west side of the Palace a very elegant and commodious concert room, which will hold 3,500 people, and in a corresponding position on the north-east side is a theatre which will seat 3,000. No opportunity was afforded on Saturday of forming an opinion as to the acoustic properties of either of these buildings; all that can be said is that so far as may be judged from appearances they seem well adapted to their respective objects.

The opening musical festival needs but little comment. A band and chorus of 1,500 performers was marshalled under the bâton of Sir Michael Costa, and Mdlle. Titiens, Mdlle. Trébelle-Bettini, Signor Campanini, and Herr Behrené, were engaged as soloists. The most noticeable point in the programme was the entire absence of any English name. Not only were all the artists engaged foreigners, but the concert consisted exclusively (with the exception, of course, of "God save the Queen") of German and Italian music. Whoever was responsible for this, it is earnestly to be hoped that it is not to be considered an indication of any non-recognition of English music in the new building; nor perhaps is there much real ground for apprehension. The conductor of the company's band, Mr. Weist Hill, is himself an Englishman, and it is only reasonable to believe that he will show himself at least as ready to give a hearing to his fellow-countrymen as Mr. Manns (though a foreigner) has ever been at Sydenham. The total omission of English music at the inaugural ceremony was, nevertheless, unfortunate, to say the least of it, and should not be allowed to pass without protest. Apart from this point the programme left little to desire. The instrumental pieces given were the overtures to *L'Etoile du Nord* and *La Gazza Ladra*, and the marches from *Le Prophète* and *Eli*. Mdlle. Titiens sang with the chorus the "Inflammatus" from Rossini's *Stabat Mater* and the Finale to *Loreley*, and the other vocalists, whose names have already been given, each contributed a song, the four being heard together in Costa's quartett "Ecco quel fiero istante." As is always the case in very large spaces, the higher voices were heard to more effect than the contralto and bass. The concert concluded with the well-known Prayer from *Mose in Egitto*. With regard to the execution it is only necessary to say that it was excellent throughout.

In spite of the worst possible weather, the directors of the new Palace may be credited with a completely successful opening. Should the promises of the prospectus be faithfully carried out, much good may be effected for art, and it is to be hoped that in musical matters Muswell Hill may prove a worthy rival of Sydenham.

ELENEZER PROUT.

THE annual performance of the *Messiah* in aid of the funds of the Royal Society of Musicians took place at St. James's Hall last night, under the direction of Mr. W. G. Cusins.

THE Welsh Choral Union gave their first concert for the present (their fifth) season at St. James's Hall on Monday evening last, when Bennett's *May Queen* and a miscellaneous selection, consisting chiefly of Welsh national melodies, were performed.

MR. RIDLEY PRENTICE gave a piano recital at St. George's Hall last Wednesday, assisted by Herr Straus and Miss Georgina Maudsley. The chief items of the very interesting programme were Rubinstein's Sonata in A minor, Op. 19, for piano or violin, Schubert's Rondo in B minor for the same instruments, Beethoven's "Sonata Pathétique" and smaller solos by Mendelssohn, Bennett, Scarlatti, and Hird, and Bach's prelude and fugue in G minor for violin solo.

The long-expected production of *Lohengrin* is at length definitely fixed for this evening, unless (as occasionally happens with new works) a change should be made at the last moment. The cast advertised is the following:—Elsa, Mdle. Albani; Ortrud, Mdle. d'Angeri; Telramund, M. Maurel; Herald, Signor Capponi; King Henry, Herr Seidemann (his first appearance in England); and Lohengrin, Signor Nicolini. The opera will be conducted by Signor Vianesi, who has been taking immense trouble with the rehearsals in order to secure an adequate performance of this very difficult work. We understand that the *mise-en-scène* will be of extraordinary magnificence even for Covent Garden, which is famous for the splendour of its theatrical appointments.

JOHANN STRAUSS' opera-bouffe *Indigo* was produced on the 27th ult. at the Théâtre de la Renaissance, Paris. The *Revue et Gazette Musicale* characterises the work in the following terms:—"M. Johann Strauss is a musician of a delicate and careful style, his harmony is interesting, his orchestration sonorous and full of colour; his melodies are not generally distinguished by great originality, but they are pleasing and graceful, and if they sometimes happen to be commonplace, at least they are never vulgar."

THERE seems to be no end to the number of books written in Germany on Wagner's Bayreuth scheme. A new prize-essay by Dr. Ernst Koch has just been published by C. F. Kahnt of Leipzig. It bears the title "Richard Wagner's Bühnenfestspiel 'Der Ring des Nibelungen' in seinem Verhältniss zur alten Sage wie zur modernen Nibelungendichtung betrachtet."

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LITERATURE.

The Poetical Works of Sydney Dobell. (London: Smith, Elder & Co., 1875.)

THE author of "The Roman" assured his readers in the preface to the second edition of that successful work, that he was not responsible for his title-page, which represented "The Roman" as a "Dramatic Poem," while in his own opinion he was not likely to be capable of writing a poem for ten years to come, though in the meantime he hoped to write much poetry. The author of *Balder*, in the preface to the second edition of that work, which was less successful, informed his readers that "Balderism" was a common malady of the time. In this he was probably right, though he did not succeed so well in the diagnosis of the disease. No doubt, as he supposed, want of faith was part of Balder's disease; and if the trilogy, of which we have only the first part, had been completed, we might have come to know rather more precisely than we do now what Mr. Sydney Dobell understood by faith, which, if taken in a sufficiently comprehensive sense, is a remedy for all the disorders of the human spirit, and therefore for those which afflicted a curious constellation of clever young men about the middle of the nineteenth century. As it is, one feels tempted to say,

"Curentur dubii medicis majoribus aegri."

There is probably less faith of all kinds in England now than there was a quarter of a century ago, and yet Balderism is pretty well extinct. The truth is that it was an isolated phenomenon, and arose from causes of little permanent significance, and though most of the principal poems of the movement are very long ("Festus" in its complete form is longer than the *Iliad*), they have really less to say than *Maud*, which, short as it is, succeeds in incorporating most of the substance of the Latter Day Pamphlets with most of the ideas of the spasmodic school. Mr. Bailey, the eldest of the family, was certainly, and perhaps still is, monstrously clever; at twenty-three he had sighted most of the commonplaces which for the last five and thirty years have been popular among the more intelligent sections of the half-educated, and, so to speak, had shot them flying. *Festus* is full of lines and paragraphs which, though of themselves they may not convey much to a casual reader, are sufficient to prove, if the reader is duly prepared with the thought they contained, that Mr. Bailey has been beforehand with him. Still, if this precocity had stood alone, it would not have been mistaken for genius

by the public, but the heat and excitement which accompanied it were very deceptive, as it did not occur to Mr. Bailey, or his admirers or successors, to ask what the heat and excitement were really about, or to call to mind the fact that all forces seem larger while they are unemployed. The school consisted of clever young men with a good deal of knowledge, brought up alone, and therefore ignorant both of the connexion of knowledge and of the connexion of life, who were full of sentiment and unhackneyed feeling, and had nothing in their occupations and circumstances to help that feeling to pass into action, who were too unsophisticated and too refined to be accessible to concrete temptation, and so imagined themselves monsters of satanic wickedness when they felt unpractically naughty, just as they imagined themselves heroes and sages and saints when they felt unpractically good. They all dealt in forced metaphors, which Alexander Smith handled best, and in violent descriptions of feelings which the most sympathetic outsider could not fail to trace to a commonplace origin; as they knew nothing of life, they never got far beyond duets between a man in a state of tumult about nothing, and a sympathetic woman generally more or less resigned; and they none of them, not even the author of "Festus," succeeded so well with the public as "Satan" Montgomery, who was quite as excitable, more orthodox, and rather emptier.

Mr. Sydney Dobell, without being exactly a leading representative of the school, came nearer than most of its other members to being what is generally considered a poet. In fact, his friends were of opinion that if his long trances of prayer had not brought his brain into an overwrought condition, on which accidents told so seriously that it was necessary for his physicians to prohibit intellectual exertion with increasing stringency, his genius as he grew older would have worked itself clear, and he would have produced classical and immortal works. Probably when "Balder" had been written it was already too late: it is unexampled for a poet after the age of eight and twenty to retrieve so ambitious, so elaborate, and so well-considered a failure; nor is it probable that, under the circumstances, he would have found anything in his surroundings to supply him with steady inspiration after the first fervour had burnt itself out. Probably the absorbing interest which he took in contemporary politics was really a much greater hindrance to him than failing health; even Wordsworth had to make believe a great deal (which was easy to a recluse who lived before railways and almost before newspapers) in order to make what little he did of the politics of the Napoleonic period, which was incomparably more poetical than the period of 1848; and Shelley made some progress towards weaning himself from politics by turning politics into fairy tales which sometimes, as in "Hellas," included his best work.

Apart from this drawback, he had a great measure of the poetical temperament, and the limits of his achievement are to be sought not in the defects of his endowment, but in those of his environment, which encouraged an excessive subjectivity. This

in turn misled him, and made him aim too high. However, his natural refinement of perception enabled him to see that a poem ought to have a subject and keep to it. Both "The Roman" and "Balder" tell their story much more clearly than "Festus" and "A Life Drama." "The Roman" even has an interesting story to tell, though it is characteristic of the tendencies of the school that the ironical motive which Shakspeare uses for the one scene of Mark Antony at Caesar's funeral is spun out here till it serves for a play, which winds up worthily with a reminiscence of the trial of Faithful, flavoured with some of the humours of Dogberry and Verges. "The Roman" himself owes much of his inspiration to Mazzini, but there is much that is really Miltonic and admirable (in the way in which Keble is sometimes Miltonic) in the hymn which he sings at a kind of Eisteddfod, supposed to be held in a ruined Italian amphitheatre. His first song (which, like some of the songs in the *Princess*, is in blank verse), about the poet who bends above his lyre and strikes, seems as if it ought to have had the honour of suggesting Mr. Browning's poem, headed "Transcendentalism, a Poem in Twelve Books." In "Balder" we have a less interesting subject, though in one way it marks an advance that the situation develops itself much more strictly and logically, while "the Roman," up to the last act, seems almost entirely exempt from the consequences of his own actions. Balder has shut himself up to write the immortal epic of world history, with his wife and child. The child dies; under this affliction, and the strain of solitude with Balder, the wife's reason gives way. Balder gets blasé with his work, and thinks he has exhausted the universe, and gradually gets the fixed idea that he must kill his wife. If the second part of the trilogy had been written, we should have learnt from that, instead of from Professor Nichol's introduction that—though the fixed idea ripens to purpose, and even to a commencement of execution—Amy was saved after all. The interest of the poem, such as it is, lies in the ever-recurring contrast between Amy's overwrought feeling and Balder's overstrained thought, and if the writer had known how to handle his subject on the scale of "James Lee," it might have repaid treatment. As it is, the subject is drowned under an avalanche of fluent sonorous fervour, with here and there an image which might tempt a writer whose judgment was immature; and as if this were not enough, many pages are taken up with samples of Balder's poetry, including a description of Chamounix, which Professor Nichol thinks may rival the celebrated piece of Coleridge.

If one tries to ascertain what were the special poetical gifts of Mr. Dobell, besides the general richness and loftiness and freshness of mind which won for his two long poems what it is not harsh to think a rather false success, it is natural to turn to the shorter poems. These, indeed, have not many of the exquisitely felicitous conceits which relieve the longer poems like this from "The Roman":—

"Good Father,

Which of the angels do they miss in heaven?

Ofttimes at mass I press him close, and tremble
To the sweet voices, lest at 'in excelsis'
He should remember, and go back."

On the other hand, they are more natural and less fatiguing (this does not apply to the sonnets), and for this reason it is easier to enjoy the fragmentary vivid perceptions of nature like this on the Cuckoo:—

"His voice the very colour of the cool
And equal Dawn that, like the sound of flutes,
Rose in the woody silence;"

or the fantastic picturesqueness of "The Olive."

The human interest of the shorter poems—especially of "England in Time of War"—generally centres in a very delicate apprehension, and not inadequate reproduction of what we may call raw feeling; and perhaps it is not exactly an artistic defect that, when the writer has struck the right key-note, he strikes it again and again instead of developing it.

There is one stanza in "The Magyar's New Year's Eve" which deserved a place in a better poem:—

"But we are fettered, and a bondsman's ire,
Howe'er it flash, can only end in show'rs.
Who shall unlade these limbs? Alas, the fire
Of passion will not melt such chains as ours;
We have but heated them in wrath of men
To harden them in women's tears. What then?"

Though it does not lead to anything so quotable, sympathetic readers will be still better pleased with the fancy of the widowed sweethearts of the fallen members of Garibaldi's legion constituting a new and superior religious order.

It would have been pleasanter to have found more to praise among the salvage of the innocent wreck of a nature so pure and so rich and so lofty as Sydney Dobell's.

G. A. SIMCOX.

Lives of the Archbishops of Canterbury. By Walter Farquhar Hook, D.D., F.R.S., Dean of Chichester. Vol. X. (London: R. Bentley & Son, 1875.)

DEAN HOOK's new volume does not seem to us to be so valuable or so interesting as any of its predecessors. Partly a sense of weariness must naturally creep over a writer who has pursued his subject through so many volumes; partly the lives of such men as Grindal, Whitgift, Bancroft, and Abbot, do not afford materials of direct biographical interest. But, more than this, the points of general ecclesiastical interest which centre round these archbishops are not such as win Dean Hook's sympathy or appreciation.

Under the fostering care of Elizabeth and Archbishop Parker the *via media* of the English Church had been established on a basis of common sense, if not of strict logic. It sufficed as a bulwark against Rome, and as a foundation for political unity. But those who assented to it at first hoped some day to change or modify it in the direction of their own opinions. After the frequent changes which had followed one another so rapidly it was impossible that any great sense of fixity should attach to any one ecclesiastical system. The political events of Elizabeth's reign made it impossible for the Catholic party to hope for any modifications in their favour. The Anglican Church became more decidedly

Protestant in character, and as a consequence many of the more advanced of the Protestant party in England wished to remove from its ceremonies and formularies everything that could be construed into agreement with the old ecclesiastical system. But the opinions of these ultra-Protestants, or Puritans, were looked upon with suspicion by the Queen: they rested upon principles which, if carried from religion to politics, would become extremely dangerous. Moreover, the fact that the English Church had retained its old form of government prevented any violent breach between England and the Catholic powers of the Continent. England could still claim a place in the old state-system of Europe.

Thus, from political reasons, Elizabeth was determined to keep down the Puritans. The Bishops were to aid her in maintaining peace at home: they were to act as a sort of clerical police: by means of them the unruly and turbulent were to be kept in order, and the spirit of innovation was to be firmly checked.

The long reign of Elizabeth enabled her to give greater stability to her views of Church government than had been permitted to her predecessors. The events also of her reign did much to weld together the political and religious systems which she adopted. The perils which England had to face were closely connected with religious questions. The great struggle against Spain did much to root Elizabeth's ecclesiastical system in the hearts of her people, who had to rally round some religious banner. The forms of the English Church, which were fluid at the beginning of her reign, had become rigid in their main outlines at the time of Elizabeth's death. To trace this process, with a broad sympathy for the political complications of the time, and with an impartial appreciation of the position of the contending religious parties in England, is the difficult task which lies before the ecclesiastical historian of Elizabeth's reign.

Dean Hook has not looked at the matter in this way. He considers that the Church of England, in its existing form, according to his own interpretation, came into existence all at once at the accession of Elizabeth. The "*via media Anglicana*" was not, according to him, the result of gradual development, but had from the first clearly marked principles to which its members were bound to adhere. Grindal, for instance, "had, during his exile, formed a friendship, to the detriment of his principles, with some of the leading Protestant sectaries, especially with those who were more or less under the influence of John Calvin." Dean Hook begins his account of Grindal's episcopate by laying down the broad principle: "The Catholics in our Church were desirous to retain as a proof of their Catholicism all the old habiliments, as well as the ancient rites, which could be purged from Popish superstition. Opposed to them appeared the ultra-Protestants, whose object it was to abolish every feature of Catholicism in our Church." This language has at the present day gained a certain controversial meaning, but it in no way represents the objects of the contending parties at the time. Even at the present day, after three

centuries of experiments, people seem to differ about the habiliments and rites which "can be purged from Popish superstition." How were they to know them at once before they had had time to make any experiments at all?

Dean Hook condemns the Puritans unheard. Their endeavours to turn the Reformation movement in the direction which they wished, he considers to be merely a nefarious attempt to apply Church property to one particular sect. The archbishops are estimated entirely by the vigour they displayed in repelling this attempt. His partiality destroys entirely his sense of humour, and he does not appreciate the difficulties of the episcopal position. It is true we have not many personal traits of the four archbishops whose lives he is narrating; they were not men of very strongly marked characters. But Dean Hook does not care to look upon their personal character; they are to him merely symbols of the English Church. Their episcopal adulation of James I. is defended as being the result of a natural enthusiasm at discovering that a man who had been brought up as a Presbyterian, "was, after all, a churchman at heart." He speaks indignantly of "the great lying petition, called the Millenary Petition, although only signed by 750 ministers." His apology for Bancroft leads him into a contradiction in terms: "learned and amiable as he was, he suffered from a temper which he sometimes found it impossible to control." When the judges gave their opinion that the power of the Star Chamber was enough to authorise Bancroft to enforce Canons which had not received the sanction of Parliament, Dean Hook makes the following extraordinary constitutional statement: "They only stated the law as the law then was. The will of the King was the law of the land, subject to some undefined power of interference on the part of the three estates of the land—or the Parliament."

Enough has been said to show that this volume cannot be regarded as a sympathetic or impartial history of the ecclesiastical struggle which it narrates. It has, however, all the learning and research which marked Dean Hook's earlier volumes. But is Dean Hook justified in construing Bancroft's joke against the attire of the Puritans at the Hampton Court conference, that they "conformed to the Turks rather than to the Papists," to mean that they "came in their dressing gowns to mark their contempt of ceremonies"? M. CREIGHTON.

Six Months in the Sandwich Islands. By Isabella L. Bird, Author of "The Englishwoman in America." (London: John Murray, 1875.)

AFTER a voyage from New Zealand described as "in spite of minor evils . . . a singularly pleasant one," but which to those who have not roamed so far, sounds of sufficient discomfort to have damped any but the most buoyant spirits, the author landed in "search of health" at Honolulu, which is described as consisting, besides "frame houses," of

"houses built of blocks of a cream-coloured coral

conglomerate laid in cement, of *adobe* or large sun-baked bricks, plastered; houses of grass and bamboo; houses on the ground and houses raised on posts. . . . Each house has a large garden or 'yard,' with lawns of bright perennial greens and banks of blazing many-tinted flowers, and lines of dracaena and other foliage plants, with their great purple or crimson leaves, and clumps of marvellous lilies, gladiolus, ginger. . . . Fences and walls are altogether buried by passion-flowers, the night-blowing cereus, and the tropaeolum, mixed with geranium, fuchsia and jessamine, which cluster and entangle over them in indescribable confusion."

The inhabitants decorate themselves and the walls of their rooms with garlands of ferns and flowers, and all the natives, men and women, are great riders. "The native women all ride astride, on ordinary occasions in full sacks or *holukus*, and on gala days in the *pau*," a winged dress, orange, scarlet, or white, on gay brass-bossed high peaked saddles, bare-footed, and crowned with flowers.

"A great many of the foreign ladies on Hawaii have adopted the Mexican saddle also, for greater security to themselves and ease to their horses, on the steep and perilous bridle-tracks; but they wear full Turkish trousers and jauntily-made dresses reaching to the ankles."

In some such gear, on a Mexican saddle, with four fathoms of tethering rope round her horse's neck, and riding cavalier fashion—in which manner all travelling must be done in Hawaii, "whether by ladies or gentlemen"—Miss Bird accomplished most of her adventurous journeys:—

"I even wish you could see me," she writes, "in my Rob Roy riding dress, with leather belt and pouch, a *lei* of the orange seeds of the pandanus round my throat, jingling Mexican spurs, blue saddle blanket, and Rob Roy blanket strapped on behind the saddle."

Returning from one expedition, the party have to cross a mountain river swollen by heavy rains, upon the margin of which they find a native woman on horseback, and two native men endeavouring to get the rider's horse across it. "The nearest man . . . put the lasso round the nose of the woman's horse and dragged it into the torrent," whence he threw the end of the lasso to the other native who was in advance:—

"There was a deep chasm between the two into which the animal fell as he tried to leap from one rock to another. I saw for a moment only a woman's head and shoulders, a horse's head, a commotion of foam, a native tugging at the lasso, and then a violent scramble on to a rock, and a plunging and floundering through deep water to shore."

Then "Deborah," Miss Bird's native attendant, went through, and the same process was repeated; lastly Miss Bird herself:—

"Though I had no fear of absolute danger, yet my mare was tired, and I had made up my mind to remain on that side till the flood abated; but I could not make the natives understand that I wished to turn; and while I was screaming 'No, no,' and trying to withdraw my stiffened limbs from the stirrups, the noose was put round the mare's nose, and she went in. It was horrible to know that into the chasm, as the others went, I too must go; and in the mare went with a blind plunge. With violent plunging and struggling she got her fore feet on the rock; but just as she was jumping up to it altogether, she slipped back snorting into the hole, and the water went over my eyes. I struck her with my spurs; the men screeched and shouted; the hinder man jumped

in; they both tugged at the lasso; and, slipping and struggling, the animal gained the rock and plunged through deep water to shore, the water covering that rock with a rush of foam being fully two feet deep."

Some time after we find her riding some way on a native's barebacked horse, and, her boots having disappeared, she adopts the native fashion of riding with bare feet.

Strange as was this mode of travelling for an invalid seeking health, it was not stranger than the marvellous scenes the sight of which was thereby attained. The scenery of Hawaii is singularly beautiful, and Miss Bird does only justice to its tropical luxuriance in a number of lively and interesting narratives. To those who have witnessed something of the wealth of nature in the tropics, the following account of the Kilauea woods in Kanai will not sound exaggerated:—

"There were deep ravines, along which bright fern-shrouded streams brawled among wild bananas, overarched by Eugénias, with their gory blossoms; walls of peaks, and broken precipices, grey ridges rising out of the blue forest gloom; high mountains, with mists wreathing their spiky summits, for a background; gleams of a distant silver sea; and the nearer many-tinted woods were not matted together in jungle fashion, but festooned and adorned with numberless lianas, and even the prostrate trunks of fallen trees took on new beauty from the exquisite ferns which covered them. Long cathedral aisles stretched away in far-off vistas, and so perfect at times was the Gothic illusion, that I found myself listening for anthems and the roll of organs."

Of the climate of these "Fortunate Islands" Kamehameka IV., the husband of Queen Emma, said at the opening of a Hawaiian agricultural society:—

"Who ever heard of winter on our shores? Where among us shall we find the numberless drawbacks which in less favoured countries labour has to contend with? They have no place in our beautiful group, which rests like a water-lily on the swelling bosom of the Pacific. The heaven is tranquil above our heads, and the sun keeps his jealous eye upon us every day, while his rays are so tempered that they never wither prematurely what they have warmed into life."

The genial effect of plenty on the character of the foreigners settled in Hawaii is noteworthy:—

"A man feels more practically independent, I think, when he can say to all his friends, 'Drop in to dinner whenever you like,' than if he possessed the franchise six times over; and people can indulge in hospitality, and exercise the franchise too, here, for meat is only 2d. a pound, and bananas can be got for the gathering."

The volcanos of Hawaii are numerous and active, and Miss Bird gives very minute and interesting accounts of that of Kilanea, and the vast extinct "Haleakaka."

The language of Hawaii is so easy that most foreigners acquire it readily. It contains only twelve letters, and is musical and sonorous.

The natives are a merry light-hearted people, great adepts at swimming, surf-riding on planks, wild goat catching on foot, and lassoing wild cattle, the descendants of those which Vancouver placed upon the islands.

"The educational system has been carefully modelled, and is carried out with tolerable efficiency. Eighty-seven per cent. of the whole school population are actually at school, and the

inspector of schools states that a person who cannot read and write is rarely met with."

In parts of the country where the river-beds form the only roads, the children swim to and from school every day. Distillation on the islands is illegal; foreigners who give spirits to the natives are liable to punishment, and licences to sell spirits are confined to the capital; but though, in spite of these prohibitory measures drunkenness prevails, it does not appear to be so heavy a curse to the people as the consumption of *awa* (*Piper methysticum*), the effect of which is more akin to that of opium-eating, producing the inertia and listless insobriety of the traditional lotus-eater. The *kalo* (*Arum esculentum*) forms the staple national diet. It is easily cultivated, and is exported to some extent to the Guano Islands.

"The melon and *kalo* patches represent a certain amount of spasmodic industry, but in most other things the natives take no thought for the morrow. Why should they indeed? For while they lie basking in the sun, without care of theirs, the cocoanut, the breadfruit, the yam, the guava, the banana, and the delicious *papaya*, which is a compound of a ripe apricot and a cataloupe melon, grow and ripen perpetually. Men and women are always amusing themselves, the men with surf-bathing, the women with making *lei* (garlands), both sexes with riding, gossiping, and singing. Every man and woman, almost every child, has a horse . . . to walk even 200 yards seems considered a degradation. The people meet outside each other's houses all day long, and sit in picturesque groups on their mats, singing, laughing, talking, and quizzing the *haoles* (foreigners) as if the primal curse had never fallen. . . . A life without care, and a climate without asperities, make up the sunny side of native life."

Its darker aspect is to be seen in the frequent earthquakes, the want of wealth on the part of the native government, the rapidly decreasing native population, the absence to a great extent of good roads and easy means of communication, the conflicting interests of the various foreigners settled in Hawaii, the great pressure of the American import dues on its sugar exports—the effect of which is to make the sugar-planters, who form an influential section of the foreign population, desirous that the islands should be ceded to America; and, above all, the dreadful scourge of "Chinese" leprosy. Such statements as the following appear at intervals in the newspapers:—

"All lepers are required to report themselves to the Government health officer, within fourteen days from this date, for inspection and final banishment to Molokai."

And to the leper settlement established on that island in 1865 the sufferers, irrespective of age, sex, or rank, are transported for life. Between 1866 and April, 1874, 1,145 lepers have been sent thither by the Hawaiian Government; 442 lepers have since died, and at present the number on the island is 703, including twenty-two children.

The rocky island of Molokai stands from 1,000 to 2,500 feet above the sea; and a plain of about 2,000 acres, hemmed in between the sea and a precipice 2,000 feet high, forms the leper settlement. Three miles further inland is the leper village of Kalawao.

"A noble instance of devotion has just been given by Father Damiens, a Belgian priest, who has gone to spend his life in these hideous scenes.

Besides two Roman Catholic churches, there are a Protestant chapel—with a pastor himself a leper, who is a regularly ordained minister of the Hawaiian board—and two school-houses, where the twenty-two children of the settlement receive instruction from a leper teacher."

The rations of food supplied by government are ample and of good quality—but there is no resident doctor. The lepers are necessarily dependent upon state support—and their sustenance forms a heavy drain upon the state revenues; such of them as are wealthy can obtain any luxuries they desire by purchase. A touching account is given by Miss Bird of the voluntary expatriation to Molokai of "Bill Ragsdale," a half-caste, who had filled important offices under the Hawaiian Government, and who was so little suspected of being a leper that he might have long escaped the fiat of the Board of Health had he chosen to do so. The Hawaiian government hope by the banishment of the lepers to stamp out the scourge; but we fear the evil is of deeper root.

We would call the attention of all lovers of the human race interested in the extermination of this dread calamity, to the investigation of the causes of leprosy, recently conducted by order of the Government of India by Dr. Vandyke Carter, in Norway and elsewhere, where it is rife. The causes and progress of leprosy, and the possible remedies for it, are worthy in their profound importance of the laborious investigation of our most learned medical men, and have as yet received but scant attention at their hands.

We have quoted in detail because we consider Miss Bird's a typical book of its kind, both in its excellences and its defects. While, however, we must thank the author for a good deal of miscellaneous information, and wonder at the surprising energy displayed by her in her various adventurous expeditions, we cannot say we have any desire to see our countrywomen emulate each other in traversing such rough and un-macadamised paths.

E. FRERE.

The Black Book of the Admiralty: Appendix.

Part III.* Edited by Sir Travers Twiss, Q.C., D.C.L. Published by the Authority of the Lords Commissioners of Her Majesty's Treasury, under the Direction of the Master of the Rolls. 1874. (London: Longmans & Co., and Trübner & Co. Oxford: Parker & Co. Cambridge: Macmillan & Co. Edinburgh: A. & C. Black. Dublin: A. Thom.)

SIR TRAVERS TWISS gives us another volume of appendix, containing the oldest known text of the Judgments of the Sea, or Laws of Oleron, from two MSS. in the Library of the City of London, belonging to the early part of the fourteenth century; and a text, also the oldest known, of the Good Customs of the Sea, which form the first and principal part of the *Consulate of the Sea*, from two Catalan MSS., one of the fourteenth, and the other of the fifteenth century, in the National Library at Paris. Each is accompanied by an English translation, which in the case of the *Consulate* is the first complete one that

has ever appeared, much as the work has been referred to by English and American judges and writers, who have chiefly known it from an Italian version, and have thereby been commonly led to give it the Italian name of the *Consolato del Mare*.

The learned editor has prefixed to this, as to the previous volumes, a copious introduction, in which he draws attention to the title borne by the former piece in the MSS. now used, "the Charter of Oleroun of the Judgments of the Sea," and traces, in other copies, first the introduction of the more common term "Rolls of Oleron," as an alternative to "charter," and then the omission of the latter term. Now, for English laws, the change of nomenclature from "charter" to "rolls" dates from the reign of John, when the practice of enrolment commenced; whence an inference arises that the laws of Oleron, which continued so long to be called a charter, were sanctioned for English use before that reign, and therefore probably, according to the common story, by Richard I. (p. xiv).

With regard to the *Consulate of the Sea*, not only is its Catalan origin fully established, but it is even proved that the extension of its use to the French and Italian ports must be attributed to the currency of the translations made from the early editions printed at Barcelona. This appears from the details in which it differs from the earlier laws of Marseilles (p. xxxiii), of which some MS. remains exist in the National Library at Paris; of Pisa (p. xxx), still existing in MS. there; and of Amalfi (p. lxvi).

We have only further to remark that the famous *Black Book of the Admiralty* itself has been found, since Sir T. Twiss published its contents from the copy of which the discovery was also due to the impetus given by him. It was among the private papers of the late Registrar of the Court of Admiralty, nor without reason, for "it was at the instance of Mr. Henry Cadogan Rothery, the present Registrar, supported by the recommendation of the late Judge of the High Court, the Right Hon. Dr. Lushington, that the Treasury consented to establish, for the first time, a public office, where the records of the High Court are now kept" (p. vii).

J. WESTLAKE.

History of Cleveland, Ancient and Modern.

By the Rev. J. C. Atkinson, Vicar of Danby in Cleveland. Vol. I. (Barrow-in-Furness: J. Richardson. London: Simpkin, Marshall & Co., 1875.)

ALTHOUGH the history of this portion of Yorkshire has already been written about at considerable length by the Rev. John Graves and Mr. J. W. Ord, we find this more modern attempt in the same direction in no respect superfluous. While so many other parts of the county, of much more importance in the general history of England, yet lack a chronicler, even of the humblest kind, Cleveland is very fortunate in the possession of three such able annalists as those just named and Mr. Atkinson.

Mr. Atkinson contrasts with the more old-fashioned county historians in the greater prominence which he gives to any matters throwing light on the prehistoric circumstances and condition of his district and its

inhabitants. In this portion of his subject, moreover, he is thoroughly at home, and no earthwork, burial mound, dwelling site or hut-pit within the limits of the "Land of Cliffs," seems to have escaped his careful and systematic investigation. Cleveland is singularly rich in such prehistoric remains, and a large proportion of them, from the wild, unreclaimed, and it may be said, unreclaimable nature of the parts of the country wherein they are situated, are less injured and defaced than is the case with many other like monuments of antiquity at the present day. The nature of these remains leads to the conclusion that the earliest dwellers here of whom traces can be found were a race of people living almost exclusively on the products of the earth, neither hunters nor herdsmen. That they should have selected bleak, exposed hill surfaces for the sites of their habitations, seems at first most remarkable, but the true explanation of this seems to be that down to the time of the Norman Conquest the dales were one continuous mass of forest and morass. In Roman relics the district is somewhat deficient: an inscribed stone supposed to record the formation of a portion of the road passing close by, or the erection of a building, "by some fifty soldiers of the sixth legion;" a part of a hand-mill, two or three incised stones, and a few coins (including a consecration piece of Vespasian, a Marcus Aurelius and an Empress Faustina) make up almost the entire list. The Anglian element, too, in Cleveland history, seems to be altogether a subsidiary one, a proof of which appears in the very small proportion of place names which can be traced to that source, upwards of 80 per cent. of such distinguishing marks being undoubtedly due to the Danish colonists who thronged into the country and settled down there before the close of the ninth century. Some interesting local evidence of the Danish occupation was brought to light very recently during the rebuilding of Kildale Church. In digging some of the foundations, and also in excavating along the mid-length of the nave, a number of skeletons in perfect preservation were unearthed, together with many iron weapons, swords, daggers, and a battle-axe, of unmistakeable origin, showing that the mediæval church, which was being removed, had been built on the site of a Danish cemetery. The most striking testimony to the abiding influence of these invaders is to be found in the dialect of the district, most of the objects and operations of common country life being described by Danish terms.

The archaeological and philological portions of this volume seem to us by much the most valuable. In biographical interest the history is altogether wanting. For this, however, the author is hardly to blame, for, if we except the denizens of Mulgrave Castle, it would be difficult to call to mind a single individual of eminence or prominence claiming his birthplace within the limits of those parishes in Cleveland to which this first volume relates. Still some few deficiencies in this respect may be glanced at. The account of the family of the Sheffield Earls of Mulgrave and Dukes of Buckingham (to whom belonged the royal residence

* See notices of the first and second volumes on January 17 and April 25, 1874.

still known as Buckingham Palace) is compressed within the compass of six lines in this volume, although ample material exists for a very full and entertaining history. The date at which Mulgrave Castle—after passing through the hands of the De Mauleys, Bigods, and Radcliffes—came into the possession of Lord Sheffield of Butterwick, President of the North, is fixed by Mr. Atkinson about the year 1625; Antony à Wood, however, in his notes on Dugdale, to be found in Harleian MS. 1056, writes that Edmund Sheffield “did in the reign of Elizabeth by the finesse of his wit get the Castle of Mulgrave from the possession of Radcliffe to whom it had descended from Bigod,” while Camden in his *Annals* makes an entry under date of October 1619 relating to the same transfer. John Sheffield, the third Earl, and first Duke, attained considerable prominence as a soldier and a statesman during the reigns of five successive monarchs. He sought for distinction as a man of letters as well, but his success in that way is doubtful. Dryden, indeed, characterised his thoughts as just, his numbers as harmonious, his words chosen, his expressions strong and manly, his verse flowing, and his turns happy and easy. Walpole, on the other hand, displays his powers of sarcasm on this “noble author” in the following manner:—

“The life of this peer takes up fourteen pages and a half, in folio, in the General Dictionary, where it has little pretensions to occupy a couple. But his pious relict was always purchasing places for him, herself, and their son, in every suburb of the temple of fame: a tenure against which, above all others, quo warrantos are sure to take place. The author of the article in the Dictionary calls the duke one of the most beautiful prose writers, and greatest poets of this age; which is also, he says, proved by the finest writers his contemporaries; certificates which have little weight, where the merit is not proved by the author's own works. It is certain, that his grace's compositions in prose have nothing extraordinary in them; his poetry is most indifferently; and the greatest part of both is already fallen into total neglect. It is said that he wrote in hopes of being confounded with his predecessor in the title; but he would more easily have been mistaken with the other Buckingham, if he had never written at all.”

The founder of the beautifully situated modern Mulgrave Castle was Lady Catherine Darnley—the illegitimate daughter of James II. and his mistress Catherine Sidley, Countess of Dorchester—who, after getting a divorce from James, third Earl of Anglesey, was married to the Duke of Buckingham whose literary merits have just passed under review. The picture-gallery there at the present day includes portraits of William Pitt by Hoppner, of Queen Henrietta Maria, James II., the above-named Catherine, Duchess of Buckingham, and paintings by Cuyp, Rubens, Paul Veronese, &c.

Among the proprietors of Skelton Castle, Mr. Atkinson mentions a certain John Hall Stevenson by name merely. It would have interested many of his readers had they been reminded that this gentleman was the original of Sterne's *Eugenius*, a man of wit, of diversified talents, and a great traveller. Sterne's friendship with him began in their college days, and lasted through life; and it was in the quaintly rich library of the old

castle—a curious tumble-down sort of structure, which Stevenson and his friends delighted in calling Crazy Castle—that Yorick studied those old writers whose learning is reproduced with such remarkable effect in the pages of *Tristram Shandy*. Stevenson himself published anonymously some *Crazy Tales*—in which decency was not a conspicuous element—which were hashed up and re-issued about fifty years ago by an enterprising bookseller as the effusions of the “late Right Honourable R. B. Sheridan.”

No notice of this interesting and learned work would be complete without a reference to the many beautifully executed engravings, of ancient pottery and other objects of antiquity, as well as of gentlemen's seats, &c., with which the volume is thickly embellished.

J. J. CARTWRIGHT.

The Better Self. By Hain Friswell. (London: H. S. King & Co., 1875.)

MR. HAIN FRISWELL is not a very easy person to criticise, because it is worse than impossible to read his productions. One dips into them cautiously, for a few minutes at a time, because there is something dangerous in even contemptuous familiarity with a style so limp, and with ideas so tame as the style and the ideas of Mr. Hain Friswell. The author of *The Gentle Life* now presents the world with a book which seems to aim at being an improvement on that work, namely, *The Better Self*. Mr. Friswell probably does but give us of his best, or at least of his better, and the imagination sinks paralysed from the effort to guess what may be his worse, or his worst. If an author translates even his very motto out of Gladstonese into bad grammar; if he speaks of his own book as volumes, whereas grateful criticism finds that it is only in one volume; if he writes about “this adulteration of the milk of human kindness by something which will atone for its miserable dilution by a rich smack”—then one knows what to think of his style. Again, if he quotes Mr. Carlyle to support a theory that all English manufactures are now scamped and worthless, and then, remembering for whom he writes, repents in a foot-note, and says that “true English work is always, in spite of grumblers, truly good,” one knows what to think of his consistent attitude of mind. Can anyone be surprised that Mr. Friswell represents Mr. Tupper as the innocent victim of wicked sneers, when he himself writes: “Of the mother in a house it is difficult to speak otherwise than of one (*sic*) worthy of the very highest and noblest esteem and affection.” Even poor Mr. Tupper would shrink from such flabby platitudes, while most lady novelists would think twice before calling a man “a Dissenter and a teetotaller, severely so as to both.” These gems of English diction are carefully selected from Mr. Friswell's title-page, preface, and first ten pages. They may suffice as proofs of our position, that it is dangerous, if not impossible, to wade very far into the dreary wastes of *The Better Self*. Evil communications corrupt good manners, and much reading of Mr.

Friswell might be seriously bad for a writer's style.

There is more safety in a general view of the method, and, as Mr. Arnold might say, “the secret” of Mr. Friswell. The secret is to choose some such subject as “sisters,” “home,” and so forth, to represent a contemporary's probable view of the topic, and then to pour forth a flood of washy benevolence as a proof that Mr. Friswell's self is better than the self of the *Saturday Review*. The matter in hand is illustrated by remarks which show a rare ignorance of Spanish history, and of the clan system of society among other things; and the whole essay shuffles along in the manner of a Montaigne *épîcure*.

Grocers may be a very intelligent class of the community, but if they were what French tradition holds them to be, and if they had a favourite writer, that author would be Mr. Friswell. “Bless the word,” says Mr. Friswell, with his admirable ease and lightness, “Bless the word! What kind of entertainment can a sensitive author get—and authors must be sensitive, quick, vivid, easily hurt and easily wounded, or they would not be authors—from a series of ridiculous imitations and savagely critical articles on his style?” Now savagely critical articles are not meant to entertain authors, who, if they are sensitive, have no other literary quality. They are meant, on the other hand, to instruct, and to teach a writer that he should not speak of “a Dissenter and teetotaller, severely so as to both.” Writing of that sort does not allure, does not tempt the reader to yield his mind up to Mr. Friswell's moralising. We may say of him what he has said of an author “who possesses a somewhat comic name,” that “he has certainly written nothing vicious, while he has written much that is incentive to good.” But this, after all, is faint praise to give a book called *The Better Self*.

It would be a pity to take leave of *The Better Self* without quoting a typical passage, on Babies. Babies are a strong point with Mr. Friswell, because this innocent class of our population has suffered a good deal from the sneers of the malignant.

“Whether in the palace or the wigwam, the baby is king; the homunculus rules the world. Although he comes after us, he is preferred before us; he shall sit in our seats, he shall look down upon us, and stand in our place of judgment. Strong as we are now, we shall be but weak dust before his feet. For the baby the world exists, and the heart of woman was created; to him it opens, and expands, and blossoms like the rose; even as the evening primrose shuts itself up before the strong morning or noonday sun, but opens to the weaker light of the stars, so woman yields her chief love, her watchfulness, her care, herself, to babies.”

Assez.

A. LANG.

ALLEN'S HISTORY OF SCANDINAVIA FROM 1497 TO 1536.

De Tre Nordiske Riges Historie, under Kong Hans, Christian II., Frederick I., Gustav Vasa, &c., 1497-1536. Af C. F. Allen. (Kjøbenhavn, 1872.)

IN the work before us, which is incomplete, as its author died while he was still in the midst of his labours, we have an interesting

and by no means unsuccessful attempt on the part of a Danish writer to treat a page of his national history after the manner of Macaulay.

From the details with which he supplies us, we are enabled to reconstruct for ourselves the whole fabric of society in Scandinavia towards the close of the fifteenth century, when the Oldenburg princes had not long entered upon their four hundred years' tenure of the Danish throne. The insight which we thus obtain into the social, industrial, and political condition of the northern kingdoms generally, and of Denmark specially, is not calculated to raise our opinion of the abilities or principles of these German rulers. In the middle of the fifteenth century, when the Counts of Oldenburg first exchanged their coronet for a crown, Denmark, notwithstanding her many past troubles and humiliations, still enjoyed a higher degree of political freedom and material prosperity than she was destined to know for many ages afterwards. The free peasant, or bonder class, had not yet lost all those great privileges of freedom and equality which in olden times had given them a voice on every question of national interest. Danish towns, which in subsequent ages long lay buried in stagnant inactivity, were then possessed of sufficient vitality to stand forth boldly and successfully in defence of their municipal and commercial rights. Districts, such as the island of Bornholm, in which barren rocks or drifting sands have long formed the predominant features of the landscape, were at the beginning of the Oldenburg rule still clothed with verdure, and crowned with dense oak and beech woods, in which swarmed deer and other game, no longer to be found in the land, and which yielded abundant stores of timber for exportation, as well as home consumption. Fisheries, which were subsequently suffered to fall into decay, then employed, in the Sound alone, a fleet of eight thousand boats, carrying upwards of 40,000 men, and sent forth, year by year, cargoes of salted herrings to the Mediterranean ports. By degrees the towns decayed, the peasants lost even the semblance of freedom, industry was paralysed, the entire aspect of the country changed under the blighting touch of ceaseless war, and all the characteristic features of land and people became modified by the changed conditions of national and social life. The real power of the Danish State centered more and more completely in the nobles, who jealously thrust back from participation in their privileges all the classes below them, and arrogating to themselves the sole right of disposing of the Crown, leased it out—whenever it fell vacant—to the highest bidder among those who through birth and other qualifications were eligible for the throne. These conditions were in a very great measure due to the disastrous *régime* of the Oldenburg princes, in whom the untitled nobles of Denmark found pliant tools, and whose craving for crowns was so insatiable, that no sacrifice was too great, no degradation too low to check their ready compliance with any terms offered them for the attainment of their object. As soon, moreover, as they had secured possession of the throne of Denmark, at the cost

of every privilege of regal dignity and power, these princes invariably began to intrigue or fight for the crowns of Norway and Sweden. Thus the coronation of a new king in Denmark in the fifteenth and sixteenth centuries served as the constant prelude to a universal appeal to arms in Sweden and Norway. All Scandinavia was shaken to its centre in consequence of the insane striving of the earlier Oldenburg kings of Denmark to force upon the sister kingdoms the continuance of that union which it had required all the genius of its framer, Queen Margaret, to make even tolerable to the Swedes and Norwegians, and which under her feeble successors could only be maintained at the cost of bloodshed and national irritation.

Yet no opposition on the part of Swedes or Norwegians could teach these Danish kings to be content with one crown, or to see the policy of leaving their neighbours to choose their rulers in accordance with their own wishes. It cannot be denied, however, that the Danish nobles, in their selfish ambition to retain all the privileges of electing to the throne, which they claimed as the ancient prerogative of their order, had a full share in the miseries of the kingdom; and to them, as well as to their puppet kings, must be ascribed the responsibility of having sacrificed the material prosperity and the political rights of the Danes in the futile endeavour to bring the three Northern kingdoms under one sceptre.

The reigns of Hans (son and successor of Christian I., the founder of the house of Oldenburg), of Hans' son, Christian II., and his brother, Frederick I., present such striking and varied forms of the miserable results of this struggle for the supremacy of Danish power in Scandinavia, that we do not wonder they should have special interest for the author. His sympathies, it must be admitted, however, are not influenced solely by motives of general national importance, but rather by considerations arising from his own strongly manifested political convictions. To him, as a democrat, Christian II. is the one great figure of the drama, from whom other men and passing events derive their chief claim to notice; and it may be said that Herr Allen seems to have written the history of King Hans simply because it formed the indispensable introduction to the story of the brief but most momentous war which Christian II. waged against the monstrous assumptions and almost limitless powers of the aristocracy of Scandinavia. Thus, too, we feel that the author would not have entered upon the uncongenial task of treating of the life and times of Frederick I., if he had not wished to point a moral and teach a political lesson.

But the pen dropped from his hand at the moment when he was beginning to trace the dark outlines of that gloomy period of Denmark's history when, after the deposition of Christian II., the severance of Sweden from the Danish sceptre, and the complete annihilation of every power in the State but that of the aristocracy, the King was the servant of his nobles, the burghers had almost ceased to exist as a class, and the peasants were reduced to the condition of mere bondsmen.

Herr Allen in all questions involving the

special interests of Danes, Swedes, or Norwegians is almost always perfectly just, when considered from a national point of view, for even if he appears to have a leaning in favour of Denmark, it may generally be traced to some political ground. He hates not Swedes or Norwegians, but princes and nobles, and in the ardour of his democratic principles, which occasionally seem to outstrip, in theory at any rate, those of the fiercest Red Republican, he evidently feels that he has found a royal hero after his own heart in Christian II., who, forsaking the traditions of his family, the prejudices of his rank, and the tendencies of his early religious training, endeavoured summarily to trample aristocracy into the dust, to raise democracy to be the mainstay of royalty, and to annihilate the entire system of the Romish hierarchy.

There can be no question that Christian's proposed measures deserved the name of reforms, and were, for the most part, noble in spirit and far in advance of the age. But no considerations of expediency or enlightenment can possibly excuse the violent *coups d'état*, or rather *coups de main*, by which he attempted to carry out his schemes for the amelioration of the status of the burgher and peasant classes. It is precisely at this point that Herr Allen shows himself the least well able to act as a trustworthy guide to the right comprehension of the events and conditions of the times. From the position which he assumes of an uncompromising democrat, he can see no wrong in any act which has the subversion of aristocratic privileges for its aim. In his eyes, princes and nobles seem to have no rights that have not been usurped; and any means are justifiable, provided the ends be the humiliation of the higher, and the exaltation of the lower classes. He appears, indeed, scarcely able to condemn Christian II. when he employs cruelty, treachery, and murder in furtherance of his efforts to restore to the bonder the privileges of participating in the legislative councils of the State, which they had in ancient times shared with the nobles. But whenever a prince or a noble is guilty of any wrong to a burgher or a bonder, the author has no scruple in denouncing the act in terms of uncompromising and virtuous reprobation. This one-sided view of injustice detracts from the merits of the work, but those who are willing to accept the facts brought before them in its pages without allowing their judgment to be biassed, or their sense of right to be irritated, will find deep and many hitherto unopened sources of interest in Herr Allen's narrative, and most especially, we think, in his account of those terrible times in Sweden which preceded the final separation of the kingdom from Denmark, and which were happily closed by the inauguration of an independent rule under the Vasas. In the earlier volumes he, moreover, enables us clearly to understand the process by which Christian II.—who in childhood had been crowned joint king of Denmark and Norway with his father King Hans, and whose kinsmen all entertained the ordinary ideas of their rank and times as to the respective uses and rights of kings and people—should have been able to throw off all the traditions of

his family, and enact the part of a radical reformer before he reached man's estate. The seeming mystery is cleared away when we find that this prince grew up—not in his father's house, or in the society of young nobles, who would have felt themselves to be nearly his equals in rank, as many of them undoubtedly were his superiors in wealth and personal influence—but in the home of a Copenhagen burgomaster, with no companions but the sons of other citizens of a similar standing. Here he imbibed a deep sympathy with the tastes, wants, and feelings of the burgher class, and an inveterate hatred of the nobles, whose interests and pursuits were foreign to him, and for whose power in the State he early learnt to entertain the fiercest and most sensitive jealousy.

It is said that the singular arrangement by which the presumed heir to the three Northern crowns was exposed to influences, so alien to those belonging to his rank and position, was entirely due to the all-absorbing interest taken by King Hans and his Queen in the question of the succession to the thrones of Sweden and Norway. In their eager desire to obtain the Swedish and Norwegian crowns, they had no time or thoughts to spare for family responsibilities, and as the unsettled state of the sister kingdoms never left them much ground for security, they were always journeying from the one to the other, and leaving their patient, peaceful Danish subjects to take care of themselves. In their frequent absences from Denmark they found that their servants had, on more than one occasion, neglected the infant prince committed to their care. At length a report reached them that the sole heir to the triple crown for which they were struggling had, through the negligence of his attendants, been snatched out of his cradle by an ape, and carried to the highest part of the palace roof by the mischievous animal, from whose arms he was with difficulty rescued, and forthwith they consigned their son to the maternal care of a humble burgher-wife. With her and her husband he remained almost to the moment when, in 1501, at the age of twenty, he was sent by his father King Hans to quell a rebellion in Norway.

The manner in which he performed his task, striking down every noble whom his arm could reach, and choosing his friends and councillors exclusively among men of ignoble birth, clearly foreshadowed what his future policy would be, and betrayed to the world the bitter savour of the fruit yielded by his early culture, which was destined to prove alike fatal in its results to himself and to his people.

To all interested in tracing the course of events in Scandinavia at the dawn of Swedish independence, and the beginning of the decadence of Danish supremacy in the North, Herr Allen's work will prove of signal service; but in regard to the causes which led to those results, the reader will generally have to form his own opinion.

E. C. OTTÉ.

THE death is announced of M. Vidal, author of *Studies on Seneca and the Greek Tragedians*, *Studies on Juvenal*, *Scenes of Jewish Life in Alsace*, and other works.

NEW NOVELS.

Hereditary Bondsmen; or, Is it all in Vain?

By J. de Liefde. In Three Volumes. (London: Tinsley Brothers, 1875.)

Gentleman Verschoyle. By Laura M. Lane. In Three Volumes. (London: Sampson Low & Co., 1875.)

The Outcast. By Winwood Reade. (London: Chatto & Windus, 1875.)

We and Our Neighbours. By Harriet Beecher Stowe. (London: Sampson Low & Co., 1875.)

From My Youth Up. By Marion Harland. (London: George Routledge & Sons, 1875.)

Father Fabian. By Emma Jane Worboise. (London: James Clarke & Co., 1875.)

Iseulte. By the Author of "Vera," &c. (London: Smith & Elder, 1875.)

Hereditary Bondsmen is a novel with a purpose, intended by Mr. de Liefde as a political pamphlet on the Labour Laws, with two highly improbable and melodramatic plots to serve as the upper and lower strata of jam in which to administer the powder. The impression it creates is that the writer has read and assimilated *Sybil* and *Alton Locke*, and that this is the result. But there is little of the vigour and picturesqueness of either Mr. Disraeli or Canon Kingsley about his work. If he would write a terse pamphlet or magazine article, stating in clear and unexcited terms the grounds of objection which the artisan class now takes up against the Criminal Laws Amendment Act and the working of contracts, he might do the State some service; but even on his own showing, he has not made out a very good case for his clients. Quite the best part of his novel is the description of the polyglot gang of a stonemason's yard; but his ideal working-man hero, Warren Harrick, with all the personal refinement and culture that only habitual training of the best sort from childhood can confer, violates probability far too much to be accepted, and almost compels the reader to reject the part assigned to the character in the issue of the story. But he is at least an ideal, whereas the wicked Earl who, in true melodramatic fashion, is set against the poor and virtuous hero, is a very inartistic sketch indeed, and, as any physician will tell Mr. de Liefde, could not, as the victim of intermittent epilepsy, have been a leading intellect in guiding European politics.

Curiously enough, *Gentleman Verschoyle* has also a good deal to do with the labour question, although the author has looked at it from an entirely different point of view, and has made it a mere episode in her story. While Mr. de Liefde treats of the grievances of the men, Miss Lang speaks of the duties of employers, in the matter of fair wage, educational classes, and means of wholesome relaxation to compete with the public house. In one particular she is a marked exception to lady novelists. One is familiar enough with the High Tory variety, and also with the newer race of Irreconcilables; but here we have actually an Old Whig of the purest type, a survival scarcely to be looked for now outside the House of Lords. And though her workmen are not very lifelike, but do their roaring as gently as any suck-

ing dove, yet she has at any rate mastered one economical truth—that the equal wage demand of trades' unions means the encouragement of stupidity. There is a great deal too much digression and sermonising employed to pad the story, and although for matter of the sort it is fairly good, yet it makes the action drag, and so far weakens the book, which might have been cut down into a very effective one-volume novel, for Miss Lang has shown respectable powers for sketching character, and when she has learned not to make her company talk book, will probably be able to write conversation too.

From Miss Lang's tone of mind to that of Mr. Winwood Reade is a very long interval. *The Outcast*, published but a few days before its author's death, is a controversial story on behalf of a highly diluted form of Theism, which rejects the notions of a personal Deity and of a future state. The title of the book is meant to express the condition of a clergyman who has been convinced that the facts of geology are inconsistent with any hypothesis of Biblical inspiration which can be adduced, and who accordingly resigns his living and becomes a social pariah.

It will be seen that the motive of the book is the same as that of the *Nemesis of Faith*, but there is no likeness at all after that. The one book is written from the inside, and is true to the life; whereas the other is purely the wild guessing of an outsider as to the disintegrating processes of a class of minds with which he has never been in contact. It might be enough to say, in proof of this, that his hero mentions several times in the course of the narrative that he was a classical first at Oxford, and that he even edits an excellent edition of Thucydides, but that on one unhappy occasion he clinches the fact of his brilliant degree by stating that the words *primus classis* (*sic!*) were attached to his name by the examiners. But one or two other points merit a passing comment. On the one hand, Mr. Reade prefaces his book with a sketch professing to be the life and opinions of a maniac, wherein he seems to mean veiling opinions which even he may have thought a little too startling and plain-spoken to be avowed as his own. The gist of these is simply a homily on the same text as Mr. John Stuart Mill's posthumous essay on Nature, the pain and cruelty which everywhere meet our eyes, and the corollary hence that if there be a Creator, he must be either a feeble or a malignant being. Mr. Reade evidently believed this hypothesis to be quite the newest thing in advanced heterodoxy. Unfortunately, it is as old as the second century, and is just the Gnostic doctrine of the evil Demiurge, familiar to every scholar, and surviving even yet among the secret sects which hand on the Albigensian tradition. The other point is that, evidently never having heard that, so far back as the time of Augustine, the days of Genesis i. were recognised as indefinite periods, he insists on their being meant as calendar days of twenty-four hours. But the least intelligent savages are aware that day and night depend on the sun; whereas the sun does not come into existence till the fourth day of the *Mosaic*

cosmogony. If Mr. Reade fancied that the intellect able to conceive a scheme of creation so very much nearer the latest speculations of science than any other religious literature has ever produced, could not notice that discrepancy, he must have been more credulous than any housemaid who consults a gipsy, or than those eminent scientists of our own day, who, foremost in their own walks, are yet ardent devotees of Spiritualism.

From my Youth Up is one of those queer religious novelettes of American origin, of which Miss Wetherell's *Wide Wide World* was the first specimen naturalised in this country. It is, on the whole, dull; and it is impossible to acquiesce in the author's view that a parson is very badly treated by his congregation pressing him to resign, seeing that, in despite of his alleged abilities and learning, he clips and gabbles his sermons so as to make them unintelligible, and in despite of apostolic zeal, is too selfishly shy to visit his people. To the hard worldly intellect this is clear breach of contract, and deserves forfeiture. Here and there, there are some sparks of dry humour which slightly relieve the volume, and this is a tolerable specimen, describing a country neighbourhood: "I never saw people who were more averse to innovation, who were more willing to stand still and see the salvation of the Lord—provided they were not too fast asleep to look at it when it arrived."

We and our Neighbours belongs to Mrs. Stowe's later manner, that of which the best example is *Old Town Folks*, but it is merely the second volume of a former book, *My Wife and I*; or, *Harry Henderson's History*. That had a certain literary value, as describing very well and clearly the fashionable and commercial society of New York, but this new part is only interesting as carrying on the narrative of personages whom Mrs. Stowe has created, and is loth to part with; for she has not acted like Mr. Trollope in his Barchester series, by bringing fresh characters into the field, except one very mild clergyman, who is wanted for a flirtation and marriage. Those who have read and care about *My Wife and I* may as well get this book; for others it will have but slight attractions.

Father Fabian, like the *Outcast*, is a controversial story, but extremely dissimilar in tone and treatment. The author's mission is to expose the "Ritualistic Conspiracy" in all its treason and folly, and to exhibit the spiritual triumphs of Nonconformity over the Establishment and the Church of Rome. Given its premisses, the conclusion follows consistently enough, and as a story the book is cleverly put together. But the author has succeeded better when contented with domestic narrative; and we are afraid that some irreverent spirits may be moved to laughter by her polemics, and rather at her than with her.

Isulte is a book of a very different stamp from all the others here noticed. It is the work of a true artist, and is one of those excellent delineations of French society from English pens which have become frequent of late, and which make us marvel why no Frenchman, unless one situated like the late Comte de Jarnac, can write an English story

without incessant childish blunders in the commonest things. Here we have keen observation and delicate handling, and just enough of plot to give interest to the vivid descriptions of Auvergnat landscape and society, with a glimpse of the recent war.

R. F. LITTLEDALE.

MINOR HISTORICAL BOOKS.

Life and Times of Alexander I., Emperor of All the Russias. By C. Joyneville. (Tinsley Brothers.) This is a very puzzling book. It contains a great amount of information about the reign of Alexander I., and speaks with the utmost confidence about Russian affairs, but the author shows no signs of being personally acquainted with Russia, and is evidently unacquainted with Russian. Professing to be a biography of Alexander I., it is mainly devoted to an account of military proceedings about which much has already been written. A description from a Russian point of view of the campaigns of Austerlitz, Eylau, and Friedland, and of the French invasion of Russia in 1812, would have been valuable, but "C. Joyneville" has used for the most part only such histories and memoirs as have been written by foreigners, and have been ransacked before by all manner of writers on the subject. Two objects the writer has kept steadily in view throughout this long, and to our eyes tedious work. The first is the exaltation of the Emperor Alexander I., who is constantly represented as only a little lower than the angels; the other is the degradation of the Emperor Napoleon I., on whom abuse is lavished whenever an opportunity for speaking about him arises. The work is indeed a picture in black and white, the former colour being reserved for the French, and the latter for the Russian Emperor. To the merits of patience and industry the author may fairly lay claim, but few traces occur throughout his bulky work of anything like discrimination. Scarcely anything can be learnt from it of the actual state of Russia during the reign of Alexander I., of the changes which he introduced, of the state in which he left the country at his death. Nearly half of the first volume, almost the whole of the second, and a considerable part of the third, are devoted to those wars with Napoleon, and the political complications arising out of them, which have already been described at such length by Sir Archibald Alison. Dealing as it does with some of the most interesting scenes in the history of the world, it is impossible that "C. Joyneville's" work should be devoid of interest. But the virulent animosity which he displays whenever the first Napoleon appears on the stage will render many of its chapters distasteful to readers who are not rabid haters of that at all events somewhat remarkable personage. It is too bad to be told as an undoubted fact that "an imprisoned English officer, Captain Wright, was put to the torture, and it is believed privately murdered," by Napoleon, and then to be referred for the proof of the story to the *Secret History of Bonaparte*, by Lewis Goldsmith. It is a suspicious circumstance that one of the most important, and the most detestable of Alexander's favourites, the infamous Arakhtchieff, is frequently referred to throughout the latter portion of the work as a character familiar to the author, but his name is consistently misprinted Aratchaieff. But in spite of a few misprints, the present work ought to be gratefully received in Russia, for it is to some extent an eulogium upon that country during the reign of Alexander I. Even the horrible punishment of the knout finds in "C. Joyneville" a kindly critic, for we read that "twenty-five strokes with the knout (which was generally fatal) was the utmost given in cases of aggravated murder," and the victim "was attended beforehand, and accompanied to the place of execution, by a priest, who supported his failing courage and repeated prayers for his soul."

EXCEPT that it was necessary to fill up a sufficient number of pages to justify the dignity of a cloth binding, there seems no reason why in Mr. Kington Oliphant's *The Duke and the Scholar* (Macmillan) the lives of two recently deceased Frenchmen should lead to a translation of an extract from a chronicle by a friar of the thirteenth century, and to two not very striking essays on special points of English history. The lives themselves are interesting from their subject. The late Duke of Luynes was no mere patron of learning. He was himself a learned man, full of knowledge, and using his wealth to organise the learning of others. One of those whose patient accuracy he was able to utilise was M. Huillard Bréholles, to whose labours on the reign of the Emperor Frederick II. Mr. Kington Oliphant has acknowledged so deep a debt in his own history of that sovereign's reign. The picture of the two men working together without any sense of dependency on one side, or of superiority on the other, is very pleasant to contemplate, and the book may be especially commended to those who have plenty of money and who do not want to spend it all upon themselves.

In translating Michelet's *Summary of Modern History* (Macmillan), Mrs. Simpson has given to tolerably advanced students the early work of a writer who will always be read with pleasure, because he knew how to seize the salient points of an epoch or a scene, and to present them to the reader in the most attractive form. The title, indeed, is a misnomer. It should rather have been called a summary of French history, with occasional glimpses at the rest of Europe. Such a mode of handling the subject, though natural enough in a Frenchman, gives a turn to the story different from that which an English writer would have chosen; but as M. Michelet was most familiar with the history of his own country, no harm is done as soon as the reader is led to understand what he may expect to find. The text is enriched with a valuable series of the dates at which men of literary and scientific eminence died.

M. Michelet's own part of the book ends with 1789. The translator's continuation is decidedly prosaic. She is a bold woman to continue at all a writer of so imaginative a genius, and if she had studied the spirit of the book which she has attempted to complete, we should hardly have heard quite so much about successive English Ministers from Pitt and Peel to Gladstone and Disraeli, to say nothing of the final flourish about the Abyssinian and the Ashantee wars.

Saint Ewen: Bristol and the Welsh Border, 577-926. (Bristol: Thomas Kerslake & Co.) This is an interesting local pamphlet, evidently written by a person who has an intimate knowledge of the history of Wales and South-Western England. He has felt, as all of us must have done who have made the earlier history of Britain an object of study, that the lists of Saints as we now possess them, whether in collections of lives or in the calendars of the Church, are very imperfect, and for the more obscure among "the blessed" about as inaccurate as they can be. The following passage is worth attention, as presenting facts of which most people are ignorant, in a clear light:—

"It is well known that almost all the Welsh dedications were originally national; or even more frequently tribal, or strictly local. In many cases they are shrinal, or marking the spot under which the patron saint was buried. Indeed, scarcely any of them were saints in the official ecclesiastical sense. Very few of them have found their way into any Catholic calendar; and the *Lives*, by the Rev. Alban Butler, and even the great *Acta Sanctorum*, will be searched for most of them in vain. The dedications of the churches are the only authentic records of many of them. They were either reputed martyrs; or men or women distinguished by eminent or ascetic piety; or national patriots, or local benefactors; or even heroic but virtuous or religious princes;

canonised by the public opinion of their neighbours, or of their province, or nation."

These remarks, which the writer has confined to Wales, might fitly be extended to the whole of Scotland and to many parts of England.

THE very small number of people in England who take an interest in Swedish literature may be aware of the existence of a very laborious and very ponderous *History of Gustavus Adolphus*, by Cronholm. Dr. Helms has attempted to make that part of it which relates to the doings of the Swedish hero in Germany familiar to the European public through the medium of a German translation (Leipzig: Fues's Verlag). As he implies in the preface, he has been obliged to alter the text considerably in order to present it in a shape which would give it a chance of being read. It is not the fault of Dr. Helms if his efforts have not been completely successful. After all that he has done the book is one which the student of the history of the time will do well to consult, but which those who have no special reason for wading through masses of detail will probably agree to avoid. EDITOR.

NOTES AND NEWS.

WE understand that a new work by Mr. Tennyson is in the press, and will shortly be published by Messrs. Henry S. King and Co. It is entitled *Queen Mary: A Drama*, and embraces the life of Mary Tudor from her accession to her death, together with the prominent scenes in her reign. We cannot doubt that Mr. Tennyson's entrance on so new a field—with the single exception that he himself is wont to describe *Maud* as a monodrama—will excite great attention from his numerous admirers and critics.

THE first part of *Facsimiles of National Manuscripts of Ireland*, under the editorship of Mr. J. T. Gilbert, Secretary of the Irish Record Office, was issued last week. For the production and supervision of the photozincographic portion of this work, at the Ordnance Survey Office, Southampton, the public are indebted to Major-General Sir Henry James, R.E., and Mr. W. B. Sanders, already well known for their careful execution of similar works illustrating English and Scottish history. In our issues of March 7 and March 14 last year, we gave very full descriptions of some of the most remarkable manuscripts selected for representation in facsimile by Mr. Gilbert. We have nothing to add on the subject, except it be the expression of our opinion that, from an artistic point of view, this volume is by far the most beautiful of the series yet issued.

THE Report of the Progress of the Ordnance Survey during last year, which has just been published, contains, beside some index maps, a facsimile of an Anglo-Saxon charter, A.D. 974, a grant by King Edgar to his Thane or Duke Aelfhere of land in three mansas (i.e., plots of ground), at Nymed in Devonshire. The fine bold writing of this charter has been perfectly preserved up to the present time. Upwards of forty signatures are attached to this grant, among them being those of King Edgar, Queen Aelfthryth, and Archbishops Dunstan and Oswald. In pursuance of the original intention to publish a series of documents in facsimile, which would illustrate the changes in our writing and language from the earliest times of which we have authentic records, it is proposed, on the completion of the Irish series above noticed, to publish a volume of selected charters, each county of England to be represented by one or two specimens.

AN opportune book by the well-known French economist M. Victor Bonnet, just published at Paris under the title *Le Crédit et les Banques d'Emission*, discusses several questions of interest to economists and bankers in England as well as in France. M. Bonnet relates in it that Sir Robert Peel, conversing with an eminent French states-

man on the comparative wealth of France and England, observed: "In England one man in five spends his whole income, or all he makes in the year; in France hardly one in forty does so; the other thirty-nine save." Had Sir R. Peel included the agricultural labourers of the two countries, the comparison would have been far more unfavourable to England.

MESSRS. GERMER-BAILLIÈRE, who are to publish the *Revue Historique*, will likewise bring out on January 1 next, a *Revue Philosophique*, which will appear monthly, under the editorship of M. Ribot, and will be open to the expression of opinions of all schools. Contributions have already been promised by Messrs. Bain, Lewes, Herbert Spencer, Wundt, Janet, Caro, Luys, and other distinguished writers; and subscriptions for the new review may be sent at once to the publishers.

MESSRS. HURST AND BLACKETT will shortly publish a new work entitled *Cositas Españolas: or, Everyday Life in Spain*, by Mrs. Harvey of Ickwell Bury, author of *Turkish Harems and Circassian Homes*. The same firm have in the press *Eglantine*, a new novel by the author of *St. Olave's*.

WE are glad to hear that a "Bedfordshire Natural History Society and Field Club" has been formed in Bedford. Mr. Thomas Gwyn Elger, F.R.A.S., is the honorary secretary.

THE *Temps* announces that another batch of letters by Mérimée to a second "Inconnue" has been discovered, and will shortly be published.

THE *Journal des Débats* states that no complete edition of the works of Diderot has appeared since 1820. Some important additions derived from the MSS. preserved in Russia at the Hermitage library have been awaiting publication for the last twenty years. Messrs. Garnier Frères have now commissioned M. J. Assézat to superintend the publication of a new edition, which will comprise about fifteen volumes.

DR. OVERBECK, of Basle, has brought out the first part of *Studies on the History of the Ancient Church*, containing (1) his essay on the epistle to Diognetus, originally printed as an academical "programme"; (2) an investigation of the policy of the Roman Emperors, from Trajan to Marcus Aurelius, towards the Christians, and the representations of the Christian writers on this subject; (3) an essay on the relation of the early church to slavery in the Roman Empire. Dr. Overbeck has an inconvenient tendency to reopen questions supposed to be closed, as was notably shown in his treatment of the epistle to Diognetus. In the present volume he makes honourable mention of Dr. Donaldson, who had anticipated him in his reversal of the ordinary view. He also gives his reason for rejecting Dr. Donaldson's ascription of the letter to Stephens the printer. (Comp. ACADEMY, vol. iv. pp. 27, 130.)

In a paper on the remains of early ages in Brittany, read on the 10th inst. before the Society of Antiquaries at Edinburgh, Sir Henry Dryden pointed out that the chief non-military remains of early ages were religious, some being sepulchral, others only of worship, but doubtless many of both. Sir Henry had spent five summers in France in assisting Mr. Lukis to make plans of these remains, all apparently of a date earlier than the Roman invasion. In making plans of the same class of remains it was most important that the scale should be identical, and that the north should always be at the top. Of these remains there were five classes in Brittany: (1) Menhirs, or pillar stones; (2) Lines or rows of upright stones, generally in groups; (3) Circles of upright stones; (4) Dolmens, or chambers of stone, formed chiefly of slabs, and enclosed, or mounds of earth for the purposes of tombs; (5) Walls of barrows, most of which are boundaries of mounds including dolmens. Menhirs vary in height from 4 feet to 30 feet, the thickness being usually at least half the width,

most of them being of quarried stone. They were used as boundaries, monuments, &c. In the lines which are not strictly parallel the stones are usually larger at the wider end. The stones composing the lines are generally at least half as thick as they are wide. The stones of the circles are thin, wide, and not so tall as the tallest stones of the lines, averaging about 5 feet in height, and only a few inches thick, and are much nearer together than the stones of the lines. Sir Henry was acquainted with eleven groups of lines and six circles. The dolmens were of four forms:—(1) A chamber nearly square, with a passage to the south-east; (2) The same, with side chambers in addition; (3) A parallelogram placed north-east and south-west, with a passage leading south-east. This form was very rare in Brittany, and the best example has lately been destroyed, fortunately not till after it had been planned; (4) A circular chamber, with low side walls and a dome-shaped roof, the passage being as in the others. These were very rare.

THE German papers announce the death of Dr. K. W. Ch. von Schüz, Professor of Political Economy and Jurisprudence at the University of Tübingen, and author of numerous works, among the best known of which are his *Principles of National Economy*, and his treatise *On the Distribution and Subdivision of Patrimonial Property considered in its bearing on Individual and National Prosperity, and on Social Life generally*.

AT Leipzig the summer session has opened under favourable circumstances, the number of students being unusually large. Among these are several ladies, who have enrolled their names for attendance at the classes for philosophy and jurisprudence. The opening of the new Institute for Anatomy was formally celebrated at Leipzig on the 26th of last month, when the director, Professor Iltis, delivered the inaugural address, in which he recapitulated the prominent advances made during the last quarter of a century in anatomical science. At Strassburg the German authorities took special delight in commemorating on May 1 the third centennial jubilee of the University, when the rector, Dr. Schmoller, gave a comprehensive view of the social history, the intellectual condition, and the constitutional disturbances of the city of Strassburg in the fourteenth and fifteenth centuries. The attendance at the University is at present much larger than it has been since the beginning of the Franco-German war. At Vienna Dr. Weisz, former extra-professor of astronomy, has been promoted to the full rank of Professor Ordinarius in the University. At the newly founded University of Czernowitz the spirit of Pan Slavism has been asserting itself in a way which for the present threatens to frustrate the enlightened views of the Austro-Imperial government. The latter appears to have deeply wounded Slavonic susceptibilities by calling upon the wealthy clergy of Bukowina, in Galicia, to supply, from the enormous funds at their disposal for educational purposes, a sum of 160,000 florins towards the building of the Czernowitz University.

HALF of the January number of the *Romania* consists of an elaborate article, by M. Morel-Fatio, on the Old Spanish *Libro de Alexandre*, and the conclusion of M. Mussafia's Franco-Venetian text of *Berta de li gran pié* takes up a quarter of the rest. M. V. Smith gives some popular modern dialectal songs (French); M. Schuchardt a further note on Old French *oi* and *ui*; and M. G. Paris an account of the reduction of *ié* to *é* in Modern French. Beside several smaller articles, there is a searching and severe review, by M. P. Meyer, of the new edition of Bartsch's *Chrestomathie provençale*, and the usual valuable summary of the articles of other periodicals interesting to Romanic students.

WE are glad to see, from a circular issued with the last *Romania*, that the lately founded Société des Anciens Textes Français numbers over 200 members. That there are only about a dozen

English names in the list, we can account for only by supposing that the existence of the Society is hardly known here; the importance of careful editions of Old French texts (still mostly in MS.) for the history of our Middle Age language and literature must render its publications indispensable to a large number of literary and linguistic students in this country, while their inherent interest ought to attract many readers who do not require them for scientific work. We therefore mention again that the subscription is 1*l.* a year (or 10*l.* for life), and that names should be sent to M. P. Meyer, 99 Rue de la Tour, Passy, Paris.

MR. J. W. HALES is to deliver a course of five lectures to ladies on Shakspeare's Comedies at the Bedford College on successive Wednesday afternoons, beginning on the 12th instant.

We have received *The Dramatic Works of William Shakespeare*, with biographical Introduction by Henry Glassford Bell, vols. ii.-vi. (London and Glasgow: Collins); *The Life and Campaigns of General Lee*, by his nephew, Edward Lee Childre, trans. G. Litting (Chatto & Windus), see ACADEMY, vol. v. p. 66; *National Finance*, by John Noble (Longmans); *In the Beginning*, by R. H. Sandys (Pickering); *Die Prinzipien der Naturwissenschaft*, von Dr. W. Rosenkrantz (München: Ackermann); *Zur Kritik moderner Schöpfungslehren*, von J. Huber (ditto).

We get a passing glimpse of Eton nearly a century and a half ago in the following letter (transcribed from the original) addressed to the well-known Thomas, Duke of Newcastle, concerning the nephew who succeeded him in the title. It is endorsed "Mr. Hume," and runs thus:—

"May it please your Grace

I am to make my Lord Lincoln's excuses for not writing, which considering all things a'n't bad ones. He has twice as much book & desire to play as ever he had in his life & can't find a moments leisure; From construing & peering (*sic*) Greek he is gone to make verses & from verses to prose, & from prose to Greek again: what time for Letters? & what a change from Claremont? nevertheless y^e number of boys in y^e same case with himself makes y^e Pill go down tho' tis a very bitter one.

"He has been examined by y^e Doctor & is placed in y^e 4th Form, last remove, till further trial, tho I am of opinion 'tis better keep him there than to hurry him through the school too fast. He is perfectly well in health.

"I am &c.

"HUME.

"Eton July y^e 19, 1733."

AMONG the Hatton Papers recently added to the Manuscript Department of the British Museum is a long series of letters addressed by Sir Edmund King to Viscount Hatton at his seat at Kirby in Northamptonshire. The writer was a physician and chemist of some note in his day, and Charles II. whiled away many an hour in his laboratory; it is said, however, that the thousand pounds he was to receive for his attendance on that king during his last illness was never paid. The letters are upwards of 300 in number, ranging in date between 1677 and 1704, and are chiefly filled with prescriptions and advice regarding his lordship's health, which would disclose, to any one who cares to decipher the somewhat tortuous handwriting, many curious illustrations of the medical practice of that time. Some interesting scraps of political and social news occasionally crop up, the most important of which seems to be the following sketch of the state of affairs in London consequent on the flight of James II., dated "Thursday night Dec. 13 '88":—

"Every day brings new alarms or woonders, nay almost every hower. I intended to send w^t papers are out, but I find 2 or 3 of them in the Gazett w^{ch} cam not out till 7 this night; the rabble have been extremely insolent & ungovernable, yet are not suppressed. This day about 1 a clock we had news that the King was stopt by Fisher Boats and that he is now

at Feversham in Kent; I went to White Hall, and met my Lord Preston's Lady, who said it was true, & soe said Lady Peterboro' & many more, and this night the Duke of Grafton is com to Towne. I went to seeke him, but he was wth the Lords in consell to night, & I finde this news has choakt their meassurs for the present, but I beleve they must prosed. The Prince of O. is not com yet. Ld. Peterb. is taken too, & his L. beleiv's it. Sir Edw. Hayls is saide to be wth the K. and the Bis. of Chester (but I doubt y^t). We hear 24 preists taken in one vessell & all wish it true. I was in Cheapside wth the Chancellor [Jeffreys] was brought to my L^d Major, ther never was such joy, not a man sorrío y^t we could see, they long'd to have him out of the coach, had he not had a good guard. Dr Oates I am tolde is drest in all his D^r robes againe, & expects liberty quickly. We had a terrible alarm last night at 12 a clock in the (*sic*) night, cri'd 'Arm Arm Arm 7000 Irish was com from the Army disbanded but in a body & killing all they met.' We was all up in Arms till 5 in the morning. It arize from some disorder amongst them in Brainford, & was allayed by telling the Princes van-guard of Horse pursu'd & cutt them to peeces. It's a strange thing we have not the truth out yet, we doe not thinke we are safe till the Prince com's, all the Protestants long for him."

In two other letters we find the following incidents recorded:

"June 9, '87. Tho' it's near 11 at night and I fear the post is goeing, I cannot forbear to send you a peice of news odd as unusual. Ther was a rich Spanish ship coming from the west Indies y^t was sunck three score years agoe laden with gold and silver. Duke Albemarle Sr Jo. Harboro Sr James Hays and another gott a pattent from the late King on tearms to gett all the gold & silver they could from the bottom of the sea by any art w^eever, they have been 10 years a trying, & gott dyvers (men used to it) out of the west indies, & found this ship, & gott her up & safe into the River, worth two hundred and 50 thousand pounds in gold & silver. Duke Albemarle's share 2 eights is 40000 Sr James Hays as much 40000 & others proportionable; the King reserved a 10th for him selfe.

"Jan. 7 '92. Capt. Whitney the Great Highway-man is in Newgate, & I had a minde to se him and dsir'd Mr Richason to carrie me to him; he is a geiteel p^oper man about 30 years of age. I had some discourse wth him; I did not expect him soe much a Gent. as he seems to be. It's a thousand pitties he was not in a Better employ to exercise his courage."

NOTES OF TRAVEL.

ADMIRAL SHERARD OSBORN, C.B., whose sudden death on Thursday, the 6th instant, so startled his numerous friends and the public, was born in 1822, and entered the Royal Navy at the age of fifteen. Shortly after obtaining his commission as lieutenant, he volunteered and was selected for the Arctic Expedition, under the command of Captain Austin, sent in search of Sir John Franklin; and in this service, besides gaining experience which proved of great utility in later years, he displayed qualities and performed good work which earned for him promotion. He was made C.B. for his services during the Crimean War, and was also decorated with the Legion of Honour and the order of the Medjidie. In 1857 he was appointed to H.M.S. *Furious*, and took part in the capture of the Taku Forts, and assisted in opening up the free navigation of the Yang-tse-kiang. After taking part in the expeditionary force despatched to Mexico, he repaired to China at the Emperor's desire for a space of six months, to assume the command of a squadron to suppress the piracy which was, and is still, so rampant on the coast of China. The affair, however, fell through; and on Captain Osborn's return to England he was appointed to the command of the *Royal Sovereign*, with the object of reporting on the new turrets invented by Captain Cowper Coles, a system which gained his entire approval. For a few years he was agent of the Great Indian Peninsula Railway at Bombay, and after that he accepted the post of managing director

of the Telegraph Construction and Maintenance Company. Admiral Osborn was the author of several works descriptive of his experiences in the Arctic Regions and the Eastern Seas. He also read at various times papers before the Royal Geographical Society, advocating the resumption of Arctic Exploration, and it is almost entirely due to him and to two or three others that the despatch of the present expedition is due. As a staunch supporter of the Smith Sound route he was exposed to much adverse criticism from German geographers of the school of Petermann, Chavanne, &c., but the success of the American expedition under Hall vindicated his views triumphantly. He was appointed to the command of the *Hercules* in 1871 (a post, however, which he held but for a short time), and in 1873 was made a rear-admiral. A few months back he had volunteered for the English Arctic Expedition, and this act was thoroughly characteristic of his fearless English spirit which, combined with a most genial manner, gained for him the admiration and esteem of a large circle.

DURING last season Mr. Bond, an Indian surveyor, while at work in the Madras Presidency, to the south-west of the Palanei Hills, managed to catch a couple of the wild folk, who live in the hill jungles of the Western Ghats. These people sometimes bring honey, wax and sandalwood to exchange with the villagers for cloth, rice, tobacco and betel-nut, but they are very shy. The man was 4 feet 6 inches high; he had a round head, coarse black woolly hair and a dark brown skin. The forehead was low and slightly retreating, the lower part of the face projected like the muzzle of a monkey, and the mouth, which was small and oval, with thick lips, protruded about an inch beyond the nose; he had short bandy legs, a comparatively long body, and arms that extended almost to his knees, the back just above the buttocks was concave, making the stern appear to be much protruded. The hands and fingers were dumpy and always contracted, so that they could not be made to stretch out quite straight and flat; the palms and fingers were covered with thick skin (more especially the tips of the fingers), the nails were small and imperfect, and the feet broad and thick-skinned all over. The woman was the same height as the man, the colour of the skin was of a yellow tint, the hair black, long and straight, and the features well formed. This quaint folk occasionally eat flesh, but feed chiefly upon roots and honey. They have no fixed dwelling-places, but sleep on any convenient spot, generally between two rocks, or in caves near which they happen to be benighted. Worship is paid to certain local divinities of the forest. Although this race has been reduced to a few families, their existence was not unknown, but this is the first time that they have been described with any minuteness.

THE Governor of Algeria has resolved to institute periodical fairs in the principal oases of the Sahara lying south of his province, with the twofold object of opening up commercial relations with the natives of the Sudan and, by familiarising them with Europeans, paving the way for future explorers of that interesting part of Central Africa. The chief fair will be held in the oasis of Wargla, some distance to the south of the province of Constantine. It is anticipated that this oasis will form a mart for the caravans trading in ivory, salt, henna, honey, ostrich feathers, goat and camel skins, stuffs, and the quaint jewellery peculiar to Africa.

THE first general meeting of the French Alpine Club, which now numbers over 850 members, was held on the 30th ult., M. Cézanne in the Chair. Among other topics of discussion was the utility and practicability of organising school excursions, during the holidays to the French mountains. After the other business had been disposed of M. Georges Devin delivered an interesting lecture

illustrated by photographs, on his ascent of Monte Rosa.

It is officially announced that the Swedish expedition, under Professor Nordenfjöld, will early in June leave Tromsø, where they will be met by the twelve experienced Norwegian sailors who are to accompany them with the necessary boats and sledges. At this final point of departure for Novaja Semlja the Professor will be joined by Drs. Kjellman, Lundström, and Theel, who are to form part of his scientific staff.

WE have received Nos. 7, 8, 9, of that interesting periodical the *Cosmos* of Signor Cora. It opens with a very thoughtful article by Mr. Ney Elias on the movements of the Yellow River, which have been described by a French scientific writer as the most remarkable phenomena in the ancient or modern geography of China. Mr. Elias enters fully into the various natural causes which combine to make this river such a source of danger to the country through which it flows. Next to this article follow some valuable hydrographical notes on a recent cruise of the *Vittor Pisani* from Singapore to Yokohama. These notes are all based on the English Admiralty charts, and the information conveyed by them is at once valuable and easy of incorporation. We recommend them to the careful consideration of the authorities of the Hydrographical department. Captain Prshevalsky's travels in Eastern Mongolia, and M. Maklay's researches in New Guinea are duly chronicled. Among the remaining articles should be mentioned an account of Professor Hayden's recent Surveys in the Rocky Mountains, and a short notice of the additions to our knowledge of Borneo which have resulted from Italian exploration.

The *Geographical Magazine* presents us, among other papers, with an obituary notice of young Mr. Margary, who, it appears, besides being a promising member of the Chinese Consular Service, had gained distinction in another field, having been awarded the Royal Humane Society and Albert medals for saving, in conjunction with a Mr. John Dodd, the greater part of the crews of three European vessels, which in 1871 were wrecked off the coast of Formosa. The author, who writes apparently with circumstantial and local knowledge, does not hesitate to hint at the complicity of the Burmese authorities. He also makes the announcement that Mr. Margary's journals have been fortunately saved. Colonel Yule sends a curious note on a certain garden in China, where in the middle ages the disembodied souls were supposed to dwell in a number of apes who were tended by a Chinese monk. From the pen of Mr. Southworth, the Secretary to the American Geographical Society, we have an interesting description of the new State of Colorado, which he traversed on horseback in company with Dr. Hayden's Geological Survey. He states that the climate is wonderfully strengthening; that Colorado is emphatically the Land of Health alike for consumptives, for overtasked brains, abused stomachs, and morbid tendencies. The writer also gives an account of some of the rascality which is apparently inseparable from all mining transactions, and boldly affirms that nine-tenths of New York shareholders in mines have been "deliberately defrauded of their money." The reviews of geographical works and maps are quite up to the mark, and among the other contributions should be mentioned a vigorous protest against the appointment of chaplains for the Arctic Expedition to the exclusion of much-needed officers, and some useful hints as to the best appliances for blasting ice, both of which subjects are well worthy of the attention of the Admiralty authorities.

HEINRICH EWALD.

A GREAT scholar and, take him all in all, a noble man has passed away—Heinrich Ewald is no more (died May 4). As a pioneer in Semitic philology second to none, as a fruitful investigator of Biblical literature *facile princeps* among Christian scholars, his place in the history of criticism has long been marked, and the inferiority of his later work cannot appreciably affect it. As an advocate of political liberty in a low state of public opinion he will be remembered with honour by those who most deplore the vagaries of his old age. As one who scorned ease and money and the praise of men, he is entitled to a charitable judgment even from admirers of those whom he bespattered with his pen, Gesenius, Baur, and Delitzsch. His father was a weaver at Göttingen, where he was himself born November 18, 1803, and where he naturally enough became a student. Those were palmy days for the "Georgia Augusta," which, in 1823, numbered no fewer than 1,547 "academical citizens." That year is marked by two events in Ewald's life, his acceptance of a mastership in the Gymnasium at Wolfenbüttel, and the publication of his first work, *Die Composition der Genesis kritisch untersucht*, an acute attempt to account for the use of the two divine names in Genesis without recourse to the document-hypothesis. No doubt in after years he retracted it, but it remains a good and stimulative book, and it helped Ewald to recognition in the somewhat exclusive professorial world of Göttingen. With this book in his hand he won his first bride, a professor's daughter, and, at the same time, the honourable position of Repetent, or theological tutor. In 1827 he published the first edition of his (not yet *ausführliches*) Hebrew Grammar, and became extraordinary, and in 1831 ordinary professor at Göttingen. Ten years later was another of the turning-points of his life, when he joined six of his colleagues, "Herodotus" Dahlmann, "Shakspeare" Gervinus, the two Grimms, Weber (famous in electricity), and W. E. Albrecht, in a protest against the arbitrary revocation of the Constitution by King Ernst August—a great deed in the then relaxed condition of political morality, a vivid description of which will be found in Jacob Grimm's *Kleine Schriften*. After a visit to England, Ewald accepted a call to the Würtemberg University of Tübingen, where he soon gathered a band of enthusiastic disciples, and where he published his translation and commentary on the Prophets, and began the *History of the People of Israel*. But he had a constitutional difficulty in adapting himself to circumstances. He never felt himself at home at Tübingen (it was the period of Baur), and gladly accepted his recall to Göttingen in 1848. There he lived and worked for the last twenty-seven years of his life; and if his lecture-room was not now crowded as before, it is to be accounted for partly by the decrease in the number of students, partly from the growing hostility to liberalism on the part of the Lutheran church authorities. It is a privilege to have attended Ewald's lectures, before "the eye" of his reason "was dim, and his natural force abated," and I at least can testify that no teacher could be more stimulative and more lavish of his time than Ewald in the last semester of his professorial course. This remark refers to his Semitic lectures, not to his theological; for in these he was evidently lecturing down to the low level of the average "Theolog." On the annexation of Hanover in 1866, Ewald refused, on conscientious grounds, to take the oath to the King of Prussia. No notice was taken for a long time; but, after much provocation on Ewald's part, he was placed on the retired list, with the full amount of his salary for pension. He retained, however, the right (which in his last years he certainly did not exercise) of giving lectures. He might have done much good work; he might have been alive now; had not his friends ("amici quam parum amici," Cassaubon) formed the desperate resolution of sending him as the Guelphian representative of

Hanover to the German Reichstag. Let us draw a veil over the melancholy issue of that ill-advised step, but respect the sense of duty which refused "to brood over the languages of the dead when," as he thought, "forty millions of Germans were suffering oppression." Of his works, a mere catalogue of which would occupy nearly three pages, it is needless to say much, and scholars will pardon my presumption in saying anything. But a protest has become necessary against the uncritical laudation of which Ewald has in England become the subject. His chief merits, it may be observed to the student, are those of a pioneer. By his Hebrew Grammar he earned from Hitzig the title of "second founder of a science of Hebrew language," and Professor Pusey cordially admits the "philosophical acuteness, whereby, as he says, 'as a youth of nineteen'" (? 24), "he laid the foundation of the scientific treatment of Hebrew grammar." But the intense pride which has been the bane of his life has prevented him from making that impartial revision of this as of his other works which most authors after a certain lapse of time are able to give. The most permanent part of Ewald's Grammar is the syntax. Then, as for his *History of Israel*, a great part of which is now happily (but how late!) accessible in English, no doubt it made an era in the study of the Bible, comparable to that made by Niebuhr in the history of Rome. It put a summary end in Germany to the purely theological treatment of the Old Testament. It is not only full of brilliant hints and unlooked-for combinations—no amount of these would revolutionise criticism—but also for the first time recognizes the principle of development. The history of Israel unfolds itself as a grand whole, opening with the gifted personality of Moses, and culminating politically in David and Solomon, religiously in Christ. But the author's synthesis is premature. He is under the dominion of preconceived notions. There is much more feeling than criticism in Ewald's general view of the course of Israelitish history. In fact, theologically speaking, no one was less progressive than Ewald. The same nebulous haze which enwraps the opinions of Herder, blurs the outlines and mars the effect of Ewald's unfortunate attempt at a History of Christ. His last work, *Die Lehre der Bibel von Gott*, three volumes of which have appeared in rapid succession, suffers from the fundamental vice of a confusion between dogmatic theology and the history of doctrine. It contains brilliant suggestions, but I am not prepared to say that they will hold their ground. Those in England who read Ewald as an authority in Biblical criticism, or who judge of Biblical criticism by the standard of Ewald, are guilty of a gross anachronism. Let us thankfully accept the stimulus of a great and original mind, but be aware of his limitations.

T. K. CHEYNE.

MR. CARLYLE'S PORTRAIT OF JOHN KNOX.

A PAPER has just been read at the meeting of the Scotch Society of Antiquaries, on the 10th inst., by Mr. James Drummond, R.S.A., Principal Curator of the National Gallery of Scotland, entitled "Notes on some Scottish Historical Portraits—John Knox and George Buchanan," of which we have received the following abstract:—The author first called attention to a photograph from the portrait of John Knox called the Somerville picture, which had been recently presented to him. Below the impression from which it had been taken there had been written—"John Knox (the one portrait I ever believed to be a likeness of Knox.—T. Carlyle, February 7, 1874)." Accepting this as a mere expression of opinion on the part of Mr. Carlyle as to what his ideal of Knox was, which he had sent to some friend, Mr. Drummond thought no more of it, having (in common with every person who has paid attention to such matters) always regarded this picture as one of the many spurious portraits of historical characters

so commonly found in the houses of Scottish families, who seem to think it essential to possess representations of Sir William Wallace, Robert Bruce, Queen Mary, George Buchanan, John Knox, &c., all of which become genuine after a little of the smoke and dust of time have accumulated upon them, and are then pointed to as so many links in the various phases of family history. No one could find fault with Mr. Carlyle for the expression of his opinion that this was the one portrait of Knox which he could believe in—or, in other words, that the one given by Beza did not satisfy his mind, although this one somehow did, as his ideal of the great Reformer. But when he wishes us, as he does in *Fraser's Magazine*, to substantiate this myth as an historical reality in place of the portrait by Vaensoun, which was sent by King James VI. along with his own portrait, both of which were cut on wood for Beza's *Icones*, published at Geneva in 1580, it is too much. Moreover, the payment for these "two pictures" is duly entered in the treasurer's accounts, June, 1581; and the notion that this date, being a year after the publication, must have been for other two portraits, is too far-fetched, and only suggested to help him in his difficulty. There is no ground for such an idea, and there can be no reasonable doubt that the portraits in Beza are those sent by James and duly paid for in 1581, that being the date of payment, not the time when they were done. Mr. David Laing says, in his introduction to the Works of Knox, "I was very desirous of obtaining a portrait of the Reformer to accompany this volume. Hitherto, all my enquiries have failed to discover any undoubted original painting." But he has no doubt whatever that the portrait given by Beza is from the picture by Vaensoun, sent to him by King James VI.

Mr. Drummond then noticed Mr. Carlyle's arguments in this discussion, stating that the clerk whom he has condemned for ignorance in spelling the painter's name Vaensoun was right, and that it is quite certain that a painter of that name was in Scotland at that time, and that he painted the "two pictures" of King James and John Knox, which were sent to and used by Beza in his book in 1580, the one of John Knox being afterwards used by Verheiden in his *Praestantium Aliquot Theologorum*, &c., published at the Hague in 1602. Another of the arguments used against the Beza portrait is that in a French translation of the work by Goulart, another portrait was introduced by mistake as Knox, which Mr. Carlyle was willing to have accepted as Knox, but gave it up on being told by our best living authority that it was William Tyndale.

Mr. Drummond then adverted to Mr. Carlyle's rapturous admiration of "Goulart's accurately conscientious labour which everywhere else reproduces Beza as in a clear mirror." But though Goulart would no doubt submit this translation to Beza, there are absurd mistakes in the book which show that he could not have arranged the portraits, one likeness being made to do duty for two different individuals, which it attempted to justify by their "having a certain vagueness of similarity," so vague indeed that the man who made the mistake must have been very blind or very stupid, the more so that the portrait left out is that of Beza's early friend and teacher, Melchior Wolmar, to whom he dedicated his volume of poems. So many mistakes show this translation to have been one of the most carelessly edited books, as far as the illustrations are concerned, ever published, and yet it is quoted as the only evidence. Even in the new edition of 1673, the same stupid carelessness as to the portraits is continued, and the portrait of Tyndale still figures as Knox, whose real portrait is inserted as Beza, to whom it has no resemblance, and this in Beza's native city Geneva, where every one must have been familiar with his likeness, which with that of Knox had appeared in Verheiden's beautiful and authentic series of portraits, engraved by Hondius in 1602. It is satisfactory

to find that Mr. Carlyle has a word of admiration for the portrait of Knox, as engraved by Hondius in the Verheiden volume, for it is one of the grandest and most powerful heads in the book, and was most probably engraved by Hondius from the same original as that in the volume of Beza, who was still alive, and who alone could give it. This was the more probable, as Verheiden must have corresponded about Beza's own biography and the portrait to illustrate it, both of which, with the portrait of Knox, are in his book. If not from the same painting or drawing, then another must have been procured from Scotland; in either case it is strongly against the idea of another likeness, as twenty-two years after Beza's *Icones* had appeared, its genuineness had not been disputed. To throw discredit on Beza's portrait, Mr. Carlyle more than insinuates that Beza never had seen Knox, and therefore could have no idea of his personal appearance. This, like the authenticity of the portrait, has never before been called in question; and the two greatest authorities on this subject—the late Dr. McOrie and Mr. David Laing—have no doubt whatever that they must have been personally acquainted. It is difficult to understand how it possibly could have been otherwise at such a time, when meetings of the leaders in the Reformation must have been of very frequent occurrence at Geneva, where Knox had been officiating some years as a preacher, and during which time Beza was a well-known professor of Greek and preacher at Lausanne, which is but a few miles from Geneva, the head-quarters of the Calvinistic Reformation—in which Beza, like Knox, was one of the moving spirits; and of such mark that he succeeded Calvin, not only in his church, but as the leader of the party—a position to which he never could have risen had he not been well known in Geneva, both personally and by reputation. The affectionate correspondence between Knox and Beza is also suggestive. In the *Life of Knox* (London, 1650) the Hondius portrait is used; and in that extraordinary volume, *Theatrum Virorum Eruditione Clarorum*, by D. P. Freherus, and published at Nuremberg in 1687, the Beza portrait of Knox is used, showing again that up to that time no doubt existed as to the authenticity of this likeness, and no amount of mere abuse and attempts at turning it into ridicule would ever take the place of the fact that James VI. sent over two drawings or paintings to Beza which were used in his volume of portraits, nor would a mere personal opinion, however boldly asserted, ever replace a genuine portrait by a merely fanciful head. In Boissard's work (1598) there is a portrait of Knox, a front face with the long beard, but evidently from an indifferent picture, and unmistakably the same person as given by Beza and Verheiden, having just the little differences which two artists would give to the same head. In 1732, another portrait of Knox for the first time appears in the *History of the Reformation*; he is in a close-fitting cap and long white beard, but there is no artist's name. As to the Somerville portrait, it is supposed, for it is a mere conjecture, that it was bought about 1760; but whether it was acquired by Lord Somerville as a portrait of the Reformer, or was merely his ideal, and consequently so called, nobody can tell. The period was in one sense unfortunate. Walpole's example had initiated the fashion of collecting articles of *virtu* and in fact anything queer or out of the way. Lord Somerville, like his contemporary, the Earl of Buchan, seems to have been a collector, and among other things managed to get hold of the old city cross of Edinburgh, which he had erected in front of his new house at Drum, in which one of the greatest curiosities must have been his lordship's portrait of the Scottish Reformer. It was a time also rife in the manufacture of historical portraits, and we can imagine the old lord wandering from his own apartments in Holyrood to the great gallery of the palace, with its 120 portraits of kings, beginning 330 B.C., and ending with

his own royal master, George II., who died in 1760, pondering as he went on the necessity of a picture gallery at his house of Drum, then in course of erection. There was a John Knox at Holyrood, and why not at Drum; and so it came, and no doubt many others, as the necessary furnishing for the house of a lord of ancient lineage. The manufacture of portraits must have been a lively and no doubt a profitable one, and if we did not know something of this, we should be surprised where all the portraits of John Knox, Queen Mary, and others come from, which every now and then are cropping up at sales in Edinburgh and elsewhere. Among the most prolific and best known of these producers of old portraits was John Medina, who died at Edinburgh in 1796. He for a long series of years carried on an extensive practice of this sort. His specialty, however, seems to have been Queen Mary, his model for which he found among the royal portraits in the gallery at Holyrood. This school of manufacture was continued into this century, and Mr. Drummond had been informed by the late Mr. David Roberts, R.A., that when a boy he was frequently sent with messages by his master to an artist called Robertson, who lived by doing portraits of Queen Mary, Prince Charles, and such like, the first of which he varied by a red or black dress; sometimes a veil was thrown over the head, or a crucifix put into the hand, and if required a crown was introduced somewhere or other, a favourite inscription on the back being, "From the original in the King of France's closet," unless it was to be an original (!), into which it was easily converted by a little judicious smoking and varnishing.

The author next adverted to the statements of Mr. Robert Tait regarding the suspicious collar in the Somerville portrait, of which not one example occurs among the 495 engraved portraits of theologians before 1670, in the folio volume of Freherus. The nearest in shape, but only half the size, is of the date 1670. This collar suggests that the picture, if genuine, cannot be older than Cromwell's time. The theory of Mr. Boehm that this picture is an enlarged copy from a portrait by Porbus, because there happens to be a picture by that artist said to be George Buchanan, is a mere vague and uncertain speculation, for which there is not a shadow of authority. The first enquiry should have been as to the authenticity of the so-called Buchanan portrait, which was engraved by E. Scriven in 1836, for Mr. Charles Knight, from a picture belonging to the Royal Society; but being in that collection is no proof that it is a portrait of George Buchanan. Fortunately, an indisputable test is in existence by which to try portraits of George Buchanan, his skull being preserved in the Museum of the University of Edinburgh—a valued treasure. There is also a portrait which has been there probably from the foundation of the University by James VI. Again, there is a most characteristic engraved portrait in the *Icones Virorum Illustrium*, &c. (4 vols., 1607), by his contemporary, J. J. Boissard. Some forty years ago Sir William Hamilton compared various portraits of Buchanan by measurement with the skull, and these two only stood the test. The head in both is thoroughly Scottish in character, with a long and well-formed nose, well-defined cheek-bones, and a long upper lip as in the skull, not a round-headed, short-nosed individual with a short upper lip like the Royal Society portrait.

After a critical examination of the details of the Carlyle "ideal," Mr. Drummond felt compelled to pronounce against its authenticity. Neither could he agree with Mr. Carlyle in the high estimate he had formed of it as a "portrait." The upper part of the head is no doubt well formed, but with such a weak jaw and uncertain chin, the person whose portrait it is would have proved quite powerless and incapable in the position which Knox occupied as a leader of men, forming their opinions and directing their actions. Common observation has led us to judge of a

man's character by the shape of the lower part of the face, and we all practically understand what is meant by a jaw which is called weak. As to the mouth it is essentially gross and sensual. In short, the portrait does not represent a man who would have carried a two-handed sword to protect his friend Wishart, and still less a man over whom the Earl of Morton could have pronounced his now famous eulogium, "There lies the man who never feared the face of man."

NEW YORK LETTER.

New York: April 14, 1875.

There is a very remarkable and interesting collection of engravings, mezzotints, and etchings now being exhibited in Philadelphia for the benefit of the Academy of the Fine Arts. They are owned by Mr. James L. Claghorn, of that city, President of the Academy, and number some thousand prints illustrating the history of the art of engraving from its origin until the present day. The catalogue begins with Martin Schongauer, printer and engraver, who flourished between 1420 and 1428. Most of the prints are rare and valuable specimens of the work of their respective engravers. There are forty-four Albrecht Dürers exhibited, some of which are fine early impressions. The *Life of the Virgin*, including the complete set of twenty, is of this number. In this interesting collection are to be found specimens of the work of Lucas Cranach, Raimondi, Ravenna, Lucas van Leyden, Hendrick Goltzius, and other old masters of the graver. We cannot but admit that while modern engravers have gained in a certain sort of dexterity and finish they have lost in boldness of conception and religious feeling. Among the mezzotints the work of Mr. John Sartain, a Philadelphia artist, holds no mean rank. The collection of etchings is unusually choice, and includes specimens of Rembrandt, Daubigny, Rajon, Meissonier, Fortuny, Jacquemart, and Flameng.

Mr. Thomas Moran, who is best known as the painter of the *Cañon of the Yellowstone*, and *The Chasm of the Colorado*, which pictures now adorn the walls of the Capitol at Washington, and are, by the way, among the few good works of art owned by our Government, has just finished another important painting. The subject of this picture is the *Mountain of the Holy Cross*, situated in the Rocky Mountains of Colorado. The name was given it by the early Spanish missionaries, and was suggested by a cross-shaped crevasse near the top of the mountain which is filled with snow all the year round. This strange but not unique freak of Nature is visible from but a few points in the neighbourhood. The Holy Cross creek, which is seen in the foreground, is supplied entirely by the melting snow from the mountain. Mr. Moran visited this region in the summer of 1874 for the purpose of making the sketches from which the picture was painted. The artist has shown good taste in not making the cross too conspicuous an object in his picture. It is so far in the distance that the eye is not caught by it until the picturesque stream, broken by accumulated rocks, and the nearer mountain sides, have been admired. Mr. Moran has made a picture that the general public will find much more pleasing than the *Cañon* or the *Chasm*, and one that is certainly more picturesque than either.

It has recently been announced through the medium of a small and unpretending pamphlet that a gentleman of this city is about to give five million dollars for the purpose of founding an American College of Music. The name of this generous unknown is withheld for the present for personal reasons, but it is rumoured that he is a bachelor and upwards of eighty years of age. Dr. W. Elmer, a well-known physician of this city, acts as the medium of communication between the millionaire and the outside world. The charter has been drawn up, and is before the State Legislature at this writing. As soon as it

is passed, which will probably be in a few days, a Board of Trustees chosen from among our best known and most cultured citizens will be organised and the plan of the college work will be immediately decided upon. No money or pains will be spared to make it as thorough a school of music as any in the world, and the faculty will be selected from the very best talent both at home and abroad. Everything necessary to perfect the pupils in the art of music, both instrumental and vocal, will be taught, and all free of cost. The site for the college building has not yet been selected, but will probably be a block on Madison Avenue, near the centre of the city. The work of building will be commenced as soon as the architect's plans are decided upon. The building is to be complete in every particular, and will, with the ground, cost two million dollars. The gentleman to whose liberality we shall be indebted for this noble gift is not a musical man, and only moderately fond of music. Before he had decided upon this step he talked of founding a hospital for consumptives. But upon second thought he concluded that there were plenty to do this, and that the idea of a College of Music was new, and would certainly become popular. Since the announcement was first made, Dr. Elmer has been overwhelmed with letters from all over the world asking questions and offering advice. If the bill does not pass the Legislature at this session it will have to lie over until next year, and nothing can be done in the mean time.

Mr. J. W. Bouton, a book importer of this city, has recently sold a Bible, in the preparation of which Mr. James Gibbs, of London, passed the greater part of his lifetime. This remarkable book contains the entire text of three or four rare editions of the Bible, and consists of sixty volumes. The text is carefully inlaid and illustrated by the insertion of upwards of thirty thousand plates, original drawings in oil, water colour, and pencil, specimens of early printed, rare, or curious Bibles, etchings, engravings on steel and copper, and mezzotints. The book, which is a library in itself, was sold for ten thousand dollars to a private collector in this State. Mr. Bouton will soon publish an interesting book entitled *Monumental Christianity; or, the Art and Symbolism of the Primitive Church as Witnesses and Teachers of the one Catholic Faith and Practice*, by John P. Lundy, Presbyter. Not the least valuable part of the book will be the illustrations, which have been made from subjects in every known part of the world.

Mr. Edward King's *Great South* has been published by the American Publishing Company of Hartford as a subscription work, and will be republished in England under the title of *The Southern States of North America*. The contents of this volume appeared in a series of papers which ran through *Scribner's Monthly*. Mr. King has just left this city for Paris, where he will collect the material for the third volume in G. P. Putnam's Sons' series of "Brief Biographies," edited by T. W. Higginson. This volume will consist of the biographies of French statesmen and leaders. Mr. King has spent a number of years in Paris and is personally acquainted with many of the subjects of his book.

On this side of the water when speaking of critical essays we have a phrase like this: "These are the most important papers of literary criticism since Professor Lowell's last." I have heard this several times in regard to Mr. Stedman's *Victorian Poets*. These essays will be published by J. R. Osgood and Co. during the coming Fall. The volume will consist of the Essays which have appeared in *Scribner's Monthly* on Landor, Hood, Arnold, Proctor, the Brownings, Buchanan, Morris, Rossetti and Swinburne, with a new introductory chapter on the Victorian Period, the Study of Tennyson and Theocritus which attracted so much attention in the *Atlantic*, and two new and elaborate chapters on the minor Victorian poets. This book,

though it deals but little in excerpts, is intended to be in a great measure a handbook of the English poetry of the last forty years. I believe that no one has yet gone over this ground, and this volume will undoubtedly win attention as an impartial view of British poetry by an American poet whose critical ability has been already recognised on both sides of the water. The book will have a full index and copious side-notes, and will be, typographically, an admirable specimen of American book-making. It is said that Mr. Moncure D. Conway will edit the English edition of Mr. Stedman's book.

The report that Longfellow is translating the *Nibelungenlied* may be authoritatively contradicted, I am sorry to say.

Our Water-colour Exhibition, lately closed, was the most interesting and promising that we have yet had. Of the foreign work the most important features were Mrs. Spartali Stillman's three paintings, *Launcelot and Elaine*, *Tristram and Isolde*, and *In a Balcony*, and the etchings of Millet, Whistler, Seymour Haden, Fortuny, and Meissonier. Mrs. Stillman's work, of a kind with which our Academy walls are not familiar, attracted much attention, and gave great pleasure to the discriminating. Some flashy bits of continental colour near by served to enhance the quiet thoughtful charm of Mrs. Stillman's pictures. *In a Balcony* has found a purchaser, and I trust Mrs. Stillman's other pictures will not be suffered to leave the country. Mr. Francis Lathrop, a young American whose name will be remembered by London artists, was pleasantly represented in this exhibition.

A special effort has been made to enlist the sympathies of the ladies in the centennial movement by giving them charge of certain departments. To carry out their designs "Martha Washington tea parties" have been held in almost every city and village in the country. The two that were given in the Academy of Music in Philadelphia were the social events of the winter in that city. The ladies belonging to the best families took part in the entertainment dressed in the costumes of a hundred years ago. The cups out of which the tea is drunk at these parties bear facsimiles of the autographs of the signers of the Declaration of Independence, and are sold for an extravagant price, to be kept by the purchaser as a memento. New York did not hold its tea party until quite recently. The Academy of Music was secured, and was crowded as it never has been since the night of the ball given to the Prince of Wales. A number of the costumes were heirlooms, and were worn by the direct descendants of the families of revolutionary fame. An interesting collection of relics was lent for exhibition, among which was a punch bowl, presented by General Washington to the grandfather of the present owner; a harpsichord manufactured for Mrs. Washington in 1770, by Joseph Kirkman and Sons, of London; a cabinet table used by Washington; and a cane, once the property of John Hancock.

Mdme. Adelaide Ristori has been playing a "farewell" engagement in this city to crowded houses at the Lyceum Theatre. She did not act the whole of *Macbeth* in English, as was expected, but only gave the sleep-walking scene in that language. Mdme. Ristori has been the subject of a number of elaborate criticisms in the *Tribune* written by Miss Kate Field. Miss Field sees few, if any, faults in her favourite tragédienne, and what she has to say, while it is exceedingly eulogistic, is well worth reading. Mdme. Ristori might have stepped from a grand historic picture, so perfect is she in all the details of her art. Her posing is particularly picturesque, and all her movements are graceful. One is, however, never excited by her bursts of passion; she does not make the blood curdle in one's veins as does Salvini—as did Rachel.

Notwithstanding the cry of "hard times" our theatres have done exceptionally well this year.

The *Gilded Age*, a flimsy play, dramatised by Mark Twain from his book by that name, had a run of 127 nights owing to the great cleverness of Mr. John T. Raymond, who made himself famous in the rôle of Colonel Sellers. *The Shaughraun* ran over 130 nights at Wallack's, and the *Two Orphans* is approaching its 150th night at the Union Square Theatre. Mr. Rignold is drawing crowded houses to see him as Henry V., and *The Big Bonanza*, said to be an adaptation from the German, is making a success at the Fifth Avenue Theatre. At the Grand Opera House a new spectacular drama, written by Mrs. Julia E. Dunn, a California lady, has just entered upon a brilliant career. The name of this play is *Ahmed*, and it is adapted from the *Pilgrim of Love*, one of Irving's "Tales of the Alhambra." It is one of the most gorgeous spectacles ever seen upon a New York stage. The author is a woman of wealth who has a great admiration for the stage, and she has produced this drama principally to exhibit an invention she has perfected by way of scenic effect. The scene is painted on gauze, and is made to change without being raised or lowered by a simple alteration of the lights. It is a very pretty and ingenious device. English opera has been among the successful amusements, but Italian opera was a complete failure. The management claim to have lost 40,000 dols. by the season. Mr. Strakosch says that he will not bring opera over next year, and that we shall have to content ourselves with a concert troupe, of which Hans von Bülow and Anna de Belloc will be the principals.

J. L. GILDER.

SELECTED BOOKS.

General Literature and Art.

- DAVILLIER, le baron. *Fortuny, sa vie, son œuvre, sa correspondance.* Paris: Aubry.
- EDOUARD, l'abbé. *Pontevault et ses monuments, ou Histoire de cette royale abbaye depuis sa fondation jusqu'à sa suppression (1100-1798).* Paris: Aubry. 14 fr.
- JORET, C. *Herder et la Renaissance littéraire en Allemagne au XVIII^e siècle.* Paris: Hachette.
- RANDOLPH, Thomas. *The Poetical and Dramatic Works of. Edited, &c., by W. Carew Hazlitt. Reeves & Turner.*
- SWINBURNE, A. C. *Essays and Studies.* Chatto & Windus. 12s.
- SYMMONS, J. A. *The Renaissance in Italy: Age of the Despot.* Smith, Elder & Co. 16s.
- THORNTON, W. T. *Indian Public Works; and Cognate Indian Topics.* Macmillan. 8s. 6d.
- WEPPEMER, M. *The North Star and the Southern Cross.* Low & Co. 24s.

History.

- HIPPEAU, C. *Avènement des Bourbons au trône d'Espagne. Correspondance inédite du Marquis d'Harcourt, etc.* T. I. Paris: Didier.
- SCHNEIDER, L. *Der Krieg der Triple-Allianz gegen die Regierung der Republik Paraguay.* 3. Bd. Berlin: Behr. 9 M.

Physical Science, &c.

- BLEEKER, P. *Atlas ichthyologique des Indes orientales Néerlandaises.* Livr. 27. Amsterdam: Müller. 17 M. 50 Pf.
- PFEIFFER, L. *Monographia heliceorum viventium.* Vol. VII. Fasc. 1. Leipzig: Brockhaus. 4 M. 50 Pf.
- RADLKOFER, L. *Monographie der Sapidaceen-Gattung Eerjanis.* München: Franz. 12 M. 35 Pf.

Philology.

- DIVAN DE FÉRAZDAK, récits de Mohammed-Ben-Habib d'après Ibn-el-Arabi, publié sur le manuscrit de Sainte-Sophie de Constantinople. Avec une traduction française par B. Boucher. 3^e livr. Paris: Leroux.
- FISCHER, L. A. *De Terentio priorum comicorum latinis imprimis Planti sectorum questiones selectae.* Berlin: Mayer & Müller. 1 M.
- LA CURNE de Sainte-Palaye. *Dictionnaire historique de l'ancien langage français.* Publié par les soins de L. Favre. 1^{re} livr. Paris: Champion.
- LENORMANT, F. *La langue primitive de la Chaldée et les idiomes touraniens.* Paris: Maisonneuve. 25 fr.
- NEUMANN, F. *De interpolationibus Lucretianis.* Berlin: Mayer & Müller. 1 M.

CORRESPONDENCE.

THE ASSOCIATION TO PROTECT THE RIGHTS OF AUTHORS.

Clement's Inn: May 12, 1875.

I agree with the writer of the notice of my Report on Copyright that it is desirable that this association should explain the principles upon which they intend to act in the important matter of International Copyright between this country and the United States of America. The document, however, on which his remarks are based is simply, as therein stated, a "Report on Defects in

the Law of Copyright and Stage Right." The failure of our diplomatists up to the present time to bring about a convention for this purpose between the two countries is in no way connected with any defect in the law, and it would, therefore, have been out of place to include in the report anything on that subject beyond the passing mention bestowed upon it. The fact is, that under the General International Copyright Act the Executive Government of Great Britain for the time being is fully empowered to confer upon the authors of foreign countries rights not exceeding those enjoyed by the British author on the sole condition of reciprocity. It is not easy to see what more our Legislature can do in this direction, but it was one of the chief objects of the deputation of our Association which waited on Mr. Disraeli on Monday to point out the importance of including in the proposed enquiry by Royal Commission or Select Committee the question of the causes which have hitherto prevented an arrangement with the United States. Mr. Disraeli's courteous reception of that numerous and influential body of authors and authoresses, and indeed his direct expression of opinion that (to use his own words) "the burdens, vexations, and annoyances, that now exist" are ripe for legislation without further enquiry, render it doubtful whether any Committee or Royal Commission will be moved for; but the Association are ready to give evidence on the question of the causes which have hitherto hindered International Copyright between this country and America; and they are already preparing for an active campaign, with a view to a satisfactory settlement of that great question.

The present letter is written without any direct instructions from our Committee; but I believe I am authorised in saying that the principle on which the Association intend to be guided in this matter is that of treating it simply as a question of authors' rights and interests, which they believe are in the long run identical with the interests of readers. Hitherto all agitation on this question of a really practical kind has been confined to the publishers of both countries. Our Association is far from being in a hostile position towards those gentlemen, or even from lacking sympathy with their objects, but they believe that this movement may be conducted with more hope of success by separating the two subjects of copyright and commercial interests. If, for example, the publishers urge that when a book is published in either country in a shape to be suited to the tastes and requirements of both (a rarer case, by the way, than might be imagined, for our circulating library books in two, three, and four volumes are absolutely unsaleable in America, and *vice versa* American publishing fashions are not much esteemed here), we say that that is a demand, not only favourable to publishers' interests, but based on sound public policy. It is not well that there should be two sets of printers and binders employed where one would suffice; and the claim of any particular branch of industry to compel by law wasteful systems of that kind cannot be justified. At most the United States publisher is entitled to be protected by an import duty equal to the exceptional burdens under which he is placed by domestic taxes imposed on his particular trade. The fairness of these principles is undeniable; and I believe that there is not a member of our Association who would not wish to see—as it would be clearly the interest of authors to see—free trade in books established between the two countries, and substantial justice done to our publishers in this matter. But the question of copyright is a different question. English authors cannot afford to wait for the universal recognition of those free trade doctrines, which are yet new in the world, and in the United States have even now made but little progress. They see, moreover, very clearly that, even if the principles above laid down were fully recognised, their application in a mode satisfactory to con-

flicting trade interests must always be a matter of great difficulty. Any way they are not content to refuse copyright in the United States, because the Custom House regulations in that country continue to be illiberal towards the importing country and injurious to the interests of American readers. They hope that time and the progress of ideas will bring about a sounder commercial system, but they are well aware that international copyright pure and simple is a question far more ripe for settlement. American authors and English authors are, without any exception, agreed on this subject, and they have a right to be heard. It is a hardship on the American author that his writings should be pirated and mutilated at the will of a foreign publisher, and it is equally hard that his works, which could yield him no reward unless they were published at something above the cost of production, should come into competition with new works which the publishers get for nothing, or at most for a trifling sum paid for the favour of early sheets. I am aware that in the minds of many persons this is to place the pursuit of literature on a very low level. There was once a distinguished judge who, though he had not disdained to combine the practice of his own glorious profession with very substantial rewards indeed, nevertheless declared his opinion that literature should be its own reward, or should at all events rest content with the grudging privileges which in those days were all that the Legislature had accorded. But I do not know why learning and genius should hesitate to confess their preference for a system which secures to them, in common with the followers of other arts and callings however humble or however dignified, the fruits of their labour. Already this preference is practically confessed by every author who declines—as even Mr. Tennyson and Mr. Browning decline—to issue his works at the mere price of print and paper. It is one of the very few well-ascertained facts in the biography of Shakspeare that his literary life was greatly influenced by his desire to reap a pecuniary reward from his works. It has been well observed that the want of just laws for the protection of dramatic property is the sole reason why we have no authoritative text of the poet whose very name gives England a higher place among the nations; and it was by the mere chance of the singularly early decline in the money value of Shakspeare's works as plays for the stage that his text is not in the hopelessly corrupt condition of Beaumont and Fletcher. Their works—I am speaking, of course, without reference to the revived taste for Shakspeare in later times—having held the stage much longer were not given up to the stage pirates in the form of printed copies till nothing remained to print from but worn and tattered playhouse copies disfigured by the blunders of illiterate transcribers; and till not only the "twin-dramatists," but brother authors and players, who might have possessed even such authority as Heminge and Condell professed in the case of Shakspeare, had long passed away. But for accident, so might it have been with Shakspeare, to the infinite loss of mankind.

With these and many other examples before us, it would be idle to pretend that the public can safely allow literature to be "its own reward." After all, denying to any class the fruit of their exertions is but a fool's way of making productions either good or abundant; and the notion that literature is, with the exception of rare instances, beyond the range of this maxim cannot too soon be abandoned. It is on this principle at least that the "Association to Protect the Rights of Authors" intend to invite American authors to join hands with them on behalf of a measure of justice which they believe to be not more important to authors than conducive to the interest of the public on both sides of the Atlantic.

MOY THOMAS,
Hon. Secretary, Association to Protect
the Rights of Authors.

"PEPYS' DIARY."

1 Leicester Square : May 10, 1875.

Messrs. Bell and Sons are entirely wrong in stating that "any new edition of Pepys' Diary must necessarily be imperfect," as they certainly cannot claim any copyright in the original MS. in Magdalene College.

Our edition will not be a reprint of the 1828 edition, but will be printed from an entirely new transcript made by the Rev. Mynors Bright (President of the College), and will contain not only all that appears in Messrs. Bell's edition, but about a third additional matter of considerable interest, and perhaps more thoroughly characteristic of the author than any that has hitherto appeared.

The whole of his "Curtain Lectures" will now be included, and we are bound to state that Mr. Smith's transcript abounds in errors, which in our edition will be corrected. Most of the additional passages in the edition of 1854 are misplaced.

BICKERS AND SON.

23 Sussex Place, Regent's Park : May 12, 1875.

I am a Fellow of Magdalene College, Cambridge, and one of the Trustees of the Pepysian Library, which is in the custody of the Master and Fellows of the College.

The late Master employed Mr. Smith to decipher the MS. of Pepys' Diary for HIMSELF; he kept Mr. Smith's MS. in his own possession and considered it his own private property. It is now the property and in the possession of his son, Mr. Neville-Grenville.

The late Master lent Mr. Smith's MS. to his brother, Lord Braybrooke, to make extracts from for the original edition of the Diary in 1825. He lent it to him again to make additional extracts for the edition of 1848. I was then a Fellow of the College, but the matter was never brought before a College meeting; and there is not the slightest mention of it in the College Order Book.

Lord Braybrooke sold the copyright of the extracts which he had taken from Mr. Smith's MS.

He was quite at liberty to do so, but he had no power whatever to prevent any future Master or Fellow from deciphering afresh the original MS. in the Pepysian Library, and from publishing the whole or any part of it that he may choose.

MYNORS BRIGHT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 15,	3 p.m.	Royal Institution: Mr. W. Herries Pollock on "The Drama." I.
	"	Royal Albert Hall: Verdi's <i>Requiem</i> .
	"	Crystal Palace: First Summer Concert.
MONDAY, May 17,	3 p.m.	Royal Albert Hall: Afternoon Concert.
	8 p.m.	" " Evening Concert (Sims Reeves).
TUESDAY, May 18,	3 p.m.	Royal Institution: Professor Gladstone on "Chemical Force."
	8 p.m.	Civil Engineers. Pathological.
WEDNESDAY, May 19,	11 a.m.	Pharmaceutical: Anniversary.
	3 p.m.	Mdlle. Krebe's Recital, St. James's Hall.
	7 p.m.	Meteorological.
	8 p.m.	Society of Arts.
THURSDAY, May 20,	"	Royal Albert Hall: Verdi's <i>Requiem</i> .
	8.30 p.m.	Royal Italian Opera: Third Performance of <i>Lohengrin</i> .
	3 p.m.	Royal Institution: Professor Dewar on "The Progress of Physico-Chemical Enquiry."
	7 p.m.	Numismatic.
	"	London Institution: Professor Morley on "The Inner Thought of Shakespeare's Plays." II.
	8 p.m.	Chemical. Inventors' Institute.

FRIDAY, May 21,	3 p.m.	Mr. Charles Hallé's Recital, St. James's Hall.
	7.30 p.m.	Sacred Harmonic Society, Exeter Hall (<i>Israel in Egypt</i>).
	8 p.m.	Philological: Anniversary (President's Fourth Annual Address).
	9 p.m.	Royal Institution: Mr. J. Baillie Hamilton on "The Application of Wind to Stringed Instruments."

SCIENCE.

THE SUPPOSED VARIABILITY OF THE SUN'S DIAMETER.

Studi intorno ai Diametri Solari. Del P. Paolo Rosa. (Roma, 1874.)

On the Possible Periodic Changes of the Sun's Apparent Diameter. By Simon Newcomb and Edward S. Holden. ("American Journal of Science," October, 1874.)

THERE is probably no astronomical quantity so difficult to determine as the apparent diameter of a heavenly body, the reason being that it can hardly be said to have a real existence since, through the effect of irradiation, whether from the eye or telescope, we never see the true edge of a luminous object. At the same time, as the only knowledge we possess of the real size of heavenly bodies is derived from estimates of their apparent diameters, the determination of the latter is a matter of considerable importance, though the question is beset with great difficulties, arising from peculiarities in the observer and in his telescope. The observation consists essentially in estimating the contact of a spider-line with the edge of the disc, whether referred to time in noting the transit, or to a graduated circle or micrometer screw; but simple as this operation seems, no two observers will agree in their mode of performing it, and the uncertainty arising from this cause is not easily got rid of. It is in vain to multiply observations where each is affected by the same systematic error. What is really wanted, as Le Verrier has pointed out, is the multiplication of observers and the determination of the differences between their modes of observing. In the case of the sun, the number of observations available is so great, that accidental errors would seem to be to a great extent eliminated, and we must therefore refer the discordances between the results obtained at different times either to changes in the sun itself, or to systematic errors affecting large masses of observations.

At the beginning of this century Lindemann called attention to variations in the sun's diameter which seemed to be shown by the Greenwich observations of the last century; but Bessel pointed out that these might readily be referred to instrumental changes, and the subject dropped until it was revived quite recently by P. Secchi and his assistant, P. Rosa, the latter of whom has now carefully discussed the series of Greenwich observations from 1750 to 1870, in continuation of his former memoir, in which, from an examination of observations made at Rome during one year, a connexion was sought to be established between changes in the size of the sun and outbreaks of spots on his surface. In this earlier discussion great stress was laid on the assertion that errors of two-tenths of a second of time were not to be expected in the mean of the times of

transit over twenty webs, but it is matter of every-day experience in regular observatories that such errors do occur, even when two stars are observed successively by the same observer, and although the transits over the individual webs may agree within a few hundredths of a second; the only explanation being that the observer has capriciously changed his habit of observing. That the discordances in the Rome observations were to be explained in some such way was clearly shown by Dr. Anwers by comparing them with observations made at eight other observatories during the period in question. As the result of this comparison, it appeared that the measures made at Rome frequently differed from the mean of corresponding observations at the other places by more than a tenth of a second of time in either direction, while no support could be obtained for the supposed changes in the sun itself.

Nothing daunted by this result, P. Rosa has now opened the larger question of changes, both secular and periodic, to be traced in the observations extending from 1750 to 1870; and as in the earlier half of this period, trustworthy measures were made exclusively at Greenwich, the comparison with corresponding observations made elsewhere, which proved so effective a test in the former case, is not applicable here. A consideration, however, of the series itself and the discordances it exhibits, and a careful examination of the arguments which P. Rosa brings forward, will, in our opinion, suffice to show that there are sources of error which will account for the irregularities in question without calling in the aid of his rather complicated hypothesis. Thus, it appears that, in order to reconcile the measures of horizontal and vertical diameters made by Bliss in 1763 and 1764, it is necessary to suppose that the intervals of the webs had been altered by a change in the focal adjustment, which is precisely the way in which Bessel explained away Lindemann's hypothesis; and though P. Rosa attempts to show that other years were unaffected by this error, our confidence is necessarily somewhat shaken.

That such sources of error may be easily overlooked is shown by the circumstance that the introduction of the chronograph for transits caused an apparent change of a tenth of a second in the time of passage of the sun's diameter, evidently due to personality in the observers, and that P. Rosa appears to be quite unaware of this important instrumental change. As another instance we may take the statement that the centres of figure and of gravity do not coincide in the case of the sun, or in other words, that the centre of the sun's disc does not describe a great circle in the heavens. This assertion is based on the fact that the sun's observed greatest distances north of the equator in summer, and south of it in winter, are not exactly equal; but unfortunately for the hypothesis, this discordance, which is very minute, changed its sign, at the same time as the coefficient of flexure, when a slight mechanical change in the Greenwich transit-circle was made by piercing its central cube, and was further considerably affected (as was indeed natural) by a slight change in the adopted value of

astronomical refraction, clearly showing it to be the result of systematic errors too small to be determined with certainty in the present state of our knowledge.

But though P. Rosa has, in our opinion, underrated the effect of such errors, he has not altogether overlooked it, and with a view of eliminating it has discussed the values of the moon's semi-diameter obtained with the same instruments. But on his own showing, there are discordances of 3" in the horizontal diameters, and of double that amount in the vertical, and the variations of both these measures agree remarkably with those observed in the sun for corresponding groups of years. This would appear to dispose of the so-called secular changes. With regard to the changes of shorter periods in the sun, it is sufficient to remark that they become smaller and smaller with the improvement of instruments and increase of the number of observers, and that this feature is more noticeable in the vertical diameter, the large errors to which these measures were liable in Bradley's days having been got rid of by the substitution of the modern divided circle for the old quadrant. There was much less room for improvement in the observation of a transit.

There is one disturbing element in the determination of diameters for which allowance may well be made, and that is irradiation, as dependent on the aperture of the telescope used. This is a quantity which may readily be computed from the theory of interference of light (varying inversely as the aperture), or may be determined practically by observing the closest double star which the telescope is capable of dividing into its two components. So far, however, is P. Rosa from allowing for this, that he does not even allude to the effect of the change of aperture from Troughton's transit to the present transit-circle at Greenwich, while he cites diameters of the sun determined from transits of Mercury as if they were comparable with those observed directly, though the well-known phenomenon of the black drop at internal contact is sufficient to show what an influence irradiation has in increasing the apparent diameter of the bright sun, and in decreasing that of the dark planet.

The same effect is shown in eclipses of the sun, the times of beginning and ending being found to depend on the telescope used to such an extent that these phenomena cannot be used for determining longitudes without great caution. From observations of the eclipse of 1870 made at Greenwich with the equatorial of thirteen inches aperture, and the altazimuth of four inches, it appears that the increase of the sun's diameter and decrease of the moon's, due to irradiation, were with the latter instrument each 4", while with the former they were only 0".5. That diameters obtained with these two instruments could not be combined into one series without applying a correction to one or other, is quite evident.

If now we pass from the question whether the apparent changes in the sun's diameter are instrumental or real, to that of their connexion with sun spots, we find the same difficulty in accepting P. Rosa's views. The conclusion he deduces is that there is

divergence between the curve representing the variations of the diameter and that representing the variations in the number of sun spots at the maximum of the latter, and convergence at the minimum; but a slight examination of the curves in question will show that this simply expresses the fact that the sun spots follow a marked curve, while the diameter does not.

Such a statement as P. Rosa's implies, if it means anything, that the solar diameter follows the inverse curve of sun spots, or the curve of rarity, and as he has not exhibited this latter curve we may assume, as is indeed sufficiently obvious from the forms of the curves given, that the same law of divergence at maximum from this curve would hold also, and that therefore there could be no connexion of the kind supposed. Having thus no reason for supposing the sun's diameter variable, and knowing that the determination is subject to sources of error which may very well account for the changes to which P. Rosa has called attention, we may fairly conclude that we are not called upon to accept the startling hypothesis that the sun is subject to enormous variations of size; but Messrs. Newcomb and Holden have gone further than this, and have clearly shown that we have strong evidence that no such changes can be taking place. This they have done by comparing corresponding observations taken at Washington and Greenwich from 1862 to 1870, and examining the number of cases in which a large diameter at Greenwich corresponds to a large diameter at Washington, and a small to a small. The result, while completely negating the idea of real changes, is rather curious, as there is a slight preponderance of cases in which a large observed diameter at Greenwich corresponds to a small one at Washington, and *vice versa*, a result which is almost certainly due to chance. If it represented any real change taking place in the sun, it could only arise from a tendency to fluctuation of short periods, probably not differing much from ten hours, the Washington observations being made about five hours after those at Greenwich. The conclusion is, that there is no sensible variability of which the period, regular or irregular, lies between one day and six months, which appears completely to dispose of Secchi's original hypothesis.

One of the results of these researches is, that some of the Greenwich observers systematically differ in their estimate of diameter to the extent of 5"; and another equally important conclusion is, that, as Wagner was the first to point out from the Pulkowa observations, the sun's apparent diameter varies with the state of the atmosphere, which gives rise to a periodicity in the monthly means, the state of the sky varying with the time of year.

As it appears, then, that even with all the refinements of modern observatories, comparatively large systematic errors still affect the determination of the sun's diameter, there seems to be no cause for surprise that discordances are found in the results obtained with the much ruder instruments of the last century. W. H. M. CHRISTIE.

THE EARLY HISTORY OF MAGIC.

La Magie chez les Chaldéens et les Origines Accadiennes. Par François Lenormant. (Paris: Maisonneuve et Cie.)

We always expect from M. Lenormant what is at once new, suggestive, and readable; and the volume before us forms no exception to the rule. Brilliant and learned, it presents the latest revelations of cuneiform decipherment in a shape that will commend itself to both the scholar and the general reader. For the first time the veil that has so long hung over the religion and culture, the origin and migrations, of the primitive inhabitants of Babylonia is lifted, and they come before us with all the beliefs and superstitions which still characterise the Samoyed or Siberian of to-day. The early literature of the Turanian Accadians, the inventors of the arrow-headed method of writing and the builders of the great cities of Elam, of Assyria, and of Chaldaea, discloses to us the beginnings and early development of beliefs which lay at the root of many of the great religious systems of the East. If it be true that a new chapter of history has been opened for the philologist and ethnologist, it is yet more true that a new record has been unrolled for the student of the science of religion.

M. Lenormant's book falls into two parts. The first of these deals with Chaldaean magic and its crystallisation into a religious system; the second with the language and ethnology of the Accadian population. The language is agglutinative, presenting remarkable resemblances to the Finnic group; and its antiquity and simplicity not only render it invaluable for the scientific study of the so-called Turanian family of speech, but also throw new light upon the problems of Comparative Philology. Ethnologically, the Accadians or "Highlanders," for such is the meaning of their name, were brethren of the Elamites and other Turanian tribes who had dispersed from their cradle in the mountainous country south-west of the Caspian, where rose "the mountain of the world" on which the ark of Tam-zi, the Chaldaean Noah, had rested. The fertile plains of Babylonia were already in the possession of a cognate people called the Sumerians; and Accad and Sumer, better known by its biblical name of Shinar, long continued to denote the southern and northern divisions of the country. But at an early date Shinar and its tetrapolis were seized by a Semitic population, who borrowed the civilisation of their predecessors, and, little by little, contrived to extirpate both them and their language. Between B.C. 2000 and 1500 the whole district watered by the Tigris and Euphrates passed into the hands of Semites, who adopted the traditions and mythology of Accad along with its astrology and science, though moulding and transforming them in the process. The old Accadian triad of the Sky, the Earth, and the Underworld became the Babylonian Trinity, and the solar heroes of the Accadian Kalevala occupied the background of Semitic history. At a later period a portion of the Aryan race also submitted to the influence of the Chaldaean faith. Aryans and Turanians met together in Media, Magism was amalga-

ated with Mazdaism; and the nature-worship of the Turanian forced its way into the system of Zoroaster under the guise of ravashis or Fervers.

The Accadian cult was analogous to what is now called Shamanism. Every object had its "spirit," the conception of which was material enough. The progress of culture introduced a hierarchy among these spirits; but the old idea could not be got rid of, and even the supreme gods were addressed each by their "spirit." Like the objects from which they were hardly separated in thought, the spirits were both good and evil; indeed, the evil ones were so numerous that life must have been passed in constant dread. There was hardly an act which did not risk demoniac possession; and the bulls which guarded the palaces of Assyria were supposed to prevent the entrance of malignant beings. Diseases were, of course, looked upon as evil spirits which had seized upon the body, and medicine was a system of charms and philters. Numerous were the magical formulae against the demon and its agent the sorcerer. A large collection of these in Accadian, with Assyrian translations annexed, is now in the British Museum, and is extensively quoted by M. Lenormant. The conception of magic which they contain differs essentially from that which underlay Egyptian magic; and M. Lenormant devotes a chapter to the comparison of the two. While the Egyptian knew nothing of elementary spirits, the Chaldaean knew equally nothing of a power of constraining the gods.

But Chaldaean magic, once worked up into a system, tended to become a highly finished theology; and the development of a solar worship gave rise to a rich mythology. This was further complicated by the absorption of astrology into the official religion and the consequent formation of an astro-theology. M. Lenormant has been the first to point out that the elaborate religion of Assyria and Babylonia with which we are acquainted was the result of "a great religious reform analogous to that of Brahmanism," in which the hostile religious conceptions of the Turanians of Accad and the Semites of Shinar were fused into one gigantic system. The hierarchy of the gods was settled, and room was found for the divinities of the ancient magic among the 300 spirits of heaven and the 600 spirits of earth. The various titles given to the same deity, especially to the sun, were crystallised into separate gods, the Semitic distinction between male and female was introduced into the pantheon, and the relations between the divine hierarchy and the stars were determined. We thus have three periods in the history of Western Asiatic religion, the first marked by the primitive fetichistic magic of the Turanians; the second also Accadian, but characterised by a more developed theological cult and the growth of a solar worship and mythopoeic age; while the third represents the combination of Semitic and Accadian belief, the material being Accadian and the form Semitic, together with the superinduction of an astro-theology.

Such is a brief outline of the main points brought out in this highly interesting book. But wherever we turn we find something to arrest our attention. Perhaps the most

important of these subsidiary notices is the note on p. 271, in which the author compares the Finnic tradition of the origin of the race from the Suomi and Akkar-ak in the mountains of the East with the actual division of the Chaldaeans into Sumeri and Accadi.

There is one point, however, in which, as it seems to me, M. Lenormant has gone wrong through too great an anxiety to mitigate the severity of M. Renan's disbelief in the civilising capacity of a Turanian people. He would attribute the astronomy and astrology which we associate with the name of Babylonia to the Semitic settlers in the country, and deny the Accadians any claim to it. But a study of the great astronomical work of Sargon of Agané, which was compiled before the sixteenth century B.C., leads to a different conclusion. The work was made by Semites for Semitic readers, and yet fully two-thirds of it consists of Accadian words. A large proportion of these, it is true, are ideographs, but others are phonetically spelled out. So technical a term as "conjunction," for instance, is written in Accadian syllabically and not ideographically; and if any conclusion is to be drawn from this fact, it would be that both the phenomenon and its name had been observed and invented by the original population of Chaldea. A. H. SAYCE.

SCIENCE NOTES.

Das Ausland (May 3) reports from *Wiener Abendpost* that Professor Schnetzer, of Lausanne, placed some eggs of the common frog last spring in colourless glass vessels, and in green ones, and found the tadpoles developed much more slowly in the latter, which he ascribed to a deficiency of ozone which was formed in the colourless glasses, but not in the green. These observations may be considered in connexion with the remarkable experiments lately exhibited before the Royal Society by Mr. Crookes, in which light repels the dark side of pith balls suspended in a vacuum, and the action is weakened when green or blue glass is interposed.

AMONG many important papers in the *Proceedings of the Boston Natural History Society*, vol. xvii., we find in Part II. an account of fishes and cray fish collected by Mr. F. W. Putnam in the Mammoth Cave, Kentucky, while acting as ichthyologist to the State Survey. The species were, *Amblyopsis spelaeus*, *Typhlichthys subterraneus*, *Chologaster Agassizii*, *Cambarus pellucidus* and *Cambarus Bartonii*. The two first, commonly known as big and little blind fishes, are without external eyes and colourless; *Chologaster* has eyes, and is of a beautiful brownish tint. *Cambarus pellucidus* is blind, but *C. Bartonii* has dark eyes, and is generally found in the cave of the same mottled brown as individuals living in the Green River.

In a cave on the opposite side of the Green River several miles below the Mammoth Cave, blind fishes and crayfish were found so near the entrance that artificial light was not required to see them. *Chologaster*, unlike the other blind fishes, which are surface swimmers, seldom leaves the bottom of the stream. Mr. Putnam said, "he had carefully seined the Green River and its tributaries without finding a *Chologaster* out of the cave," from which he concluded "that darkness did not bring about atrophy of the eyes, if the specimens were any test, for here we had fishes with eyes which had (for all we knew to the contrary) been in the cave as long as those species without them, and were an essentially subterra-

nean form, as far as our present knowledge goes." It may be said, on the other hand, that in the absence of information how long these *Chologasters* had been in the cave, we have no right to assume that continued deprivation of light does not lead to atrophy of the visual organs.

AN addition to our list of carnivorous plants is suggested by Mr. J. O. Druce in a letter to the *Pharmaceutical Journal*, in a little early spring flower found chiefly on the tops of walls, *Saxifraga tridactylites*, a plant not very distantly allied to the *Droseras*. Mr. Druce states that when examined under the microscope the leaves are seen to be covered with glands of a similar character which exude a viscid secretion, in which he found a midge was entrapped and held fast when placed on the leaf. On examining a number of leaves, he found in all of them the debris of insects which had apparently perished in this manner.

IN a paper entitled "Observations on the Phenomena of Plant Life," by Mr. W. S. Clark, president of the State Agricultural College of Massachusetts, we have a record of a most interesting series of experiments instituted to determine: 1. The structure, composition, and arrangement of the winter buds of hardy trees and shrubs; 2. The percentage of water to be found in the branches and roots of trees during their annual period of repose, as well as when in active growth; 3. The phenomena and cause of the flow of the sap from wounds in trees when denuded of their foliage, as well as the flow from the stumps of woody and herbaceous plants when cut near the ground in summer; 4. The structure and functions of the bark of exogenous trees, with special reference to the circulation of the sap, the formation of wood, and the effects of girdling; 5. The expansive force of growing vegetable tissue. A number of the officers and students of the college co-operated with Mr. Clark in conducting the investigations, and all the details of the work appear to have been observed and recorded in a most conscientious manner. The results, generally, bear out the theories held by the most eminent physiologists, but the marvellous vital forces revealed are surprising, even after all we previously knew of the lifting powers of plants. Possibly some of our readers may have their doubts respecting the accuracy of the data, and the means employed to register the forces. The experiments undertaken to measure the expansive force of growing vegetable tissue illustrated this phenomenon in a most remarkable and indisputable manner. The subject chosen for this purpose was the squash or mammoth pumpkin, *Cucurbita maxima*. In order to have the plant under perfect control a timber bed was constructed for it in a propagating house. The bed was fifty feet long, four feet wide, and about six inches in depth, and was built on stout supports above the floor. It was filled with a rich compost from a spent hot-bed, and the seeds were planted on July 1. Under very favourable conditions, the plant selected for experiment grew with extraordinary rapidity. A female flower on the twenty-first joint of the vine from the root was artificially impregnated on August 1. The young pumpkin immediately began to enlarge, and on the 17th it measured twenty-seven inches in circumference, at which date it was confined for the purpose of testing its expansive power. The apparatus consisted of a frame or bed, of seven inch boards, one foot long. These were arranged in a radial manner, like the spokes of the lower half of a wheel, their inner edges being turned towards the central axis. These pieces were held firmly in place by two end boards twelve inches square, to the lower half of which they were secured by nails and iron rods. A hemi-ellipsoidal cavity was cut from the inner edges of the boards to receive the pumpkin, its attachment to the stem being carefully guarded. Over the pumpkin was placed a semi-cylindrical harness, or basket, of strap-iron, firmly rivetted together, and on this, parallel with the axis of the

pumpkin, was fastened a bar of iron with a knife-edge to serve as the fulcrum of a lever to support the weights by which the expansive force was to be measured. It was necessary to replace the lever and fulcrum several times, according as the weight was increased, and finally the experiment came to an end from the breaking of the harness. The weight lifted increased from 60 pounds on August 21, to 500 pounds on August 31. By the end of September it raised 2,015 pounds, and on October 24 it was increased to 4,120 pounds. The last weight was 5,000 pounds, but this was not clearly raised, though it was carried ten days, on account of the failure of the harness irons. We have described pretty fully the *modus operandi*, to enable the reader to understand the experiment, but all the details of the whole series of experiments here recorded are most interesting. However, we can afford space only for a few of the more important facts. The root development of this pumpkin vine was something almost incredible. The earth was carefully washed away from the whole root-system, and the latter measured in all its ramifications. It was calculated that these were fifteen miles in length, and that 50,000 feet of roots must have been produced, at the rate of one thousand feet or more per day! A second plant of the pumpkin, in the same bed, was cut off close to the ground when eight weeks old, and attached to a mercurial gauge to measure the pressure of the sap. The maximum force attained was equal to a column of water 48.51 feet in height. It should be remembered that this represents the force exerted in the flow of the sap of an herbaceous plant. Several illustrations are given of the mechanical force exerted by the roots of trees growing in rocky ground, and the depth to which roots will penetrate in search of food. Dr. Bell Pettigrew's lectures on the "Physiology of the Circulation in Plants, in the Lower Animals, and in Man" are very severely criticised by Mr. Clark. In regard to the causes which induce the absorption of water and soluble substances by the roots of living plants, he says, it seems unfortunate that so much has been claimed for osmose. Some experiments on the absorption of water by trees lead Mr. Clark to ask whether imbibition is not the proper term for the force which carries up the crude sap. A half-inch tube, six feet long, was attached to a stopcock inserted into the trunk of an elm tree, and the tube filled with water. The absorption was so rapid that the fluid disappeared in thirty minutes; and this was repeated several times the same day. Similar observations were made upon the white oak, chestnut, and buttonwood trees. Experiments to ascertain the proportion of sap wood that could conduct the necessary supply of sap to the foliage of a growing tree, and whether the thick parenchymatous bark alone could furnish the requisite water to prevent the leaves of a tree from withering, showed that a very small portion of the sap-wood protected by wax is sufficient, and that the bark is quite unequal to the task. Hence Mr. Clark concludes that osmose is not the cause of the ascent of the sap. We will describe one more experiment similar to that made by Hales in this country in 1720. A vigorous plant of *Vitis aestivalis*, covering an elm about forty feet in height, was selected for the purpose. One of the main roots of the vine was uncovered, and followed from the stem towards its extremities, a distance of four feet, where it was cut off. To the large end of this detached root, the remainder of which was left undisturbed in the soil as it grew, was firmly fastened a piece of stout rubber hose, which was connected by means of a stopcock to the lead pipe of a mercurial gauge. This was on May day. The tissues of the root, which had not yet awakened from its winter sleep, at once began to absorb water from the gauge, and the next day there appeared a suction equal to -4.53 feet of water. This continued, though gradually diminishing, till it reached zero, on May 10. From this time pressure began

and increased, until, on the 29th of the month, it became sufficient to sustain a column of water 88.74 feet in height. We have gone into these experiments at some length, because it is desirable that they should be repeated, and we commend them to the notice of those who have the leisure and facilities for doing so.

PHILOLOGY.

DR. EUTING, whose name will be known to readers of the ACADEMY, has recently published a handsomely got-up pamphlet on *Sechs Phönikiische Inschriften* (Trübner), found at Idaliu in Cyprus. One of them forms a part of the famous bilingual inscription of King Melekyathan, which gave the clue to the Cypriote syllabary. Dr. Euting's interpretations and restorations are always happy, and our knowledge of Phoenician has been enriched by the new inscriptions in one or two important points. Ziv is shown to have been a Phoenician month, and Karar must be added to Marpe and Chiyyar already known as months of the Phoenician calendar. Three examples are also found of the "epenthetic Nun" before the suffixed pronouns of the third plural masculine, which seems to have been imitated and extended to another pronoun-suffix in Isaiah xxiii. 11.

DR. HYDE CLARKE has printed a paper read before the Anthropological Institute, and entitled *Researches in Prehistoric and Protohistoric Comparative Philology, Mythology, and Archaeology, in connexion with the Origin of Culture in America and the Accad or Sumerian Families* (Trübner). The length of the title is out of all proportion to that of the book, though the author states it to be the result of forty years of consistent study and labour. Short vocabularies rather than grammatical details are compared, but as the words classed together sometimes have not a letter in common, and Dr. Clarke never tells us what is the method of comparison that he has followed, it is difficult to test the value of his conclusions, or to understand why some languages should be declared "conformable" and others not. The difficulty is increased by our finding that the languages compared are often separated by half the globe from one another, besides belonging to widely removed periods of time or social development, while great use is made of that most fallacious of all arguments, the superficial resemblance of geographical names. We cannot help suspecting, too, that the words given by Dr. Clarke are not always right. Comparative Philology has hitherto been content to keep within the limits of the historic age; but Dr. Clarke believes that by his method he can get back to an epoch when the great races of the present world formed but one, and can distinguish between two periods—one prehistoric, of which Eskimo, Agaw and Basque are examples, and the other protohistoric, comprising Egyptian, Sumerian, Peruvian, Chinese, Tibetan and Dravidian. In the prehistoric period, it is laid down, "an idea was represented by three or four words, and again a word was represented by three or four ideas." Thus "Eye and Sun are permutable, because the Sun was called the Sky-eye." Traditions of a prehistoric knowledge of America and Australasia, which existed during the empire of the Sumerians, are supposed to have lingered among the nations of the old world. With the fall of the Sumerian power came confusion of peoples and tongues. We must not forget to add that the book contains a great mass of facts, ethnological as well as philological.

It is not an encouraging sign that Dr. Kaliach's *Hebrew Grammar with Exercises* (Part. I., Longmans & Co., 1875), should have taken ten years to get to a new edition, considering that no other grammar is so well adapted to the ordinary English student. At once full and clear, it is impossible to work through it without obtaining a thorough acquaintance with the facts of the language. It has evidently been carefully revised, especially in the earlier sections, with a view to

still greater clearness of expression. We have not noticed any alteration of arrangement, or any improvement in the somewhat deficient explanations of the forms, and theory of the tenses.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES (Thursday, April 29).

MR. BRENT, of Canterbury, read a paper on "Antiquities found at Canterbury, the Kingfield at Faversham, and Reculver." Canterbury contained four Roman cemeteries, in one of which inhumation was practised, while cremation was more common at the others. Several fine specimens of enamelled brooches were found at these places, besides other objects of less interest. The most remarkable object exhibited by Mr. Brent was a bronze vase of most elegant form, the handle of which terminated at the top in two swans' heads, and at the bottom in a human face. Fragments of a race cup were also discovered, almost identical with one now in the British Museum. Some flint implements found at Reculver are of a specially high type.

MUSICAL ASSOCIATION (Monday, May 3).

MR. HULLAH in the Chair. After the preliminary business, Mr. Bosanquet read the second part of a paper on "Temperament, or the Division of the Octave," and exhibited a small enharmonic organ with his generalised key-board, and two stops containing different systems of tuning. The substance of the paper was as follows.

Systems other than the ordinary equal temperament may be divided into two principal classes: Positive, having both fifths and thirds approximately perfect, and fifths greater than equal temperament fifths; these form their thirds by eight fifths down. Negative, having flat fifths, less than equal temperament fifths, and perfect or approximately perfect thirds; these form their thirds by four fifths up.

Positive systems represent the methods in vogue up to the middle of the seventeenth century; up to that date we find but little mention of temperaments, except as curiosities; the pure consonances always formed the basis of treatment. About the middle of the eighteenth century we find, on the other hand, the well-known treatise of Smith, in which the discussion of scales is almost entirely confined to negative systems. And we know that at this time the old unequal temperament, which is the mean tone system (negative), was in universal use. It disappeared in Germany before Bach's exertions; in England it has not entirely disappeared yet.

The theory developed in this and the preceding paper makes the ordinary equal temperament a basis for the theoretical study of all systems consisting of uniform series of fifths. And the generalised keyboard admits of the control of all such systems, the characteristic of its application being, that passages have the same fingering in all keys.

The small enharmonic organ exhibited has a keyboard of three octaves, with forty-eight keys to each octave. One of its two stops is tuned to a positive system, commonly described as that of Helmholtz, which may be called the positive system of perfect thirds; and the other stop is tuned to the mean tone system, which is negative, and may be regarded as the old unequal temperament, without the "wolf."

In discussing positive systems, the opinion was expressed that, owing to the peculiarity of a number of rules to which the harmony of these systems is subject, they are to be regarded as rather offering new material to the composer than as being suitable vehicles for existing music.

Negative systems, on the contrary, are suitable for the performance of existing music. The manipulation of negative systems by means of the keyboard is also so facile, that it is possible that the application may prove of practical importance.

Examples were performed on the positive stop, and three of Bach's preludes on the negative (mean one) stop. The latter performance brought out a curious point about melodic sequences. The semi-one of the system proved offensive in its melodic effect to eminent musicians present. In fact, it is $1\frac{1}{2}$ nearly of the ordinary equal temperament semitone. Now, in Handel's time no organs in England, and very few on the Continent, were tuned to anything but this very system; and though the "wolf" of that application eventually led to its disuse, it was always conceded that the effect of the best parts of the system was excellent. Equal temperament education has, therefore, had the effect of changing the value of the melodic interval in common use for the semi-one.

After the conclusion of the paper, Mr. Ellis read some passages from Helmholtz, which had been referred to, from the proof copy of his forthcoming translation. Mr. Hullah indicated his doubts of the practical character of the results. Mr. Cummings observed that he readily detected, and found unpleasant, the large deviation of the perfect minor third from its equal temperament position. Mr. Bosanquet observed, in reply, that the interest of the investigation to musicians was, at present at all events, scientific rather than practical.

ENTOMOLOGICAL SOCIETY (Monday, May 3).

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair.—The President exhibited male specimens of *Stylops*, taken by himself in the pupa state on *Andrena atriceps*, at Hampstead Heath, on the 6th, 9th, and 17th April last. Mr. Enoch, who had been there on the 6th, at an earlier hour (between nine and ten o'clock) had been still more successful, having captured seventeen males; one of which, however, was taken after 2 p.m. The President drew attention to the remarkable difference observable in the cephalothorax of the females in these specimens, as compared with those met with on *Andrena convexiuscula*, and remarked on the importance of avoiding confounding the species obtained from different *Andrenae*: *Stylops Spencii* having been described from *A. atriceps*, while *S. Thwaitesii* had been described from *A. convexiuscula*. Mr. Smith believed that eventually a great many species would be found to inhabit this country, and that as many as a dozen different species would probably be found on the genus *Andrena* alone, independently of those on the genus *Halictus*.

Mr. McLachlan read an extract from a report made to the Royal Society on the natural history of Kerguelen's Island, by the Rev. A. E. Eaton, who was attached as naturalist to the Transit of Venus Expedition to the island. Nearly all the insects were remarkable for being either apterous or with greatly abbreviated wings. There were two Lepidoptera, one (only a larva) probably belonging to the Noctuidae, the other to the Tineinae. Of the Diptera, one species had neither wings nor halteres; another lived habitually on rocks covered by the tide at high water, and its larva fed upon a species of seaweed. All the larger Coleoptera seemed to have their elytra soldered together. Mr. McLachlan said that the theory as to the apterous condition of the insects was that the general high winds prevailing in those regions rendered the development of wings useless; and Mr. Jenner Weir remarked that the apterous condition was correlated with the fact that plants under similar circumstances were apetalous and self-fertilising; and hence it was supposed that the existence of winged insects was unnecessary.

Mr. C. O. Waterhouse exhibited a Chelifer which he had discovered under the elytra of a *Passalus* from Rio Janeiro.

Mr. C. O. Waterhouse also exhibited a drawing of a neuropterous insect of the family Ascalaphidae, from Swan River, presenting the peculiarity of having a large bifid hump on the basal segment of the abdomen, dorsally; each division of the

hump bearing a crest of hairs. He believed it to be the male of *Suphalasca magna*, McClachlan.

Mr. Wormald exhibited a collection of Coleoptera, Neuroptera, and Lepidoptera, sent by Mr. H. Pryer from Yokohama.

Professor Westwood communicated "Descriptions of some new species of short-tongued bees belonging to the genus *Nomia*, Latreille;" and also a paper "On the Species of Rutelidae inhabiting Eastern Asia and the Islands of the Eastern Archipelago."

Mr. C. O. Waterhouse communicated a description of a new species belonging to the Lucanidae (*Protopocoelus Wimberleyi*), by Major F. J. Sidney Parry; and also a description of the male of *Alcimus dilatatus*, by himself.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, May 4).

S. BIRCH, LL.D., F.S.A., President, in the Chair.—The following papers were read:—

I. "Commentary with Notes on the Deluge Tablet." By H. Fox Talbot, Esq.—The author refers to the recently published text, and compares the sacrifice of victims by seven at a time, and the deity smelling a sweet savour of the burnt offerings, with the Mosaic narrative. Other points of contact are noted, as that the ark had only one door and one window. The causes of the divine wrath, of the building of the ark, and of the warning are also noted. The sacrificer wore white linen. (Cf. Ezek. xlv. 15.) The peculiar illness of Izdubar is then explained from a kind of malaria (Isaiah x. 18; Job vii. 5), causing a cutaneous disorder, probably leprosy, which was to be purified by immersion in water. Mr. Talbot considered that Izdubar directed his return voyage by the "astrolabe." In conclusion the author generally agreed with Mr. Smith's translation of the narrative in its essential points, but not so in the unimportant sequel of Izdubar's illness and cure. Ubara-tu-tu leads to *Tutu* being the same as *Bel*, *Tutu* being the Accadian for parent or father. The Greek *Ardates* is *Arda-uttu*; *Otiartes* probably being the same as *Utu-arda*.

II. "On an Historical Inscription of the Tenth Expedition of Esarhaddon." By William Boscawen.—The translator stated that the inscription in question showed that the cause of the tenth warlike expedition of the king of Assyria was the revolt of Bahal, king of Tyre, in conjunction with the king of Egypt, whom he had previously subdued. Hastily gathering his army, Esarhaddon started from the city of Assur, B.C. 672, and crossing the Euphrates and Tigris marched to Apqu, the Biblical Aphek, a city at the northern extremity of Samaria. Detaching a portion of his army to blockade Tyre, he took a forced march of 200 miles to Raphia, a town on the borders of Egypt. Here the boundary river between Egypt and Assyria being dry, the kings of the Arabians supplied the Assyrians with water, and thus sustained the army till it arrived at the seat of war in Lower Egypt. Unfortunately the inscription breaks off at this point of interest, but from the annals of Assurbanipal, the son of Esarhaddon, we learn that the Egyptians were defeated, and order re-established, and the kingdom itself divided into twenty petty states, the chief of which was Memphis. Soon after this event Esarhaddon resigned the empire of Assyria to his son Assurbanipal, retaining that of Babylon for himself. He died not long afterwards, B.C. 668.

III. "On the LISHANA-SHEL-IMRANI, the modern Syriac or Targum dialect of the Jews in the vast territories of ancient Media and Assyria; with some account of the People by whom it is spoken." By the Rev. A. Löwy.—The author gave a short statistical account of the Jews of Kurdistan and adjacent districts. He drew attention to existing similarities and differences between the Nestorians and the Jews. He further pointed out the peculiarities of the important Jewish *Imrani* dialect, and produced the first written

specimen of this hitherto unrecorded member of the Semitic languages. The paper tended to show that philological investigation in this direction would probably throw much light on some of the most interesting questions in the history of language and of race.

LINNEAN SOCIETY (Thursday, May 6).

DR. G. J. ALLMAN, President in the Chair.—The following foreign members were elected:—Alexander Agassiz, H. E. Baillon, Ferdinand Cohn, M.D., A. de Quatrefages, and F. Parlatore. Papers were then read as follows:—1. "On the Anatomy of two Parasitic Forms of *Tetrarhynchidae*," by Mr. F. H. Welch. 2. "Notes on the Lepidoptera of the Family *Zygænidæ*, with Descriptions of new Genera and Species," by Mr. A. G. Butler, F.L.S. The main object of this paper was to rescue this section of Lepidoptera from the confusion into which it had been brought by the creation of new species and genera on insufficient grounds by Mr. F. Walker. Some very curious instances of mimetism were mentioned between parallel series of species of burnet moths and of Hymenoptera. 3. "On the Characteristic Colouring Matter of the Red Groups of Algae," by Mr. H. C. Sorby, F.R.S. Mr. Sorby gave an account of some of the leading characters of the various remarkable blue, purple, and red substances, soluble in water, characteristic of red Algae. The compound nature of the solutions obtained from the plants may be proved by the varying decomposing action of heat on the different colouring matters. He also showed that, though the *Oscillatoria* and *Floridea* both yield closely related coloured substances, their specific differences serve to separate those two groups of Algae quite as much as their general structure. Connecting links do indeed occur, and the further study of this question will probably yield interesting results. Specimens illustrating these facts were exhibited.

ZOOLOGICAL SOCIETY OF LONDON (Thursday, May 6).

THE fourth lecture of the session was delivered in the lecture-room at the Society's Gardens by Professor Garrod, who took for his subject "Deer and their Allies." After pointing out the general characters of the family, he described the development of the antlers, which he regarded as consisting primarily of a single or double *brow-antler* and a bifurcated *beam* or main-stem. Most of the deer might be divided into two groups, according to the modifications of this type. In the first or *Elaphine* series the anterior bifurcation of the beam is much the smallest (forming what is known as the *tray* or *bez-antler*), while the posterior is largely developed and usually either branched or palmated; these include the well-known stag, wapiti, fallow-deer, &c. In the second or *Rusine* series the anterior bifurcation is larger than the posterior, and is often divided into branches, as in the Barasingha and the Virginian deer, while in some, as the *Panolia* deer of India, the posterior portion is reduced to a small snag. The reindeer and the roe were more doubtfully referred to the *Rusine* section, and the elk or moose was regarded as quite peculiar in the formation of its antlers. A brief review was then given of the distribution and habits of the principal species, with a short description of the more remarkable forms. Professor Garrod will give the next two lectures, on "Sheep, Oxen and Antelopes" and on "Camels and Llamas," on Thursday the 13th and 27th inst., at 5 p.m.

PHILOLOGICAL SOCIETY (Friday, May 7).

REV. R. MORRIS, LL.D., President, in the Chair. Mr. Henry Nicol read the second part of his paper on "French Sounds in English." After giving an account of the Old French and Middle English vowels in the words borrowed by the latter language from the former, he drew attention to the

accuracy with which the Old French distinction of close and open long *e* (*éé* and *èè*) was reproduced by Middle English; the Old French *pér* (now spelt *pair* = *për*, Latin *parem*), and *bèste* (*bête* = *bèt*, *bestiam*), having exactly the same forms in Middle English, and being in the sixteenth century *piir* and *béest*, as testified by the present spellings *peer* (with *ee*) and *beast* (with *ea*)—the distinction of vowel, though lost, as in Modern French, in the English of London (*beast* being now *biist*), still existing in that of Ireland.

After this Professor W. D. Whitney, of Yale College, New Haven, Connecticut, U.S., read a paper on the "Theory of Roots in Language." He considered that separating the formative elements—themselves once roots—from the root, was only retracing the old steps by which the roots were built up into distinct words. By successive removals we reach something older and older, and the residuum is the root, whence the rest were evolved. The nucleus thus obtained is the historical germ. Language he considered to be a product of the exercise of the human faculties for advantage or pleasure, and that the true theory of its origin must be sought for in regarding it as an instrument, a wrought out means of human thought, and not as its natural expression. He could find no instinctive means of expressing intellectual processes, but only of feelings and emotions. Language begins where the attempt is made to communicate thought, and must begin with what is most easily signified, and this also brings us to the root.

ROYAL INSTITUTION (Friday, May 7).

PROFESSOR CORNU, of the Ecole Polytechnique, Paris, gave his promised lecture on the velocity of light, with especial reference to his own direct determinations of its value. The lecture was one of more than ordinary interest, and though M. Cornu spoke in French, it was evident that the majority of his hearers followed him throughout the whole of his remarks. After alluding to the belief of the old philosophers in the instantaneous propagation of light, M. Cornu passed on to the discoveries of the Danish astronomer Roemer, who noticed discrepancies between the computed and observed times of the eclipses of Jupiter's satellites. Roemer was led to ascribe these differences to the time necessary for the propagation of light, and concluded that light requires about eight minutes to come from the sun to the earth.

The astronomical determination of the velocity of light, deduced from the aberration of the stars discovered by the English astronomer Bradley, was next referred to, and the lecturer passed on to consider the *direct* determinations of this constant which have been made in recent years. The first solution of the problem was given in 1849 by M. Fizeau, who employed the method of the *toothed wheel*. The principle of the method is the following:—A beam of light passes through the interval between two teeth of a toothed wheel rotating about a horizontal axis; this beam is reflected by a mirror fixed at a distance of several miles from the wheel, returns in exactly the same line, and passes through the same interval. The observer can examine the beam as it returns by interposing obliquely in its path a piece of transparent glass, which reflects a considerable portion of it. When the wheel is rotated with a moderate velocity the luminous impression is continuous, for the light travels to the reflector and back again before the periphery of the wheel has passed through the interval between two teeth. But the angular velocity of the wheel can be so far increased that the light in returning meets with the obstruction of a solid tooth, and the observer no longer sees the reflected image of the spot of light. If the velocity of the wheel be doubled, the luminous point will appear again, because then the light passing out by one hollow returns by the next; with a triple velocity extinction will again take place.

The second solution of the problem of determining directly the velocity of light was brought before the French Academy simultaneously by M. Foucault and MM. Fizeau and Bréguet in 1850, and again by M. Foucault in 1865. The method employed was that of the revolving mirror. A beam of light reflected by a revolving mirror falls normally on a fixed concave mirror and returns by the same path. During the time of the propagation of light from the first mirror to the second and back again, the revolving mirror has suffered a small angular deviation; consequently the return beam after reflection from the revolving mirror is slightly deflected, and from this deflection the velocity of light can be computed. The latest experiments of M. Foucault gave as the result 298,000 kilometres per second.

Professor Cornu has improved the method of the toothed wheel, as well as that of the revolving mirror, and has employed both methods in his new determinations. His experiments with the toothed wheel were made first in 1872, between the Ecole Polytechnique in Paris and Mont Valérien (distant about 6½ miles). A new series of experiments made in the summer of 1874, between the Paris Observatory and the Tower of Montlhéry (distant about 14½ miles), gave the velocity as 300,400 kilometres per second. The probable error does not exceed one-thousandth. The chief practical difficulty to overcome was the exact measurement of the angular velocity of the wheel. It was impossible to give a uniform motion to the wheel, and hence it became necessary to devise some means by which a uniform motion should be unnecessary. This Professor Cornu effected by using an electrical registering apparatus, which registered the continuous increase of motion of the wheel, and enabled the observer by a peculiar electrical signal to note the instant at which the required velocity was obtained. A second improvement, introduced by M. Cornu, was the substitution of a pair of observations of the reflected beam for a single one; that is to say, instead of making the electrical signal at the instant of total extinction of the light, two signals were made, one just before and the other just after the instant of total extinction.

In his experiments by means of the revolving mirror, M. Cornu used five fixed concave mirrors instead of one, thus increasing fivefold the distance traversed by the beam of light between the times of leaving and returning to the revolving mirror.

The distinguished lecturer concluded his exposition by pointing out the importance of the direct determination of the velocity of light, not only to the astronomer, but also to the physicist. The experiments and theories of the British electricians have indicated that the velocity of light is a coefficient common to the undulatory waves and to the mode of motion which is called electricity. Several purely electrical determinations of that coefficient have been made in England, and the results agree very closely with the value obtained by M. Cornu.

ROYAL SOCIETY (Thursday, May 13).

THE Croonian lecture was delivered by Dr. Ferrier, the subject being "Experiments on the Brain of Monkeys."

FINE ART.

THE WATER-COLOUR SOCIETY.

THIS gallery opened to the public on April 26. If we call it a fair average exhibition we do it no injustice. Old exhibitors send new pictures, which will not be distinguished in reminiscence a few years hence from a miscellany of their antecedent works. The one which will decidedly be remembered, in virtue not only of its important subject and fine artistic quality, but also of its peculiar disposal, adapted to irregularly-shaped compartments of a room (the water-colour being evidently a preparation for a much larger work), is

The Tragedy of an Honest Wife, by Mr. Alma-Tadema—the story of Frédégonde and Galsuinthe, wives of Chilpéric. This striking picture has already been described in our pages. Quite as good as this, in its more restricted range of subject-matter and of size, is *The Architect of the Colosseum*, by the same distinguished master. The elderly man, in concentrated thought, his left hand up to his mouth, and a fillet round his thick and crisp grey hair, with plans of his immense creation thrust aside in his robe, holds in his right hand a measuring-rod, with which he lightly and vaguely scores the ground: details of the design are floating through his head, and require some sort of realisation to the eye. The grey flat tints of this painting are extremely agreeable. *Fishing* is another capital work by the same artist: he has inscribed in the corner, on one of the marble steps, his name "L. Alma-Tadema, Op. cxlix," and, with almost humorous fastidiousness of actuality, has painted the same words reflected and reversed in the calm water, which, at the opposite side, passes under a bridge. The architectural details are those of an ancient Roman house, with fluted columns of white marble. The drapery of the figure, a woman engaged in angling, is precisely and prettily handled: the middle distance of foliage, and the water-lilies on the stream, are treated with a slightness hardly characteristic of Mr. Tadema. Besides the Tadema triptych, however, there is one very noticeable picture in the exhibition, the *Winter's Walk* of Mr. R. W. Macbeth. This is large in size, and uncommonly large in manner, having almost the quality of a distemper-painting rather than an ordinary water-colour. The execution is remarkable for strength, and reminds one to some extent of a Millais. A young girl, with a nice, frank, healthy face that has just ceased to be childish, is sallying forth from the old-fashioned mansion, beside which runs a rivulet; in her left hand is a bunch of violets and primroses, and in her right a dog-whip. Her dog, as glad as herself to be abroad in the brisk keen air, scampers by her side. It is rather unfortunate that the line of the grass edging to the pathway comes exactly up to the point of the dog's collar, and thus looks as if it were projected out of that.

Of Sir John Gilbert's two works we prefer the smaller, named "*With ruffling Banners that do brave the Sky*:" mounted knights in plate armour ascending a knoll, sketched off with all the spirit and felicity which distinguish this painter. The larger picture—*King Francis I., the Queen of Navarre, Madame d'Etampes, and the Cardinal of Lorraine, in the Workshop of Benvenuto Cellini*—is a cross, not altogether successful, between the splendid and the picturesque; if either element of the composition were made to predominate a little more decidedly over the other, the impression would be more marked, and, we think, more satisfactory. Mr. Pinwell is understood to have been suffering in health of late, and this we can easily believe on looking at his leading picture, *Sweet Melancholy*. So capable and refined an artist would, we apprehend, under different circumstances either have made this a completer and more sightly performance, or else have withheld it from public display. Four other works from his hand are better. In No. 278,

"We fell out, my wife and I,
Oh we fell out, I know not why,"

there is much truth of expression, both in the faces and still more in the general set of the figures, dragging and constrained, neither of them knowing exactly how to take the first step, and laugh off the meaningless disagreement. Still more laudable in execution is *The Old Clock*, to which a quotation from some verses by Mr. Tom Taylor is appended, setting forth the indisputable truth that a clock may look undamaged when its owners are visibly in years. The aged man is moving the hands of the serviceable timepiece, while his aged wife aids and abets him in the

operation—or would do so were there anything particular for her to perform. This is excellently done, but (it may be hinted) a trifle uninteresting. Other domestic pictures of a high order of merit are contributed by Mr. Shields, Mrs. Allingham, and Mr. Walker. *Hide* is, in composition and the style of the figures and expressions, one of the most graceful works that Mr. Shields has produced. A little boy some six years of age, curly-headed and slim like a girl, is hunting after his sister, several years older, whom he knows pretty well where to find: she stands minimising her form in the doorway: an apple-tree is in lavish bloom close by, and the sun-shadows are blue upon the white wall. Both faces are smiling, but not with the same smile: the boy's is shifting and furtive, replete with *espèglerie*; the girl's broad and good-humoured. Mrs. Allingham's picture is entitled *Young Customers*: two small damsels, of five and four years old, in a village shop temptingly stocked with toys and sweetstuff, waited upon by the spectacled old woman of the establishment. Both the children are dressed uniformly, in little close bonnets and pink tipped frocks; one of them holds a doll, the other an imitation flat-iron. For motionless demureness, as they sit in the high chairs which the shop provides for adult customers, there is not a pin to choose between them. This is a work of great completeness in object-painting and colour: all is nicely and evenly finished. Mr. Walker's subject is *The Old Gate*, the same composition which he exhibited some years ago as a large oil-picture, here reappearing as a very elegantly-handled water-colour.

We shall return to this Gallery at a future opportunity.

THE ROYAL ACADEMY EXHIBITION.

(Second Notice.)

Historical Subjects (continued).—The Waterloo campaign has the luck, which can seldom have befallen it of late years, of furnishing three pictures to the collection; and able pictures they are—very able indeed. Miss Thompson, with the load of her last year's celebrity upon her, certainly shows on the present occasion even higher capacity than she then did; though maybe not higher capacity than a number of people, "as easily led by the nose as asses are," were all agog to ascribe to her, after hearing that the Prince of Wales (who may be presumed to know as much about art-matters as nineteen men out of twenty, and a good deal less than the twentieth) had paid her picture an after-dinner compliment. Her present subject is *The 28th Regiment at Quatre Bras*, and is described in the catalogue in terms which we slightly abbreviate:—

"This regiment played a conspicuous part in the Battle of Quatre Bras, June 16, 1815. Formed together with the Royals into square in a field of particularly tall rye, it was repeatedly assaulted by the enemy's cavalry, cuirassiers and Polish lancers; who closed a long series of unsuccessful attacks by a furious charge, simultaneously delivered against three faces of the square. The picture represents this last effort of the enemy at about 5 p.m. The failure of these attempts to break their formation was productive of much levity on the part of some of the younger soldiers."

The particular anecdote upon which, as we have been told, the picture is based, might also have found a place in the catalogue. It is said that, as another charge of the enemy was impending, and the order went round to the ranks, "Close up, close up," a sergeant, worthily representing the race which knows not when it is beaten, remarked, "What! are they going to try that nonsense on again?" Miss Thompson displays in this work a really extraordinary amount of force. Every action, of raging assailant and dogged defender, is forcible; every face—of deadly determination, of unsubduable resistance, of frantic jeering—is forcible; every foreshortening, of horse or musket or sword, of arm or leg, is

forcible; the brightness and the dimness of the contest, its play of metal and uniform, its volumes of smoke thickening and dispersing, converting many a stalwart fellow into a dim silhouette, are forcible. Three very youthful soldiers, recruits fighting their first battle, are especially hilarious and defiant. One of these, a central figure, is scarcely so successful in expression as some of the others. For difficulty of action well conquered, the French horseman to the left, on his ungovernably startled and rearing charger, might be cited. The handling generally is both free and definite. In testifying with all unreserve to the great merits of this picture—merits really surprising when we consider that the subject is a military and most energetic one, and the painter a woman—we would not be understood as implying that every sort of excellence is here exemplified. Miss Thompson appears to have less aptitude for the absolutely artistic than for some other elements of a good picture: she shows for instance no special gift for harmonious or beautiful colour. She has treated with fair ability that trying point—the red-coated uniform of the British soldiery; but she has not turned it exactly to the sort of account which a colourist would have managed—has not transmuted it out of a troublesome problem into a pictorial resource. With this fine work we may compare a cognate production by one of the best-reputed battle-painters of the time, M. Philippoteau—*La Charge des Cuirassiers Français à Waterloo*. That Miss Thompson should hold her own against the French master is high praise indeed, for he shows in this work all his well-known skill of combination and execution. He gives a larger field of action, more multitudinous combatants, more scenic fullness, and yet plenty of point in the individual groups and figures. A Highland regiment in front is receiving the onslaught of the French Cuirassiers; on the rising ground above, other Cuirassiers, galloping beyond the line of British cannon, with cannoneers dead at their posts, are coming to close quarters with an English regiment, which will know how to give an account of their gallant adversaries. The third picture in this series is the *Ligny* of Mr. Crofts; a capital performance, with more of a pictorial management of light and shade than in either of the others: the dark-blue uniforms are also in his favour, as regards the general massing of colour. Hard by a big windmill, Napoleon sits stoically on his white charger: one more detachment of the troops—one more lot of "food for powder"—is mounting the brow of the slope.

Another scene of fight and turmoil, though of a very different kind, has engaged Mr. F. W. W. Topham: *The Convent of San Francesco during the Sacking of the City of Assisi by the Perugians, 1442*. The spot is an arcaded passage in the convent, with stairs leading up and down. The condottieri or trained-bands of the Perugians are at length swarming up the steps. Two friars endeavour to stay the first of these ruffians: they seize both his hands, one of which grasps a rapier. One of the nobles of Assisi, an armed knight wounded in the knee, is taking, before he returns to prolong an unavailing resistance, a hurried farewell of his wife, hardly thinking ever to behold her alive, or undishonoured: she kneels on the pavement, beside columns blackened and perforated with shot. Two women, a mother and an adolescent daughter, crouch together in horrid silence and expectancy. There is a very fair amount of meaning in this picture, and of skill, though it is thinly painted. It does not strike one as particularly interesting as a whole; but points of individual significance come out not unimpressively as one pauses over them. Under the title *Ready*, Mr. P. Cockerell has painted the son of William Tell standing backed against a tree, with the apple on his head, ready to be shot at. This is a capable and solidly-painted work. The face has a genuinely courageous look, mingled as it should be with a certain nervous tension and

uneasiness; all well marked, although there is hardly any change from entire stillness of feature. Mr. Wallis may always be counted upon for something realised thoughtfully so far as his purpose is concerned, and vigorously as regards execution. His richly-coloured *Fugitives from Constantinople, 1453*, responds to both these demands. It has a meaning, intense look: the eye is satiated with opulence of hue, and the mind led onward and inward. Seated on one of the marble benches of the patriarchal church of St. Mark in Venice, we see a splendidly handsome man, some thirty years of age, with a crutch under one armpit, and a youth of sixteen dozing fitfully beside him. Beyond the arcade of the piazza, a great crowd of Venetians has assembled to witness some sight of public or national moment. The sun blazes; the marbles glow and shine with their magical variety of tint; the immemorial pigeons flutter and settle for a moment; the air rings with cries of acclaim. Those two, the Byzantine aliens and refugees, linger apart, in the scene and not of it. Sad memories and poignant thoughts ring them round with a personal solitude. Mr. Wallis's second contribution is also a Venetian subject—*On the Ponte della Paglia, going to the Council*; slighter in import, but also worthy of his hand. A senator and a procurator of St. Mark are crossing the bridge, close to that angle of the Ducal Palace which is sculptured with the Drunkenness of Noah. The younger man whispers to the elder, with a subtle uninterpretable smile: pleasant and companionable, the two magnates are yet enfolded in statecraft and secrecy closer than in their crimson robes. *Jacobites, 1745*, is the diploma-picture of Mr. Pettie, R.A., and is a very adequate specimen of his forthright, picturesque manner. Several Highland chieftains (their national costume managed with much effectiveness) are assembled in an unfrequented upper room of a mansion: the master of the house, an elderly and dignified gentleman in the ordinary dress of the time, is reading out to them the contents of a written paper, ominous of failure to their cause, and casting a gloom over the group. They are all armed, and claymores and targes lie secreted in a corner of the apartment, ready for use on occasion.

General Subjects.—Under this indefinite heading we shall deal with a number of figure-pictures which are neither sacred in theme, nor historical, nor domestic.

Mr. Millais sends a moderate-sized painting named *The Crown of Love*, being a modification of a design which appeared many years ago as a woodcut in *Once a Week*. The story is that of a "young lover of romance" who was required, as the condition for wedding "the fair Princess of France," to carry her in his arms up to the summit of a mountain: he achieved the feat, but died of exhaustion at the moment of success. This is one of Mr. Millais's slighter paintings, and yet its power is such as only a very able artist could evince: the face of the Princess, with her floating hair of pale yellow, her mouth open, large eyelids, and a hectic flush—mingling tenderness and anxiety—is the most interesting point. The black-haired youth, his countenance turned away from the spectator, mounts upward with stalwart naked legs, and with determined effort: a bird flies a long way below him; from the rocks, a river can be seen, and distant blue hills; the sky is of hard slaty grey, un pitying as the lifeless and death-giving crags. A detail to which we may object is the red velvet sleeve of the wooer, painted with a salient effect not in harmony with the general tone of colour. Mr. Poynter exhibits two narrow upright companion-pictures, *The Festival*, and *The Golden Age*. The former represents two young women engaged in the floral decoration of an Ionic temple. One of them is on a ladder, and stoops down to receive the rose-garland which the other, seated very low, and in a posture almost like kneeling, reaches up towards her; the faces

are finely drawn, especially the lower one, with its foreshortened turn, sideward and upward. Many more roses are in a basket and on the floor, along with a vase of antique varicoloured glass. This is a choice and accomplished work; though a certain charm which would be appropriate to it, compounded of spontaneity, freshness, and subtlety, is not among the gifts of Mr. Poynter. We like this better than its pendent, *The Golden Age*, which portrays two young men nearly naked, one of them handing down from a ladder a bunch of pears, to be added to the already well-filled basket which his companion attends to. Open-air health and fresh-blooded youth would be of the essence of this subject, but are counteracted by the almost leaden dullness of the flesh-hues. Mr. Albert Moore is a slightly provoking painter, even to those who sincerely admire him without falling—as some critics appear disposed to do—into absolute fatuity of praise. The resolute unintellectuality of his work, and its constant limitation with regard to tones of colour and of chiaroscuro, abate at last the pleasure which we feel in his sense of beauty and of grace, fineness of tint, and Greekish delicacy. Two of his minute contributions have already been reviewed in our pages; we shall therefore only specify the third, *A Palm Fan*, showing a girl distended on a sofa, with very visible contours through gauzy drapery, and pale-blue as the predominant colour. This is a covetable little piece of art, fully equal, on its restricted scale, to Mr. Moore's reputation. Mr. Pickersgill exhibits the strongest work we have seen from his hand this long while, quoting to it the verses of Tennyson's *Mariana in the South* where the deserted wife is represented as conning the old love-letters addressed to her, thus feeding the hunger of her affection and the embers of her resentment. The figure is of full life-size, and constitutes the entire subject, but for some well-found adjuncts of lilies and orange-tree, dense blue unvaried sky, and glimpses of blue lake. Mariana is dressed in deep full-tinted green, with dark plum-red sleeves; her yellow-brown hair trails untended; bitter retrospect, and rising indignation incapable of its object, are in her pale face—a face of solitary seclusion, to which no relief of confidence and companionship is vouchsafed. Mr. Poole's *Entrance to the Cave of Mammon* (from the *Faerie Queen*) has poetical unity of conception, and, like his sacred picture previously mentioned, ranks among his best works. It resembles that considerably in the general tone of colour. We feel some doubt as to what sort of lighting is intended; whether late twilight, or possibly moonlight; but, as the subject is one to which "the light that never was on sea or land" would be fitting enough, this is of the less consequence.

Of Mr. Frith's contributions in this section, the best is *La Belle Gabrielle*, holding a silver goblet on a salver of the same metal—for the refreshment, as we are to understand it, of Henri IV., who does not appear on the canvas. The face, in soft reflected light, with a little direct sunshine on the left brow, is skilfully treated in this respect. Mr. S. Lucas (a name we do not recollect) has three clever pictures: *Oxford*, 1650, a student in his chamber; *A Difference of Taste*, representing a cavalier of the same period looking at a portrait of a lady by Vandyck, while an elder man with an eyeglass is more attracted by a small seapee; and *By Hook or Crook*, 1745. Here we see a gentleman in a travelling-suit standing on some loppings of timber to talk to a young lady, who has mounted a ladder, and is giving him her hand; his portmanteau lies on the ground, with a rather slovenly man-servant beside it holding a whip; the roof of a Tudor mansion is to be seen behind. The general relation of the personages is clear enough—the gentleman is about to depart in clandestine haste, and is the lady's lover; but it may be questioned whether an elopement is pending, or whether (as the date 1745 might seem to intimate) we are to regard the man

as a Jacobite fugitive. Both here and in the other pictures, the workmanship is very efficient—broad and unlaboured. Mr. Hodgson pursues with increasing zest the line of Oriental or Tunisian paintings of a humorous character—increasing zest, and, it is to be feared, increasing indifference to beauty. *A Barber's Shop in Tunis* is decidedly unsightly; the colour husky, the manipulation ordinary, and some of the faces, wrinkled with laughter or under a small stream of water poured upon the hairless head, ugly beyond the permissible point. This is the sort of thing that passes in a sketchy caricature, not in a fully executed oil-picture. We like *The Talisman* better; also *A Cock-fight*, in which the expressions of the chagrined youth receding with his defeated chanticleer, and his conquering rival who holds out his own bird in triumph, proffering renewal of the combat, are extremely true, and the general treatment of the various figures is only moderately uncomely. Mr. Dobson's picture in the mild Oriental manner, *Children's Children are the Crown of Old Men*, might be designated as a booby and a baby, with some subordinate personages. Another Eastern subject, treated on a large scale and with a numerous array of figures, is *A Sheikh and his Son entering Cairo on their Return from a Pilgrimage to Mecca*, by Mr. Dowling. This is a meritorious effort in its way, but that way is at best third-rate: no element of the theme is managed pre-eminently well. Of the two principal Oriental pictures of the year, those by Mr. Leighton (Mr. Lewis does not contribute at all), mention has already been made in our columns: a third example, *Little Fatima*, a small girl of Damascus, is pretty, with the innocent quaintness of early childhood.

W. M. ROSSETTI.

ART SALES.

THE collection of furniture, faience, tissues and arms completed the Fortuny sale. Like all artists, he was a great collector, but of works solely relative to his paintings, and when he saw some rare specimen not to be acquired, he would make it himself. Thus, swords he would chase with a perfect knowledge of the style characteristic of each epoch. One which sold for 2,000 fr. was designed, forged and damascened by himself. It was of Moresque character, and of splendid workmanship. A connoisseur one day admired its rare beauty, and not doubting its authenticity from the matchless workmanship of the blade, offered to buy it. "Willingly," said Fortuny, smiling, "but wait till it is finished." A state helmet, of Italian work of the sixteenth century, sold for 12,000 fr.; Arabian bronze, 3,035 fr.; ivory casket, 4,000 fr.; portière of red velvet on gold ground, with border of various colours, 6,650 fr.; altar frontal of brocade, Spanish work of the sixteenth century, 10,200 fr. The piece most highly prized by Fortuny was a large Hispano-Moresque vase of metallic lustre, covered with gold arabesques, which he had found in a Moresque palace at Granada in 1871, and which he considered equal to the famed vase of the Alhambra. It sold for 30,000 fr. Another, with handles and neck wanting, 6,650 fr. The five days' sale of the pictures and works of art produced 800,384 fr. (32,015*l.*).

THE price of English china rises higher and higher, as the sale of Mr. J. Sanders's fine collection by Messrs. Christie, Manson, and Woods on the 4th and following days testifies. A Worcester teapot, blue scale ground, with large medallions of exotic birds, and the Dresden mark, 44 gs.; a pair of hexagonal vases, deep blue and turquoise borders, with medallions, 280 gs.; oval jardinière, same style of decoration, 87 gs.; the Nelson service, painted with his arms and crest and border of oak branch and gold, name inscribed, was sold in lots of a pair of dishes or plates, and ranged from 8*l.* 5*s.* to 8 gs. the pair; Bow, deep blue vase and cover, 12 in. high, with

pierced neck and subject medallions, 135 gs. figure of bishop in a mitre and robes, 29 gs. Chelsea, an oviform vase, deep blue, striped with gold, 125 gs.; one with exotic birds, 120 gs.; a magnificent group of two pastoral figures seated with lambs and dog, and mayflower ground, 16 in. high, mark R, modelled by Roubiliac—this group is similar to one sold in Mr. Lucy's collection (ACADEMY, May 8), only an inch taller and more highly finished. Mr. Lucy's specimen sold for 241 gs.; that of Mr. J. Sanders, after a spirited competition, fell to Lady Charlotte Schreiber at the enormous price of 330 gs. A pair of figures, Shepherd and Shepherdess, 100 gs.; another, 15½ in. high, 290 gs.; another, with lambs and dogs, 110 gs. Britannia, a figure of unusual size, 27½ in. high, 150 gs.; the Seasons, four allegorical figures of children, 100 gs.; pair of figures, mountebank and female, 79 gs.; *Quin as Falstaff*, 30 gs.; the Welsh Tailor and his Wife, 10 in. high, 100 gs.; tall beaker-shaped vase, deep blue, with medallions, 95 gs.; Bristol coffee cup and saucer, one of the service presented to Burke by Mr. and Mrs. Champion, 75 gs.; the companion, 50 gs.; Chelsea Derby statuette of Wilkes, 16½ gs.; and a pair of vases, with turquoise, white, and gold decoration on crimson ground, with subjects in medallions, 190 gs. Mr. Sanders's collection also contained fine specimens of European china of almost every manufacture—too many to enumerate. An oblong tobacco box and cover, formerly the property of Frederick the Great, sold for 132 gs.; and a set of fine vases, finely painted in Chinese subjects in medallion of the richest decoration and the A R mark, 140 gs. Nove, jardinière, from the Reynolds collection, 60 gs. The sale closed with a charming little collection of Chelsea *bonbonnières* and scent-bottles, ranging from 13 gs. to 20 gs. each; and a fan-shaped toilet-box, consisting of nine boxes, with beautifully painted cover, formerly the property of the Princess Elizabeth, 90 gs.

THE sale of Mr. Sanders's china was followed at Messrs. Christie, Manson, and Woods's by that of the pictures and water-colour drawings of the late Mr. Leaf, which occupied three days, there being above 500 lots:—Water-colour drawing, Hunt, *Boy Eating Porridge*, 130 gs.; *Dead Peacock and Still Life*, 305 gs.; *Head of a Mulatto Girl*, 300 gs.; *Interior at Hastings*, 205 gs.; Roberts, *Bridge of Irun*, 150 gs.; *Street Scene in Madrid*, 122 gs.; Stanfield, *The Drachenfels*, 130 gs.; Tayler, *The Poultry Yard*, 250 gs.; *Hawking Party*, 205 gs.; Turner, *Chepstow*, with pencil sketch, an early piece, 160 gs.; *Great Malvern Abbey*, 150 gs.; *Tivoli*, 390 gs.; *A River Scene*, a sketch, 60 gs.; Barret, *Walton Bridge*, *Sunset*, 315 gs.; Burton, *Yildiz*, 500 gs.; *Interior of Bamberg Cathedral*, *Franconian Peasants*, 775 gs.; Cattermole, *Baronial Hospitality*, 190 gs.; Haag, *A Rehearsal*, *Cairo*, 525 gs.; *Oath of Vargas*, 340 gs.; Sir John Gilbert, *Burial of Ophelia*, 160 gs.; *Joan of Arc entering Orleans*, 305 gs.; Harding, *Venice*, 305 gs.; Lewis, *Murillo painting the Holy Family for a Convent*, 350 gs.; and the companion, *Sacking a Convent*, 320 gs.; Read, *Interior of St. Stephen's*, *Vienna*, 300 gs.; Nesfield, *Fall of the Tummel*, 130 gs.; Lewis, *Courtyard of the House of the Coptic Patriarch*, *Cairo*, 1,850 gs.; Faed, *Baith Father and Mother*, 1,650 gs. The whole sale produced 32,357*l.*

NOTES AND NEWS.

MR. C. J. GALLOWAY, of Manchester, has bought Mr. Watts's picture of *Love and Death* for 1,300 guineas.

THE collection of ancient engraved gems belonging to the Duke of Marlborough, with which the public is by this time familiar from its exhibition at South Kensington and elsewhere, is to be sold at Christie and Manson's towards the end of June. About the half of the collection was

formed by George, third Duke of Marlborough. The other half consists of two previously celebrated collections, the one made by the Earl of Arundel in the time of Charles I., and the other by Lord Bessborough. It is seldom that a collection of this importance and magnitude comes into the open market, and doubtless the sale will attract great numbers of connoisseurs.

M. CHARLES W. DESCHAMPS, the successor of L. Durand Ruel, of 168 New Bond Street, announces that he hopes to be able to exhibit next winter the noble collection of drawings by the late Jean François Millet, now being shown in Paris.

SUBSCRIPTIONS are being raised for the restoration of a portion of the ancient church of Methley, one of the most picturesque ecclesiastical buildings in the neighbourhood of Leeds, and well worthy of notice in these columns. A small, weather-worn statue of St. Oswald, king and martyr, to whom the church is dedicated, figures in the gable of the porch. The Waterton chantry, founded there in 1424, contains fine alabaster figures representing Sir Robert Waterton and his wife. The large features and curling beard and moustache of the knight are very striking; an S.S. collar is round his neck, and a swelled girdle round his skirt, his head dressed in a turban-like cap ornamented with a rosette. Here too is a fine monument in memory of Sir Lionel, sixth Baron Welles—killed at the battle of Towton in 1461—a stalwart figure, with bold features, feet resting on a lion, head on a helmet, from which the crest has been broken, a chain about his neck, an embroidered belt, &c. The pieces of old glass in the east window, though not now in their original positions, are judged to be chiefly of the date of the reign of Edward IV. Below are figures of saints, representing, it is believed, Paulinus (who is said to have founded the church at Dewsbury, not many miles distant from Methley); Cuthbert holding in his hand the head of St. Oswald; Edmund, King of the East Angles, and others. One Anthony Elcocke, Minister at Methley before the Civil Wars, tells as piteous a story in his petition to Charles II. after the Restoration as any to be found in Walker's *Sufferings of the Clergy*. This petition for the living to be conferred on him, still preserved among the State Papers, recounts how Elcocke, "for his loyalty to our Father of ever blessed memory, and the Government of the Church hath oftentimes been imprisoned and Carried from place to place, and his house divers and sundry times plundered, four of his Brothers slain in the service of his late Majesty, and your petitioner driven to great want and necessity." He fears that unless he be reinstated, "himself, wife and children, after all their long sufferings are utterly ruined and undone." It is not quite clear that this petition was granted, but we meet with a sub-dean of York of that name in 1662, and "Dr. Anthony Elcocke" dies rector of Kirkheaton in 1670; so his sufferings and services went not unrequited. It is, perhaps, straying a little from our subject to add, as an instance of how these researches into personal and local history dovetail into matters of wider interest, that Elcocke's rectory was bought after and obtained, when he died, by his brother-in-law, William Shippen, rector of Stockport, the father of Pope's "downright Shippen," M.P. for Newton in Lancashire. Another noted rector of Methley was Gilbert Atkinson, a curious account of whose death has been preserved in a letter from one William Cookson to Ralph Thoresby, the antiquary, dated at Leeds, January 8, 1708-9. Cookson writes:—

"On Saturday last Parson Atkinson, of Methley, a man whom I know you and all that knew him valued for his general learning and accomplishments, was unfortunately slain in the following manner. He had been shooting, the forenoon, and about noon (it beginning to snow) gives his gun to a boy that attended him, and orders him to throw his coat cape over the cock to preserve it from wet, in doing which (the par-

son being turned with his face from him), the cock was moved and the piece went off and shot him into the thigh, broke the bone in pieces and pierced the fatal place which is commonly called the Pope's Eye; whereupon notwithstanding the pangs of death were very violent, he had the courage and presence of mind to fall upon the other knee (as I am told) and prayed with great fervour for his family, the church, and his neighbours; and told those present (which I suppose were two or three neighbours and his own son) that he was dying and that he felt his eyes fixed. The fatal step was betwixt the church and his own house (but near the church), from whence a bier was immediately fetched to convey him home; but his speech was taken away before he got home, and presently after his life."

Methley Hall and estate have been held, since the time of Elizabeth, by the Saviles, now Earls of Mexborough; the first holder of that name being Sir John, Baron of the Exchequer, brother of Sir Henry Savile, the learned Provost of Eton. Close by, at Oulton, was born another celebrated scholar, Richard Bentley.

A NEW archaeological discovery, writes the *Gazzetta di Venezia* of May 2, has been made in our Alps of an ancient chalice of massive silver, which was found some time back by a carpenter, a native of this alpine district, when climbing the highest of the calcareous, Jurassic rocks, in the valley of Rodena, between Castel-Tesino and S. Doria di Lamon, in order to cut down some old plants of larch and beech which had taken root round the mouth of a hollow opening; here, when scraping the tufaceous earth of the cavern, he found a silver chalice of ancient form, concealed with other ecclesiastical furniture. On descending this almost inaccessible peak, he carried his cup to Lamon, where it was soon purchased by the officials of the church of St. Peter, to be preserved as a work of art. This vase is of massive silver, covered externally with an ancient green glaze that is partly corroded by age. The cup is large, of the capacity of a litre and a half; it has a small, low foot, artistically worked, the weight of the whole 342 grammes. Round its upper margin is inscribed in round capital Roman letters the following legend: *De donis dei Sancto Petro et Sancto Paulo Ursus diaconus obtulit*. The form, roundness and impression of the characters are exactly similar to those in the basin of Gelimer (*ACADEMY*, February 6 and March 13), and they are probably of the same period. From the form of the chalice it may be inferred that it was used when both elements were administered to the laity. In the hollow under the pedestal is the ancient Roman letter D, which appears to belong to the sixth century. The inscription round the rim informs us that about the fifth century there was erected at Lamon the church dedicated to the apostles St. Peter and St. Paul, upon the ruins of an ancient Roman castle, of which there are still the remains in the calcareous rock, and that this church was administered by a deacon, Orso by name, who made the gift of the chalice to the same church as an oblation. How it came to repose in this obscure place is yet to be discovered. Later researches may show.

THE Union Centrale des Beaux Arts have transferred their residence to No. 3 Place des Vosges, and have resumed the series of their annual conferences, which take place every Thursday and are gratuitous. The programme is as follows: May 13, M. Albert Jacquemart, upon ceramics; 20th, M. de Montaignon, upon the taste of Brunelleschi in architecture; 27th, M. Lameire, upon the decoration of public works; June 3, M. Ph. Burty, upon Bernard Palissy; 10th, M. Sédille, upon architecture; 17th, M. Racinet, upon decoration.

LÉOPOLD FLAMENG, encouraged by the success of his two admirable Rembrandt reproductions—*The Hundred Guilder Piece* and *The Night Watch*—has now undertaken two new plates—*The Anatomy Lesson* and *The Syndics*. *The Anatomy Lesson*, in spite of its disagreeable

subject, is universally esteemed as one of the most powerful of Rembrandt's works; and *The Syndics*, painted in 1661, though less known, is equally remarkable for the wonderful life and individuality of the heads and its clear golden tones. Such works afford noble themes for the popular French engraver's admirable talent.

THE Municipal Committee of Archaeology has recently published the statistics of all the antique objects, sculptures, &c., discovered on the Esquiline Hill in the year 1874, but exclusively within the range over which the *scavi* ordered by the municipal authorities extend: 17 statues; 10 torsi; 47 busts and heads, more or less preserved; 5 sarcophagi and cinerary urns; 12 ex-votos and other objects for sacred purposes, i.e. offering in temples or to deities; 6 engraved gems or cameos; 11 basso-relievi in ivory or bone; 5 ornaments in gold and 6 in silver; 30 objects of similar character in bronze; 11 silver coins; 8,925 bronze medals and coins; 75 objects in terra cotta, of various kinds; 11 fragments of architectural ornament; 39 inscriptions, without including in the list a countless number of utensils for culinary, toilette and household uses.

THE sixth great annual exhibition of paintings at Vienna was formally opened last week. The number of works (460) seems extremely small, and of these 100 are by exhibitors from other cities, Munich supplying half these numbers. Paris, by the way, has not sent a single picture to testify to its artistic activity. The gem of the exhibition is, according to the verdict of the German papers, Hans Makart's *Cleopatra in her State Barge on the Nile*.

THE STAGE.

"THE GLADIATOR."

MEN of letters who are careful to stand well with posterity may with advantage consider the fate of the two writers who were leading the romantic school in France a few years before the accession of Louis Philippe. M. Alexandre Soumet and M. Guiraud were then held to be the greatest of Chateaubriand's disciples; their poems were read in the drawing-rooms, and won the applause of Talma and Benjamin Constant; their tragedies were performed on the boards of the Français and the Odéon; they were elected to the Academy with unusual readiness and unusual compliments; they had under them Victor Hugo, Alfred de Vigny, Emile Deschamps, Jacques Ancelot and Jules Lefèvre; and now their dramas and romances are left to the hawkers of the Quai Malaquais, to be bought for two sous a-piece by playwrights in search of a plot. Yet they had thought to be wise in their generation, and had withdrawn from the tumult of politics to illustrate, each in his way, their belief that the decline of the human race ended with the coming of Christ, and that its progress then began. This was the purpose of M. Guiraud's novel, called *Flavien*, which M. Soumet put on the stage with the title of *Le Gladiateur*. Seeking in the first place to show that social order could only be founded on liberty, and liberty on Christianity, and seeking in the second to carry out their maxim that historical truth should be observed in the minutest details, they here drew a striking picture of the Roman Empire in the reign of the last Gordian, when Rome was at the mercy of a licentious mob and the gods were esteemed as little as the government. A troop of soldiers could set up an emperor, a handful of fanatics could create a deity. Philosophers and Galileans, Cynics and Platonists, Gnostics and Ebionists, jostled one another in the schools. In the suburbs Thessalian witches were giving audience to the rich and reading their destiny in the entrails of newborn children. In the caverns under the Tiber were crouching the Christians, who practised their rites without temple or altar. From every street in the city between the Baths of Caracalla and the Mausoleum of Augustus poured the populace in holiday attire to see the

Christian maidens, who had blasphemed Serapis, mangled by the bulls and tigers and beheaded by the gladiators. And from the schools of the gladiators came the cries of desperate men who were beginning to arm themselves for the revolt that took place under Probus.

Without a just comprehension of the state of Rome in this third century of the Christian era, Signor Salvini's performance in the Italian version of M. Soumet's tragedy is liable to be misconstrued. Moreover there is a great gulf fixed between an actor of one country and a spectator of another; the conditions by which the actor's imagination has been restrained or enlarged are for the most part unknown to the spectator, and his shades of meaning lost, and scarce anything carried away but a general impression compounded of his tricks of manner and his broadest effects. Yet from this second work of the Italian actor's genius no one can fail to conclude that the vehemence with which he clothed the character of Othello is not essential to his style, but that in repressing his passions and concentrating them into an ominous stillness, he is as consummate an artist as in loosing the avalanche of his fury. Outwardly the gladiator is a cold and impassive man. He has been too long under the ban of slavery to have much room for feeling. His twitching fingers and the ceaselessly shifting expression of his face are the only signs that a storm is raging underneath. He comes to the catacombs to strike a bargain with the Christians, asking them to join their hate of the rulers to his and aid him in a projected revolt. He prays them to excuse him if his manner is boisterous: the lion's roar must have got into his voice that it should sound so harshly in the solitude: but the brand on his forehead will tell them his story. Fifteen years ago he had been the slave of Fausta, who was now the mother of Caesar, and had won his twenty victories in the amphitheatre: fifteen years ago he had for wife a fair-haired Gaul, whom Fausta slew in giving birth to a daughter, born under the same star as Fausta's son; and he then had fled with the child to Egypt, where the priests of Osiris stole her from him. For all this he would not rail at fortune, and yet was scarcely minded to believe in a God, whether the Christians' God or another. He had now returned to Rome with a few other slaves at his back, had found that the times were not ripe for revenge, and while waiting for their ripening was ready to place his sword at the service of his old mistress, and in humble gratitude do his best to rid her of the girl Neodamia, her rival in the affections of a valiant captain of Praetorian guards. But the people had heard of their favourite's return: the cells were full of Christians, the arms of the common executioners were growing weary, and their axes blunt: and therefore a tribune was sent with his lictors to bring the gladiator into the sovereign presence. For a moment the slave's heart failed him, and clinging to the statue of Jove he poured out passionate supplications. Then the old mood came back again. The god, after all, was a god of stone, and was daily crumbling to pieces: falling it might crush him, but standing it could not help him; and he accompanied the tribune with unflinching step. In this fever of changing moods Salvini's power is acknowledged: he uses his power with finest judgment, and avoids monotony by the most startling transitions of feeling that the English stage has seen. The dramatist's conception of the gladiator is pitched in too high a key, and the play is shrill with declamation: Salvini conceives him as a patient man of sensitive and not ignoble nature, cut to the quick by his sense of wrong, yet moved to publish it by nothing but the cruellest provocation, dallying with his revenge, ever putting it off till to-morrow and to-morrow, and in the end missing it.

In the circus he is on his own ground, and can afford to indulge his irony. He will do the bidding of the holiday folk, the kings of the amphitheatre,

who have honoured him with their applause; he loves the scent of any sort of blood, provided that part of it be his; he will mow down some score of Sarmatian or German slaves, nor shall the holy gods of the people be insulted by a Christian rabble while the gladiator holds a knife. And he sharpens his weapons with the air of a butcher. The sound of a woman's voice softens him. He was not prepared for this: he had thought to hack to death a band of sturdy heretics, to do battle with a leopard, or perhaps a hyena; but a girl of fifteen, a child in white martyr's robe and fillet, with pure upturned face and long streaming hair—this was a tougher job. Yet he seized her, and hastily tearing away the veil and raising the hair, found a long jagged scar on her neck, and knew that the martyr Neodamia was his daughter. At this point the actor's art momentarily deserts him; he falls into the convulsions of melodramatic ecstasy, and wastes the fine opportunity for original expression that M. Regnier may be remembered to have seized in *La Joie fait peur*, and Mr. Boucicault to have used with excellent effect in performing his English version of the same play. Then the gladiator grows calm, and turns to the people; he will fight in the ring for twenty years against all comers if they will give the girl to him. But the people are unmoved. Fausta, remembering that her son's life is bound up by destiny with the life of Neodamia, tries in vain to save her. So the gladiator slays her with his own hand, and offers her blood to the "poor and naked god of the Christians," praying that the deed might "flash in the eyes of tyrants and cry to a new age that the reign of force was ended and the reign of liberty begun." In the delivery of this prayer, which ends the play, Signor Salvini touches the highest point of histrionic art; he speaks it with rapid forced utterance, lest the clamouring populace break in and choke his speech. His scheme of vengeance has been abandoned, and, with his daughter, he has lost every hope in life: yet he will not fall a-cursing like a drab, nor declaim like an inspired prophet; he addresses a hurried phrase, like a mumbled formula, to an unknown God, wildly hoping that the slaves might yet find favour in heaven, though the gods of Olympus had deserted them. But from one end of the performance to the other Signor Salvini showed his purpose of breaking with tradition. The hot frenzy of Othello is exchanged for the chilling sarcasm of the gladiator. The uncontrolled jealousy of a man in high place is set against the long-suffering of an outcast. Instead of the explosion of animal instincts we have here an Oriental submission to fate. The second impersonation is the supplement of the first, and an impartial judgment on the actor's abilities can only be grounded on a careful consideration of them both.

WALTER MACLEANE.

MR. BYRON's new comedy at the Strand Theatre is called *Weak Woman*. It will be remembered that in Roman law the right of taking under a will was denied to women *propter sexus levitatem* in common with the deaf and dumb, prodigals and idiots. The father of Mr. Byron's latest heroine was so far convinced of the wisdom of this provision that he disinherited his daughters, less on account, however, of the levity of their sex than of the mercenary greed of their suitors. And many complications ensued from the fact that the intentions of the testator were unknown to his heirs. This is the shell of one of Mr. Byron's usual comedies, which resemble nothing so much as the contrivances called detonating fireworks, which explode at an early stage of their flight, and discharge a thousand coloured lights before they reach the end of it.

THE revival of M. Hervé's *Chilpéric* at the Alhambra Theatre supplies the denizens of Leicester Square with a very dazzling spectacle.

TO-NIGHT Mr. Herman's romantic play, *Jeanne*

Dubarry, and Mr. Clay's comic opera, *Cattarin* are to be produced at the Charing Cross Theatre and Mr. Hollingshead opens his campaign comic opera at the Gaiety Theatre with *Les Mousquetaires de la Reine*, by Halévy. Halévy is standing proof of the eclectic spirit in which England appreciates musical art. He was a composer of the supplest talent, turning with ease from the sublimities of *La Juive* to the graceful frivolities of *L'Eclair* and *Les Mousquetaires*. A French musician had a greater command of orchestral resources, a richer fund of harmony, or sweeter flow of melody; and yet he is less known in England than his relation of the same name who wrote *La Grande Duchesse*.

WHEN *La Boule* has ceased to be played at the Opéra Comique, Mdlle. Hélène Petit will appear in M. Sardou's play, *Andréa*.

MR. ALBERRY's comedy at the Olympic Theatre will be produced on Monday, the 24th inst.

MR. WALTER POLLOCK is to deliver two lectures on the Drama at the Royal Institution. The first will be delivered to-day (Saturday), at three in the afternoon.

THEATRICAL affairs in Paris are very dull; but M. Francisque Sarcey, of the *Temps*, announces that he has at hand a new theory of dramatic art which will carry him safely through the hot weather, and form one of the chapters of the volume he is meditating on the aesthetics of the stage. Meanwhile M. Sarcey and the other French critics are reduced to reviewing, with great care, a little act by MM. Meilhac and Halévy, *Le Passage de Vénus*, produced at the Théâtre des Variétés, and a comedy by M. Emile de Najac, *La Dernière Poupée*, played at the Théâtre du Gymnase. The first treats of a kind of Gresham lecture delivered by a learned astronomer to an audience composed of the porter and a young man who had retired to the solitude of the lecture-room for the purpose of writing a love-letter; and the second handles the old subject of a young girl's love for her stepfather with a delicacy that speaks well for the future of its author.

As to coming events of the French stage, even the *Figaro* confesses its remarkable powers of vaticination to be at fault. It has even refused to print some of the thousand communications respecting the productions of the future which it daily receives from the authors of these productions. It argues with justice that these letters will soon assume some such form as this:—"Des Sir,—You will oblige me infinitely by informing your readers that I have just bought the paper on which I propose to write a drama in five acts and in verse for the Théâtre Français. Yours, etc., the author of the *Broken Brace*." This touches a amiable weakness of English journalism pretty closely.

MUSIC.

ROYAL ITALIAN OPERA—"LOHENGRIN."

LAST Saturday the long-promised and often deferred production of *Lohengrin* at Covent Garden took place before a crowded audience; in fact, for more than a week before the performance there was not a ticket to be had. It is long since an event in connexion with the opera in this country has aroused so much curiosity; nor are the reasons far to seek. The interest so generally felt on the subject of Wagner's music is largely due to the efforts of Mr. Dannreuther during the last few years as conductor of the concerts of the Wagner Society; partly, also, no doubt, to the reports of the success of *Lohengrin*, first in Italy, and more recently in America. Though, as has before been said in these columns, any mere excerpts from the composer's operas given as concert pieces furnish most inadequate idea of his genius, the selective given by the Wagner Society, especially that from the present work, gave evidence of a power

which naturally excited a desire to make further acquaintance with the opera. Besides this, Wagner enjoys the distinction of being in all probability the best abused man in Europe—for which, by the way, he has largely to thank his own combative disposition; and the pros and cons of the "Wagner question" have been debated at more or less length in nearly every musical and literary paper in the country. To this must be added the fact that until last Saturday no really representative work of the master had found its way on to the stage at either of our opera houses. The *Fliegende Holländer*, it is true, was produced at Drury Lane by Mr. Wood in 1870; but this piece, full of beauties and often characteristic of its author as it is, was written before Wagner had cast off the conventional operatic forms, and in no degree illustrates the new views of the musical drama which he propounds and which he carries out in the construction of his later works. For a summary of these views, our readers may be referred to the article on the subject which appeared in the *ACADEMY* last year (February 14, 1874). *Lohengrin* is the first of Wagner's operas in which they are completely developed.

Before proceeding to speak of the performance, it is necessary to give some account of the opera itself. Like all Wagner's later works, with the exception of the *Meistersinger*, the period of action of *Lohengrin* is laid in the ages of romance, and the supernatural plays an important part in it. After the orchestral prelude, which is well known to our concert frequenters, the curtain rises and discovers a meadow on the banks of the Scheldt near Antwerp. Henry the Fowler, King of Germany, has come to Antwerp to summon his lieges against the Hungarians. He finds the people in a state of anarchy, and calls upon Frederick, Count of Telramund, to account for this. Telramund explains that the late duke of Brabant had died and left two children—a son Gottfried, and a daughter Elsa, both of whom were committed to his charge as guardian. The boy had mysteriously disappeared, and he accuses Elsa of the murder of her brother. The king summons Elsa to appear and answer the charge. She comes forward, and in reply to the accusation relates, as if in a trance, a vision she has had of a knight in white armour, who, she says, shall be her champion. Her manner makes a visible impression upon the King and the nobles present. Telramund answers that he is not misled by her apparent innocence, and that he has good proof of his accusations, but that it would ill beseem his dignity to bring forward witnesses, and that he is prepared to justify his charges with his sword. The King asks Elsa if she will abide by the issue of battle, and she replies by naming her mysterious knight as her champion. The herald summons the champion with trumpet-call to appear, and after considerable delay, a boat is seen on the river, drawn by a swan, in which stands a knight in white armour, exactly answering to Elsa's description. The music here is wonderfully truthful in dramatic expression, and works up to an almost overpowering climax at the arrival of Lohengrin. The knight steps forward, accuses Telramund of falsehood, and declares himself Elsa's champion. Before he will fight for her, however, he asks her if she will be his wife, should he prove victorious. She assents, and he then says, if he is to protect her, and if nothing is to separate them, she must promise never to ask him whence he came, nor his name nor rank. She gives the promise, and he engages in combat with Telramund, whom he overcomes, and the curtain falls on the songs of victory.

The second act takes place in the City of Antwerp. It is night. On the right of the stage we see the entrance to the cathedral, on the left is the Kemenate (the ladies' dwelling), and in the background the palace. On the steps of the cathedral are seated Telramund and his wife Ortrud. The former is in deep dejection, and upbraids his wife violently as the cause of his

disgrace, for we learn that it was she who had told him that she had herself seen Elsa drown her brother. Ortrud replies that she had only spoken the truth, and that the victory of the knight was the result of magic; that were he forced to disclose his name he would at once lose all his supernatural power; but that no one but Elsa had the power to force an answer from him, and hence his strict injunction to her to make no enquiries. She undertakes to instil suspicion into Elsa's mind, while Telramund is, before the King, to accuse the Knight of magic. Elsa appears at the balcony. Ortrud appeals to her pity, and induces her to take her into the house. The day breaks gradually, and the citizens come forth to their work. The King's herald proclaims the banishment of Frederick von Telramund, and announces that the strange knight, who assumes the title of "Guardian of Brabant," is to be married on that day, and on the morrow will lead the forces against the enemy. Elsa, and a procession of her ladies, among whom is Ortrud, come forth from the Kemenate to go to the cathedral; as the former ascends the first step, Ortrud advances, and claims precedence. "Wilt thou," says Elsa, "go before me? thou, the wife of one whom God hath judged by ordeal of combat?" "At least," replies Ortrud, "my husband's was a highly honoured name. What of thine? thou canst not even say who he is!" While the dispute is at its height, the King and Lohengrin enter; Elsa appeals to the latter for protection against Ortrud, and all are about to enter the cathedral when Telramund advances and charges the strange knight with magic arts, alleging in proof his mysterious appearance, drawn by a swan, and demanding who he is. Lohengrin replies that none but Elsa has the power to ask that question. He turns to her—"Elsa, wilt thou put the question to me?" She is in a tumult of emotion and doubt, but at present trust prevails, and she replies, "My love shall stand far above all doubt." As they go into the cathedral, the curtain falls.

Act the third opens with a brilliant orchestral prelude, familiar to many from its frequent performance at the Wagner Society's concerts, where it was one of the stock pieces. The curtain rises on the bridal chamber, to which Lohengrin and Elsa are conducted in state by a procession of knights and ladies to the music of the well-known bridal chorus. When they have retired a long scene follows, in which the doubts which Ortrud has insinuated into Elsa's mind gradually increase in power, and at length force from her the fatal question to her husband, who he is, and whence he comes. Just as the question is asked, Telramund and four retainers burst into the room with the intention of assassinating Lohengrin, who, with one thrust of his sword, strikes Frederick dead; his vassals submit. Lohengrin orders them to carry the corpse before the king, and summons two bridesmaids to conduct Elsa also to the royal presence, where, he says, he will answer her enquiry. The scene changes to the banks of the Scheldt, as in the first act, and after some gorgeous procession music, to which various knights and their vassals arrive on the scene, ready to depart for the frontier, the King appears. Telramund's retainers bring in his corpse. Elsa enters, heart-broken, and last of all Lohengrin comes forward, and, after explaining the death of Telramund, charges Elsa with having broken her promise, and thus destroyed her happiness and his own. He explains that he is a Knight of the Holy Grail, gifted with supernatural powers in defence of innocence; but that such is the sacred mystery of the Grail that it must not be revealed to the public, and if once it is known its knight must immediately depart. This was the reason why he forbade Elsa to ask who or whence he was; now that he had been forced to declare it he must return. The entreaties of the King, Elsa, and the people fail to move him, and the swan is seen approaching on the river to carry him away.

As he is about to enter the boat, Ortrud comes forward, scoffs at Elsa, and tells her that the swan is no other than her brother Gottfried whom she (Ortrud) had enchanted, and that if Elsa had not asked the question, Lohengrin would have had the power to restore him to a human shape. The Knight of the Grail hears her, and kneels by the side of the boat in silent prayer. A white dove appears hovering over the boat; Lohengrin understands the sign, and gladly loosens the chain by which the swan is fastened. The swan sinks below the water, and in its stead arises Gottfried, whom Elsa joyfully recognises, and the people of Brabant acknowledge as their ruler. Lohengrin chains the dove to the boat and departs. Elsa, with one agonising cry of "My husband! My husband!" sinks lifeless in her brother's arms.

It will be seen from the above abstract that the libretto of *Lohengrin* is no ordinary opera book. It abounds in forcible situations, and the poetry, as in all Wagner's libretti, is of very considerable literary merit. With regard to the music, it may be frankly confessed that it is certainly not of a kind calculated to attract the *habitués* of the Italian Opera. It overflows with melody; but it is not the sort of melody which catches the ear at once and haunts the memory afterwards. There is no fear that *Lohengrin* will ever be heard on the barrel-organs in company with *Madame Angot*! There are no detached songs or choruses; one piece follows another without the slightest break, so that the audience, even when most excited, had hardly a chance, so to speak, to get a clap in edgeways. It was very curious to see how the tendency to applause kept on breaking out, and was as constantly hushed down by those who knew the music. In one case it broke all bounds. The grand scene of Lohengrin's arrival in the first act roused an enthusiasm which there was no resisting. The audience positively refused to allow the performance to continue until it had been repeated—a decided error of judgment, though a most intelligible one; at the second performance the chorus, not having been led up to by the previous music, failed to produce anything like the impression it did the first time.

This brings us naturally to notice the distinctive characteristic of the Wagner opera—its dramatic unity. To record a personal impression, I may say that never in my life have I been so overpowered with any operatic performance as with *Lohengrin*. And the force of the impression produced arises not merely, nor even chiefly, from the music *per se*, but from the entire combination of music, drama, action, and *mise-en-scène*. There are many pages of the music which heard in the concert-room would be simply insufferable, but which on the stage produce the deepest impression. Such is especially the case with the long and gloomy scene between Frederick and Ortrud which opens the second act. There is hardly a phrase of melody that one can recall after a single hearing; yet the dramatic truth and power of the whole scene are unmistakable. It has often been said that Wagner's music can only be heard and judged on the stage; and this statement was to the fullest extent justified on Saturday evening. Those who would appreciate the work, however, must lay aside all their preconceived ideas of opera, and be prepared to accept dramatic truth instead of pretty eight-bar phrases. Moreover, to understand the music fully, intimate acquaintance with it is needed, as otherwise much of the significance of the introduction of the chief subjects ("Leitmotive," as they are termed) will be lost altogether, though the general impression of power and beauty cannot fail to strike the unprejudiced hearer, even if he have no previous knowledge of the work whatever.

The performance of the opera was, with one exception (of which presently), extremely good, in many respects even admirable. It is not too much to say that there is no work in the *répertoire* of the Royal Italian Opera which in

point of difficulty for soloists, chorus, and orchestra, even approaches *Lohengrin*. The amount of labour involved in the preparation of the work must have been enormous, and the first word of praise is certainly due to Signor Vianesi, who conducted with a steadiness and decision to which the success of the performance must largely be attributed. The part of Elsa was sung and acted by Mdle. Albani in a truly ideal manner. Not only did she look the character to perfection, but her conception of the romantic and dreamy maiden was admirably carried out, and never exaggerated. Her acting in the great scene with Lohengrin in the third act can hardly be overpraised, while her rendering of the music was not only technically faultless, but in the highest degree artistic. No less praise is due to Mdle. d'Angeri for her performance of the very thankless part of the venomous Ortrud. With the exception, probably, of Wagner's *Tristan und Isolde*, no more trying part exists in operatic music than that of Ortrud; and Mdle. d'Angeri attacked it with a boldness and spirit, and sustained it with a power of endurance which deserve all recognition. Her acting, too, was extremely good, and showed a thorough comprehension of the character. Signor Nicolini's Lohengrin and M. Maurel's Telramund were also most excellent, and Signor Capponi declaimed the part of the herald, which, though important, consists entirely of recitatives, in a very effective manner. The one failure in the performance was in the part of King Henry, which was represented by Herr Seideman, a new comer, who made his first appearance in England on this occasion. Every allowance should of course be made for a *débutant*; but unfortunately Herr Seideman's voice is not sufficient, either in volume or compass, for the important part which he undertook. The chorus, which in the opera has much more than the ordinary proportion of work, sang the very difficult music (in spite of some shortcomings) with a general accuracy and spirit which were the more praiseworthy as the choral portion differs so utterly in character from that to which our operatic singers are accustomed; and the splendid band of Covent Garden played the orchestral accompaniments with the utmost finish, a special word of mention being due to the brass instruments for the discretion which they showed in their performance. Wagner employs the brass so freely that without great care on the part of the players the balance of tone will be destroyed. Nothing could have been finer than the rendering of these parts on Saturday evening.

The *mise-en-scène* of the opera was without doubt one of the most magnificent ever seen at Covent Garden. In each act the opera affords great opportunity for spectacular display, and the scene on the banks of the Scheldt in the first act, the bridal procession of the second, and the mustering of the knights in the third, have probably never been surpassed for brilliance on any stage. The scenery too, particularly that of the cathedral in the second act, was admirable; while special mention ought to be made of the mechanical swan, which plays so important a part in the action, and which if badly contrived would easily excite laughter, but which was admirably devised, its motions being most natural.

The reception of the work by a densely crowded house was most enthusiastic, all the principals being recalled again and again after each act. The temper of the audience may be judged from the fact that they insisted upon encores the introduction to the third act, though it was then within a few minutes of midnight. Owing to the long pauses between the acts, the opera did not conclude until about a quarter to one, but notwithstanding the lateness of the hour a very small proportion of the audience left their seats until the final fall of the curtain.

How far *Lohengrin* is likely to take a permanent place here it would be hazardous to conjecture. Whether it will ever become really popular with the

class who mostly support the opera is very doubtful. Curiosity had certainly much to do with the large attendance at the first performance, and it was significant that the warmest applause came from the upper part of the house. Musicians, both professional and amateur, will gladly welcome frequent opportunities of hearing the work; but it is not upon musicians that Mr. Gye depends for his subscription-list. By the time that six performances of the opera have been given we shall be better able to estimate the chances of Wagner's future position here; meanwhile it is well that recognition has at last been given to the genius of one of the most remarkable musicians of the present century. EBENEZER PROUT.

OWING to the length to which our notice of *Lohengrin* has necessarily extended, we are unable to do more than record the chief features of the fourth Philharmonic concert, which took place at St. James's Hall last Monday. The programme was excellent, but far too long, including two symphonies, one of which was the "Choral," a pianoforte concerto, and three vocal numbers. Mozart's lovely symphony in D (the one known as the "Haffner" symphony) was the opening piece, but the specialty of the first part was the performance by Signor (query "Herr"?) Ludovico Breitner of Liszt's piano concerto in E flat. The player made on this occasion his first appearance in England, and by the excellence of his rendering of the very exacting work produced a marked impression. The second part of the concert was occupied by Beethoven's Ninth (Choral) Symphony, which was first performed at the Philharmonic concerts just fifty years ago, in the season of 1825.

At the New Philharmonic concert last Saturday a very remarkable *début* was made by a new pianist, Mrs. Beesley, a pupil of Dr. Bülow. The lady joined her master in Bach's concerto for two pianos in C minor, and in Schumann's Variations, Op. 46, but besides this, played Liszt's Concerto in E flat in such masterly style (if the term may appropriately be applied to a lady's playing) as at once to establish her reputation. The concerto was conducted by Dr. Bülow. Mrs. Beesley's performance was received with the applause it so richly deserved; and her further appearances will be looked for with interest.

MISS FLORENCE MAY gave a pianoforte recital at Willis's Rooms last Saturday afternoon, assisted by Signor Papini as violinist, and Miss Sophie Löwe as vocalist. The very excellent programme comprised two Preludes and Fugues by Bach, Schumann's "Faschingschwank aus Wien," Beethoven's "Kreutzer" Sonata, piano solos by Scarlatti and Bennett, a violin solo composed and played by Signor Papini, and songs by Schumann, Brahms and Sullivan.

MDME. MARIE ANGELO gave a piano recital at St. James's Hall on Wednesday afternoon, assisted by Miss Edith Wynne and Mr. Santley. The programme included, besides pieces by Beethoven, Weber, Mendelssohn, &c., two numbers for the left hand alone. However useful as exercises such things may be, they are certainly out of place at a public performance, as they serve simply to show the skill of the player, and can, from their very nature, have no artistic value. If we are provided with two hands, why use only one?

A SERIES of six Summer Concerts is announced at the Crystal Palace, the first of which takes place this afternoon. Among the works promised are Beethoven's Choral Symphony, a selection from Gade's *Erl-King's Daughter*, the first movement of Beethoven's violin concerto (why only the first movement?) to be played by Herr Wilhelmj, and as a very interesting novelty, a concerto in G minor by Handel for oboe and orchestra, the oboe part being played by that admirable artist M. Dubrucq. The chief features of to-day's concert are Beethoven's "Choral Fantasia" (piano, Mr.

Charles Hallé) and Schubert's unfinished symphony in B minor.

THIS afternoon one of the chief events of the musical season takes place at the Albert Hall in the first performance of Verdi's "Requiem," under the direction of the illustrious composer. The work will be repeated on Wednesday evening next at the same place. The solo parts will on each occasion be sung by the four artists who have taken part in the work at the recent performances in Paris—Mesdames Stolz and Waldmann, and Signori Masini and Medini. We shall notice the work in detail next week; at present we will only say that having been present at the full rehearsal on Wednesday, we can confidently promise those who attend the performances a treat of a very high order.

MESSRS. JOSEF LUDWIG AND H. DAUBERT have commenced a series of chamber concerts at the New Gallery, Argyll Street, Oxford Circus, the first of which took place last Wednesday. The programme included Brahms's pianoforte quartett in A, played by Miss Agnes Zimmermann and Messrs Ludwig, Bernhard, and Daubert; Chopin's Introduction and Polonaise in C (Miss Zimmermann and Herr Daubert), Mozart's Divertimento in E flat for violin, viola, and violoncello; violin solos by Herr Ludwig, and songs by Miss Sophie Löwe. The second concert is fixed for Wednesday week.

M. J. WILD, the head of the music-publishing firm of Schonenberger, died at Paris on the 6th inst., at the age of 82.

At the Carltheater, Leipzig, Verdi's *Aida* was announced for performance on the 28th ult. by the opera company from Chemnitz. A well-filled house was awaiting the rise of the curtain, when an announcement was made from the stage that an injunction had been obtained against the performance, and that the money would be returned. It is said that Messrs. Bote and Bock, the publishers of the music, had obtained the injunction on the ground that the director of the operatic company had only received permission to perform the work "in Chemnitz and the neighbourhood."

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SATURDAY, MAY 22, 1875.

No. 159, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Poems. By William Bell Scott. Illustrated by the Author and L. Alma Tadema. (London: Longmans & Co., 1875.)

THIS dainty volume is in many respects a work of peculiar and unusual interest. It is one of a class whose members are very much less numerous than they should be. The work of a man who is not and does not claim to be a professional poet, it contains the carefully-garnered poetical produce which has now and again been as a by-work produced in a life mainly devoted to other branches of culture and art. Such by-works have always a great and peculiar attraction, as Mr. Browning, in lines which everyone knows, has pointed out. But it so happens that when such work takes the form of poetry, its value and consequently its interest is peculiarly great. For poetry, standing in this respect alone of the arts, and drawing an additional dignity from this solitude, is to a certain extent independent of professional study, of mere acquirement and knack. The amplest and most appreciative contemplation of paintings will not make a man a painter, the devoutest and most constant attention to performed music will not make a man a musician. But it is the glory of poetry that every one who can appreciate poetry is potentially a poet, and that the potentiality needs neither instruction nor practice to develop it. A sufficient study of good models, and an occasional heat of mood sufficient to accomplish the poetical projection, are the only conditions necessary to enable a cultured or culturable nature to produce a poem which shall be a poem, and not a copy of verses. Allow for the greater or lesser frequency with which this heat of mood occurs, and for the steadiness with which it is sustained, and you have the difference—a difference much more of degree than of kind—between what is generally called a great and what is generally called a minor poet. But it must be acknowledged that but few men make a right use of the poetical possibilities which lie in them. Sometimes circumstances, or indolence, or the half-indolent fastidiousness which so frequently accompanies culture prevent a man from indulging his genius at all. Sometimes the poems are written and remain in the desk till the dismal act of faith which a man's friends usually celebrate after his death commits them unread to the flames. Sometimes, more usually and less tolerably, the casual impulse is mistaken for a vocation, and the man assumes the enviable

position of a professed and acknowledged minor poet.

Mr. Scott has done none of these things. He has not neglected his poetical impulses; he has not left them to the tender mercies of his executors. Neither has he cared at stated intervals to squeeze out a volume of scannell verses wherewith to pad a few happy lines. He has evidently written when and only when he was in the vein, and has thus been able, at a time of life when most poetical workers are usually endeavouring to impair what reputation they have gained, to come forward with a goodly and almost a virgin offering of poetry wherewith to make good his title to the name of poet.

The matter contained in this volume divides itself pretty naturally under the three heads of ballads, sonnets, and miscellaneous poems. The ballads are of various patterns, from the simple common measure unnumbered or unadorned with refrains, to the more ambitious structures of which the following is a specimen stanza:—

"On the carved bed in the lighted bower
Turned lady Janet, May Jean,
Waiting it seemed to her hour on hour
Hearing the wind creak the vane on the tower.
The tide-wave breathes by sink and swell.
Why is she watching with eye and ear,
Shadowed and restless in fever and fear,
When the bolt is drawn and no one near?
Spees she or hears she anything
Except the lamp's flame and the moth's wing?
Sea foam seethes the empty shell."

No one, we suppose, will deny that this is a finely-wrought stanza, and a picture well presented, and the same may be said of the whole poem (the first in the book) in which it occurs. Perhaps its fault, if it have a fault, is that it is a little too elaborate, the poetical effect being somewhat sacrificed to the pictorial, and the doubly varied burthen in every stanza contributing to produce a distraction of the attention to the details from the whole. No such charge can be brought against "Kriemhild's Tryste," which is a very spirited version of the Lorelei story. "The Witch's Ballad," though its dialect strikes us as a little patchy, is also very good.

We are not sure that Mr. Scott's sonnets please us so well. There is a very general opinion, an opinion which probably considers itself safe under the shadow of Wordsworth's patronage, that the special function of the sonnet is to serve as a vehicle for the conveyance of any tolerably single and serious thought which may occur to a man, and which may seem to him to deserve or to be in any way capable of poetical expression. "When found—make a sonnet of" is the unspoken motto of the poetical Captain Cuttles who take this view. We would by no means insinuate that Mr. Scott is of this opinion, we are quite sure that he is not; but his practice might occasionally give some colour to an insinuation of the kind. For instance, there are here three sonnets on Wordsworth himself; the criticism they contain is absolutely just and fair, nor would it be possible to put the truth about Wordsworth better. But what on earth is the meaning of criticism in verse, and if we allow it where is our tolerance to stop? Why should we not have

the "Loves of the Triangles" or the savoury treatise of the Abbé Robbé at once? How well Mr. Scott can write in this form when he is better advised, the following will show:—

"Young men and maidens, darkling, pair by pair,
Travelled a road cut through an ancient wood:
It was a twilight in a warm land, good
To dwell in; the path rose up like a stair,
And yet they never ceased nor sat down there;
Above them shone brief glimpses of blue sky,
Between the black boughs plumed funereally
Before them was a faint light, faint but fair.

Onward they walked, onward I with them went
Expecting some thrice-welcome home would show
A hospitable board and baths and rest;
But still we looked in vain, all hopes were spent,
No home appeared; and still they onward go,
I too, footweary traveller, toward the West."

But it is neither among the sonnets nor among the ballads contained in this volume that the clearest evidences of Mr. Scott's poetical power are to be sought. His particular forte is in the management of the loose and irregular, but most effective and peculiarly English metre whose base is the catalectic dimeter trochaic. There are in this volume some half-dozen poems in this metre, and we wish there were more, for Mr. Scott manages it with rare skill. Of all metres it is the aptest to degenerate into doggerel, or to stiffen into prose, and here there is no trace of either. The first poem in which it is used, "Anthony," is a very remarkable piece of *diablerie*, and shows unusual powers in that style. Memories of Félicien Rops' frontispiece to *Gaspard de la Nuit*, and of Henri de Brés' strange little piece in the Brussels Musée float before us as we read these lines:—

"Then came a sound,
The regular chaunt of a litany—
Doubtless to Hecat or Venus—and they
Who chaunted it were seen nowhere,
Neither on ground nor in the air;
Nor was there green field or blue sky,
Or tree, or stream; but all was brown,
And flames like lamps leapt up and down:
Nor saw I aught living in doublet or gown,
Till we came to the market-place, where stood
Instead of a cross, an image of wood,
A huge-faced image, with ass's ears,
And horns and a tongue and eyes full of leers,
Bodyless, only a block, whence grew
Lopped arms and shameless parts; before
The image flickered a flame dark blue,
And round it, hand in hand, a score
Of dark brown men and women ran,
Naked as devils."

Mr. Scott's double vocation has here stood him in good stead. The composition is admirable; you have only to shut your eyes and the nightmare is realisable at once, while at the same time the details are not insisted upon too much. The whole poem (which we believe appeared, though composed many years ago, in the *Fortnightly* not long since), is worth quotation, and so, in hardly a lesser degree, is "Midnight." Two other poems of very different subjects, but cast in a similar form and of similarly successful execution, are "The Venerable Bede in the Nineteenth Century," and "The Music of the Spheres." And lastly, it is in this metre that the "Fable," which worthily closes the volume, is written. Four lines from this fable quoted by Mr. Swinburne first attracted the writer's attention to Mr. Scott's poems, and set him years ago on a fruitless quest for them among the book-

shops. Indeed, the whole passage with which these lines open is worth extracting:—

"He had seen the moon's eclipse
Through the fire from Etna's lips,
With Orion had he spoken,
His fast with honey-dew had broken,
Seen the nether world unveiled,
Nor had fainted nor had quailed;
And here he stands amidst the throng,
On his tongue a wise sweet song.
In his hand a laurel fair,
An opal rainbow round his hair,
Truth reigning from his great mild eye,
And in his heart humility."

One small thing (and yet nothing of the kind is really small) we have against Mr. Scott, and to introduce it we may quote his "Dedicatio Postica" to the three poets whose names will go down to posterity as the poets of this generation:—

"Not many years ago in life's midday
I laid the pen aside and rested still
Like one barefooted on a shingly hill.
Three poets then came past, each young as May,
Year after year, upon their upward way,
And each one reached his hand out as he passed,
And over me his friendship's mantle cast,
And went on singing every one his lay.
Which was the earliest? methinks 'twas he
Who from the Southern laurels fresh leaves brought,
Then he who from the North learned Scaldic power,
And last the youngest, with the rainbow wrought
About his head; a symbol and a dower—
But I can't choose between these brethren three."

Everyone will allow that this is a very beautiful and graceful tribute; but every one must see that its beauty is sadly marred by the ugly word "can't" in the last line. These purely colloquial contractions are in most cases fatal to poetry, and Mr. Scott uses them rather too often for our comfort.

We have not yet spoken of the designs with which the book is embellished. They are, it is hardly necessary to say, very different from the smooth inanities which usually do duty as book illustrations, and which bear "made to order" in legible characters on their faces. We must confess, however, that Mr. Alma Tadema's contributions are, with the exception of "Eric and the Water-Witch," somewhat disappointing. In the first, "Janet," the counterpane is pleasing, but we defy the acutest interpreter to identify the face on the pillow as a woman's. In the last, the "Sphinx," the smug contentment of the countenance could not be more unsphinxlike. Many of Mr. Scott's own illustrations are very satisfactory. "Recreating Genii" we like particularly, as also "A Study from Nature," and the two etchings which illustrate the series of sonnets called "The Old Scotch House." Not only these, but most of the others, are correctly described by Mr. Scott as "rather pictorial analogues to the sentiment and meaning of the poems than direct representations." And, undoubtedly, this is exactly what illustrations to poems should be.

Altogether the book is satisfactory both as a production and a possession. It is a worthy effort to help on the golden age when for every moment of a man's life there shall be a song to read, a picture to see, a movement of music to hear and to enjoy. To the furniture of not a few such moments Mr. Scott's volume will contribute.

GEORGE SAINTSBURY.

On the Class of Rude Stone Monuments which are commonly called in England Cromlechs, and in France Dolmens. By W. C. Lukis, M.A., F.S.A. (Ripon: Printed for the Author by Johnson & Co. London: Simpkin, Marshall & Co., 1875.)

A FEW years ago died in Guernsey an old man who retained his faculties in a wonderful degree to the last, whose extent of information was surprising, but not greater than his energy in collecting information on all antiquarian and scientific subjects, or his accuracy of observation, or his willingness to impart his knowledge to others.

He had formed a valuable and extensive collection of antiquities, of plans and drawings of ancient remains in Great Britain, the Channel Islands, and France. His sons inherited his tastes, and were from boyhood taught to observe accurately, to delineate faithfully, and to conclude logically. One of these sons is the author of the pamphlet named above. Notwithstanding professional labours he has contributed various papers to antiquarian societies, and no one could be more fit to examine the prehistoric remains which, spread over the world, abound most in the north-west of France.

Having the intention of writing an account of the French monuments, Mr. Lukis has thought fit first to dispel certain "notions" relating to one class of them, which he deems erroneous.

"It is my object to give, in as concise a form as the importance of my subject will permit, the result of my enquiries into the nature and origin of those rude stone monuments, commonly called cromlechs or dolmens, which are now existent, or of which we have trustworthy record."

Clearly the first thing to be done in such a study is to make, or obtain, accurate plans of the various structures; and, in the case of the dolmens, to obtain the most accurate account possible of their contents.

"The investigator must have long acquaintance with the monuments, sufficient dexterity in drawing and surveying to make accurate plans, sections, and elevations, be a close and unbiassed observer, and then have leisure to devote his intelligence to the scrutiny."

Those of our readers who have taken the trouble to examine printed plans and delineations, and to compare them with the monuments themselves, are aware how seldom the plans and delineations can be relied on. Mr. Lukis has not only collected all the available information on the subject, but has gone through much manual labour in excavating and examining minutely the contents of many dolmens. He has with assistance planned numbers of lines and dolmens and cromlechs, and has examined the moveable remains contained in the various museums which he has been able to visit.

There will remain to the end of time men who cannot be made to understand that two sides of a triangle are greater than the third, and to those persons we cannot recommend Mr. Lukis or his pamphlet. They would not be persuaded in opposition to their erroneous notions. Mr. Fergusson, in publishing his well-known work on *Rude Stone Monuments in all Countries*, attempted that which no one had attempted before,

and he was aware that such a first attempt was sure to contain many errors. He was compelled to take a great part, probably the greater part, of his evidence second-hand, and was unable in most instances to obtain plans of accuracy enough to warrant his trusting to them. Why, then, did he erect a superstructure of his own on such foundation, and detract from the value of his work by drawing conclusions from evidence which turns out to be unsound? Mr. Lukis quotes Mr. Fergusson's work, not because Mr. Fergusson alone holds erroneous views, but because the errors complained of are collected in that work and are therein available to the student.

"I venture to say that in the foregoing articles, none of my criticisms of the examples of the three ideal classes have been strained. The greater number I have personally examined and planned, and I am therefore able to speak of them with confidence."

No one who takes an interest in the subject of early sepulture must neglect to give patient attention to Mr. Lukis's pamphlet.

H. DRYDEN.

Rough Notes of Journeys made in the Years 1868, '69, '70, '71, '72, and '73; in Syria, down the Tigris, Kashmir, Ceylon, Japan, Mongolia, Siberia, the United States, the Sandwich Islands, and Australia. In One Volume. (London: Trübner & Co., 1875.)

A PERSISTENT diary, interspersed with intelligent remarks, not so much profound or speculative as prosaic and utilitarian, necessarily egotistical—here and there, perhaps, unpleasantly so—prolonged through more than six hundred octavo pages of small close print—such is a brief description of the volume we have to consider. The anonymous author is an unmistakable traveller. Less than five years is found a sufficient period for him to accomplish three journeys, each of which has in its favour the charm of interest, the warrant of distance, and the pungency of adventure. In the first of these he starts from London, and crossing Mont Cenis, embarks at Brindisi for Alexandria, whence, after a pleasant *détour* to Jaffa and Jerusalem, he steams through the Suez Canal down the Red Sea to Bombay. Traversing India, *viâ* Delhi, Cawnpore, and Lucknow, to Calcutta, he embarks for Rangoon, Maulmain, and the Straits of Malacca; re-embarking at Singapore, to visit Hong Kong, Saigon, Canton, Shanghai, Japan, and Tientsin—from which latter place he hires a cart for Peking. From Peking the journey is made to St. Petersburg by Kiachta. The second tour commences at Halifax, whence the reader is led, through the Mammoth Caves of Kentucky, Chicago, and the Salt Lake City, to San Francisco. From this point he is taken, *viâ* the Sandwich Islands, New Zealand, Australia, and Tasmania, to Ceylon, completing the long ocean circuit in the Gulf of Suez. Revisiting Jerusalem, the author returns to England by Alexandria and Marseilles. Palestine is reintroduced at the opening of the third book. Hence the panorama is made to represent successively Aleppo, Diarbekir, Mosul, Baghdad, Babylon and Karachi.

Scenes from Sind and the Panjáb follow; more also from India generally, from China, Japan, Ceylon, and Australia. Finally, we have again Alexandria and Port Said, with a homeward route "by Brindisi, Venice, and Vienna."

This is *bonâ fide* travelling, though for the most part in regions often before described, or over an ocean indescribable in detail. Not the least interesting of the land journeys recorded is that from Pekin to Kiachta and Tobolsk—thrown into the shade, it is true, in comparison with the more remarkable routes of Mr. Ney Elias; and less extraordinary than the elaborated explorations of Colonel Prijevalsky. But the first is a gold medalist of the Royal Geographical Society, and the second has yet to be rendered intelligible in an English dress. Our present traveller proceeded by a tolerably direct road to Urga, through Kalgan, past the finger or 1,000 *le* milestone, near the Salt Lake Iren, and across the desert plain of Hagan Tugarick. From Urga to Kiachta he makes the distance 176 miles. At Troitsarsk, the telegraph station of Kiachta, we are told that the electric wire holds communication with St. Petersburg, a distance of 6,200 versts, or about 4,150 miles. The mode of discovering a Lama king, when required, is thus related in the diary kept at Kiachta:—

"The Kutuchtu, or Lama King of the Mongols, who, when he is in the flesh, resides at the Lamasary at Urga, died some time this year. He was a young man, not much over twenty, and was said he had been poisoned. Soon after his death a deputation of Lamas visited Pekin, to inform from the Emperor in what direction they are to proceed in order to find the living being to whose body had passed the immortal part of our deceased Kutuchtu. The Emperor instructed him that they must proceed to Thibet, the home of the head of the Buddhists, the Dalai-Lama, and there they would find the child into whose body the soul of the Kutuchtu had found its way. The journey to Thibet is a long one, and not without difficulties, if not with some dangers, and this has induced the authorities at the Lamasaries at Urga to consult Mr. Grant as to the best mode of proceeding, and as to the probable cost of the journey; and they would fain have Mr. Grant with them, at any rate up to the borders of Thibet. As we passed through Urga, two Lamas from the Lamasary came to consult Mr. Grant on the subject. It is proposed that a party of some ten or eight lamas shall proceed at once to Thibet, learn the whereabouts of the young child, the incarnation of their Kutuchtu, and prepare the way for the advance of some 500 lamas—number thought adequate to accompany the Kutuchtu from Thibet to his future home at Urga. I don't know how they manage at Urga during the interregnum between the departure and return of their Kutuchtu; but I do not hear that anything has taken place to interfere with or disturb the good order and quiet of that Buddhist establishment" (pp. 120-21).

Omsk, the capital of Western Siberia, a city of 20,000 inhabitants and 4,000 public-houses, is famous for its bees, of which 10,000 hives are sometimes kept on one farm, producing some 60,000 lb. of honey one season" (p. 139). The boundary dividing Europe from Asia is situated within a stone's throw of the road" over the Ural mountains, 1,600 feet from the level, between the postal stations of Yekaterinburg and Behmbrukia (pp. 158-59).

Very correct is the picture of the Russians of the Kama and Volga:—

"They seem never to thin their hair; it is cut or clipped round, and looks as if the operator had placed a bowl on the victim's head to guide him in his work. If a man's waistcoat is buttoned over his shirt, the tail of his shirt is always left sticking outside his trousers, and perhaps over all. Though the thermometer may be at 80°, he wears a great-coat. Boots he almost always wears. Out of a hundred or more passengers now on board, there is only one of either sex whose legs are not encased in a pair of jack-boots, and that fellow can afford nothing better than a pair of bark shoes" (p. 102).

It might have been added that the shirt is commonly of a rose or brick colour, and that the hat, like an inverted flower-pot, is a fit accompaniment to the rest of the attire.

The author is hard upon Persia (p. 374), and we will not dispute his estimate of its poor condition, though his knowledge of the country is limited to the seaports of Bushahr, Lingah, and Bandar Abbas. But when he says: "Were it not that we think it politic to bolster it up against what we seem to consider our natural Eastern enemy, but which many people consider merely in the light of a bugbear—Russia—it would not be long in crumbling to pieces;" we think his criticism at fault. It is, perhaps, not so much to the fact of "bolstering up," as to the mode of applying the bolsters, that exception should be taken.

In alluding to the startling query (p. 34) whether conversion to Christianity should be carried on in a land where the greater liberty allowed to converts necessarily increases their household expenditure, we do so merely to remark that any satire therein contemplated fails in its object by the association of Musalmán and Hindú to illustrate the argument. The former, it need scarcely be said, is already one of a "flesh-eating people," and enjoys his butcher's meat under the laws of Islam.

There is an occasional tone of censoriousness in the book which can hardly add to its popularity. Folly as it flies is fair game to the traveller as to the indoor philosopher; but the sport should be carried on under certain restrictions. The conduct of "young Indian officers" and "youngsters in European regiments" is, doubtless, often amenable to censure; but when, reading of the individuals taken to task for serious offences in the later chapters of this volume (p. 474), we recall the type so rudely handled for mere boyish prattle at the very outset (p. 18), we must be pardoned for withholding judgment on the data given. Nor do we subscribe to the conclusions drawn by the author (p. 476), that the heroism of the past is not sure of repetition in future emergencies. Whatever injury may have been done to the native army of India by stripping its regiments of that corporate character which, when turned to good account, was a warrant of distinction, the spirit which animated its bygone heroes has no more become extinct than has the objectionable treatment of natives become the practice of every subaltern of the present day. We maintain that the Indian officer—if the term can be applied, under existing circumstances, to the military man launched

in an Indian career—is true as ever to his calling; and, however sensible to slights, real or imaginary, will not fail to prove his professional worth, if occasion offer. At the same time we are quite ready to recognise much common sense and truth in the opinions expressed on the relative positions of European and native in India in other passages of the diary (pp. 394-5); and to admit the necessity of reform.

Revision of the text might have been beneficially exercised, to avoid reiterations of facts and sentiments; at times, repetitions of the language in which these are expressed. Thus, at page 193, in an interesting account of the forest of Calaveras, the writer states: "One hardly realises the full size of these big trees while they are standing; it is only when stretched upon the ground that we become impressed by their monstrous dimensions." A page and a half further on he says: "It is not until a tree is down, stretched on the ground, that you become sensible of its dimensions." Again, at page 337, we are informed, in a description of Diarbekir: "the population of this place is variously stated as being between 25,000 and 50,000 souls;" and two pages further, "this Diarbekir should be a place of some consequence, seeing it contains from 25,000 to 50,000 souls." The accurate spelling of native proper names is yet a *vezata quaestio*, and advantage is here taken of the controversy: but this does not authorise the change of "Bishop Milman" into "Bishop Milner," as effected in page 26.

F. J. GOLDSMID.

Social Life at the English Universities in the Eighteenth Century. Compiled by Christopher Wordsworth, M.A. (Cambridge: Deighton, Bell & Co. London: George Bell & Sons, 1874.)

MR. WORDSWORTH deserves the thanks of both Universities for this valuable and amusing, carefully edited and beautifully printed book. A volume of upwards of 700 pages, designed to illustrate simply the social aspects of English academic life, and that too as this life presents itself during a comparatively limited period, would, perhaps, at first sight suggest that a process of condensation or selection might have been advantageously employed; but an examination of the contents will show that these pages very rarely offer us anything which has not a definite value in relation to the subject. We have here a little museum, as it were, of curiosities and relics, showing us what were the habits and customs of Oxford and Cambridge at a time when, notwithstanding the tenacity with which academic traditions have held their own, the points of contrast to the present day are perhaps quite as numerous as those which present themselves on a comparison of the aspects of ordinary life at the same period. "A singular condition," says Mr. Carlyle, in his *Life of Sterling*, "of schools which have come down, in their strange old clothes and 'courses of study,' from the monkish ages into this highly unmonkish one—tragical condition, at which the intelligent observer makes deep pause." By Mr. Wordsworth's assistance every reader

will be enabled to exchange any such feeling of innocent astonishment for one of more satisfactory comprehension. An excellent Table of Contents and Index make the volume easy of reference, notwithstanding its multifarious character; and it is precisely the kind of book which every student on the banks of the Isis or the Cam who wishes to enter into the significance of the features peculiar to such an experience, will gladly place on his shelf side by side with the University Calendar. He will here find an explanation of the process by which a three-legged stool came to transmit its name to the final honour examinations at Cambridge. He will be enlightened as to the academic origin of phrases like "Hobson's Choice" and "Neck or Nothing." Or he may trace and compare, step by step, the career of an eighteenth-century undergraduate with his own; and chuckle over an age when the coach from London to Oxford lumbered in after a two days' journey; when "hall" was at twelve o'clock, and attendance there in white stockings and low shoes was *de rigueur*; when battledore and shuttlecock, leap-frog, skittles, and bell-ringing were recognised amusements, and men, if they rowed at all, did so in enormous "tubs" and in square caps; when the college barber went round to call the men for chapel and shave them—the lazy ones as they lay in bed; when private tutors examined their own pupils for University honours, and were, notoriously, not oblivious of their ancient intimacy; when the university sub-librarian received only 10*l.* per annum, and was consequently found by visitors, as Uffenbach found Hearn, "very eager for his fee;" and when the *Terrae Filius* at Oxford and the "Tripos" at Cambridge publicly satirised the authorities in compositions the scurrility of which seems but very imperfectly redeemed by their wit.

But while the volume abounds with anecdote, *facetiæ*, and details of obsolete and amusing customs, it also contains much that serves to illustrate the less superficial characteristics of the century. In the first eighty pages Mr. Wordsworth points out to what an extent party politics then prevailed, and with what effects. To professors who think it within the province of the academic chair to discuss contemporary politics, and to politicians who see no sufficient reason for withholding the borough franchise from undergraduates, we may commend the symptoms of a period when regulations concerning gowns and the closing of taverns produced a lively ferment, solely, it would seem, because they had been recommended by a Whig chancellor and enforced by a Whig proctor. In his next volume, for which Mr. Wordsworth encourages us to look, we shall be better able to understand the causes that led to the low state of the intellectual life at this time, and of those studies which constitute the real *raison d'être* of such communities. He gives us here, however (pp. 83–87), a glimpse into the condition of affairs with respect to the professorial body. In the eighteenth century it was not often that the professors descended to lecture at all; though Dr. Parr, in his famous Spital sermon, seems to have held that he had sufficiently vindicated their

reputation—so far at least as Cambridge was concerned—when he pointed out that there were really not many instances in which they had "disgraced" their chairs "by notorious incapacity or criminal negligence."

Simultaneously with the growth of political feeling and the decay of learning, Mr. Wordsworth notes the first appearance of that peculiar product of university life known as "donnishness." The later age at which students then began to be admitted and "the violence and suspicion" resulting from party struggles, were, he considers, in some measure, the cause of this phenomenon; but there can be little doubt that it was mainly the outcome of a selfish disregard for the true uses of college foundations. The founders of our colleges designed, with scarcely an exception, that these societies should support only those who were either really learners or really teachers. The original seven years training in the subjects of the *Trivium* and *Quadrivium*, followed by another seven years of theological studies, during which the Fellow would probably be called upon successively to act as "cursory reader," "regent," or "ordinary reader," in the Schools, represented one continuous course of study in nearly every recognised branch of learning, combined at regular intervals with the office of instructing others. A youthful bachelor on the foundation of Merton or Peterhouse in the fifteenth century, who, after the requisite training in grammar, logic, and rhetoric, and keeping his "acts" with credit, had thought fit to declare his intention of reposing on his laurels, and leading thenceforth a purely contemplative existence, would have been very summarily reminded by the authorities that colleges were not meant for monks. But as, by degrees, the subjects both of the *Trivium* and *Quadrivium* were compressed within a three years' course, while the titles of B.D. and D.D. came to represent little more than a certain academic standing, the resident Fellow, unless engaged in teaching, found himself under no obligation or stimulus to study. Even his duties as a teacher were often almost wholly neglected, although the restrictions imposed in many colleges, with regard to the number of pupils whom each Fellow was permitted to take, for a long time led to the majority of the Fellows in residence having at least nominal duties to perform—duties, it is to be observed, partly representing those which the university professors had contrived to shirk. Then came a time when men of teaching power and sympathetic minds—like Whichcote and Tuckney at Emmanuel in the seventeenth century, and Richard Laughton, of Clare Hall, in the eighteenth (Mr. Wordsworth's research supplies us with no equally eminent examples at Oxford)—drew around them large numbers of pupils, and, the former restrictions being removed, less popular tutors found their occupations gone; then gradually the function of "tutor" lapsed into one or two hands at each college, while the office became entirely dissociated from that of the "coach" or instructor. Systematic intercourse between the majority of the Fellows and the undergraduate body was thus reduced to a minimum; and whenever the former were willing to find companions

among the latter, they too often preferred the wealthier and idler members. This was found prejudicial to discipline and was consequently discouraged; and then "donnishness" became conspicuous. A formal etiquette, none the less scrupulously observed because it was a *lex non scripta*, divided the learners from those whom the founder had intended to be their teachers. It was thus that, when the offices of dean, tutors, and bursar had been assigned, the remaining Fellows found themselves entirely without occupation. It was open to them to accept a mastership in some grammar school in the country, but such a position was scarcely regarded with more favour in the last century than in the time of Erasmus. In default, therefore, of influence and connexion, there was little to be done but to take occasional clerical duty and wait patiently for a college living. And hence at every college there was a larger or smaller number of Fellows of whose life a Oxford professor has left us both the sombre and the brighter picture in his well-known "Progress of Discontent."

The qualifications which Mr. Wordsworth has brought to his task are of so high an order that we cannot but hope they may some day be bestowed on the investigation of the more difficult questions that beset the enquirer at the earlier periods of university history. Occasionally he traces his subject to these times; as, for instance, where he quotes the opinion of Anthony Wood that the dress of the scholars was supposed to have been in imitation of that of the Benedictines. We should be glad if Mr. Planché, in his *Cyclopaedia of Costume*, could throw any light on the question. The notable decree of the Council at Aachen, in the year 817, which drew for the first time, a broad line between the secular scholars and the *oblats* and monks, would seem rather to render it probable that an attempt would be made to distinguish the first from the latter by some difference of dress. But however this may have been, it seems most probable that the fashion of the English academic garment, like so many of our early university statutes, and even the rules of our university libraries, was borrowed from Paris. And if we adopt Anthony Wood's theory, it is worthy of note how much more closely the gown, whether of Oxford or Cambridge, resembles that of a Benedictine of St. Denis, as represented in Helyot, than that of an English Benedictine as given in Dugdale's *Monasticon*.

We shall look with much interest for the result of Mr. Wordsworth's research in connexion with the Individual Studies of Religious Life of our universities (on which he is still engaged) during the same period as that whose lighter characteristics he has so successfully investigated.

J. BASS MULLINGER.

The Annals of a Fortress. By Viollet le Duc. Translated by Benjamin Bucknall. (London: Sampson Low & Co., 1875.)

It is now a good many years since *The Military Architecture of the Middle Ages* was given to the English public. Its author, Viollet le Duc, was previously known as

distinguished architect; that book stamped him as an eminent antiquary. We well remember the pleasure we had in learning from its pages that the hero of our childhood, Richard Cœur de Lion, was more than a good man-at-arms, or a minstrel singer. We there learned that

"the Chateau Gaillard des Andelys reveals one portion of the talents of Richard. There is too general a disposition to believe that this illustrious Prince was nothing more than a fighter, brave to rashness; but it is not merely by possessing the qualities of a good soldier, however fearless or intrepid, that a monarch acquires so large a place in history. To the men of his time Richard was a hero whose valour shone conspicuous in a valiant age; but he was also an able captain, an engineer full of resources, experienced; a master of the practice of his art, capable of things in advance of his age, and who never allowed himself to be the slave of routine."

Curiously enough, in the pages of this book is to be found the drawing of a loophole in use in the fourteenth century, which a fortunate individual was rewarded for inventing in the nineteenth. Since the book we allude to was written, France has passed through strange vicissitudes, unsurpassed even in her eventful history. Viollet le Duc has been an active worker in recent stormy events.

The man who described the fortifications of Paris as made by Philippe Augustus, Charles V., and Louis XIII., and subsequently shared largely in the defence of M. Thiers' bastioned enceinte and detached forts—the able architect and the accomplished antiquary, called from his studies to command the "Légion auxiliaire du Génie" at the siege of Paris, has, since the peace, not been idle. The best account of the great siege we have is from his pen, and we trace many of its lessons in his present work, the *Annals of a Fortress*. Viollet le Duc traces the history of a stronghold from the first time it was used as a safe retreat for savage tribes, through the various phases of a Druidic fortress, a Gallic town, a Roman fortification, a Frankish city, and a feudal castle, until its defences were modified to resist artillery, were improved by Errard, and finally completed by Vanban. In each case a siege of the fortress, with all its incidents, is given, minute not only in the military details, but conveying an interesting picture of the manners and customs of the inhabitants at each period of history selected for illustration.

The way in which the first growth of a warrior class is described—

"a class who came to regard the privileges accorded to their ancestors as a birthright; while the tillers of the soil, and the shepherds, and craftsmen of the vale became accustomed to submission, and finally adopted the conviction that they had come into the world to serve and support the men who inhabited the oppidum,"

—is very felicitous.

The characters of Lady Eleanor, Colonel Dubois, and Captain Allaud, the one-armed Engineer officer, are admirably given. But it is not as a piece of word-painting that the book is valuable; its object is far higher. It seeks to discover the true principles of fortification at the present day, by going back to its origin, and following its gradual development over a lengthened period, to

determine the causes that have produced alterations, and whither the action of those causes is now leading us.

As arms were improved so the men-at-arms thickened their armour. When fire-arms were first employed, the armour got so heavy that men could not carry it. Precisely so as regards naval warfare: guns are made that pierce wooden vessels, iron-clads are introduced, but each year sees the old iron-clad obsolete, the new gun all powerful. As the men-at-arms learned that rapidity of motion, not armour, enabled them to avoid bullets, so it is beginning to be now understood that rapidity of movement and facility in manoeuvring at sea tend more to victory than an increased thickness of iron. Fortification is no exception to this rule.

"It will be objected that a vessel or a horseman can move about, but that a fortress is immovable, and that consequently passive force cannot here be replaced by active force or agility. This is a mistake. Though a fortress cannot be moved, the defensive system of a district can and ought to be studied, in view of various contingencies. In future warfare the plan of temporary fortification ought to play a principal part, and may be made to do so. In other terms, an army ought to be able to fortify itself everywhere, and take advantage of every position. Still, the most reliable fortress for a country is a good and well-commanded army, and a brave, well-educated and intelligent population, resolved to make every sacrifice rather than undergo the humiliation of a foreign occupation."

That the branch of war least understood, and least applied, is field fortification, few practical soldiers will deny; and there are few who have studied the subject but will confess that the judicious application of fortification to tactics appears to offer the widest field for improvement in the art of war. The following words are pregnant with truth:—

"War is, therefore, a game which tends to become more and more costly, and especially siege warfare: are we then to conclude that nations will become disgusted with warfare on account of the frightful expense it involves? This is not probable. At the present day, as in times past, that which costs most is defeat. Parsimony in military preparation in times of serious change such as ours is ruinous."

The translation is fair, but hardly does justice to the original, which is remarkable for accuracy of detail and clearness.

A translator has always a difficult task. He must understand his author in one language, and be able to express his meaning in another. This is especially requisite if the book be technical. It is to be regretted that more attention was not paid to the rendering of French military terms into their English equivalents. The following are a few examples of faults of this class. The same work is indifferently styled an "outpost," an "outwork," and an "advanced work:" these words mean different things. "breach battery" and "trench shelter" are literal translations, but the English terms are "breaching battery" and "shelter trench." "Garde du Génie" is not "a guard of the Engineers;" it means an engineer foreman of works. These and other similar inaccuracies, without vitiating the sense, are blemishes which spoil a well got-up book. The illustrations are in their

way perfect. They are the work, not only of a mathematical draughtsman, but of a skilful artist.

Taking it altogether, the *Annals of a Fortress* is interesting and instructive to the general reader; and it contains many important truths which the military engineer should ponder over deeply.

ROBERT HOME.

The Vikings of the Baltic. A Tale of the North in the Tenth Century. By G. W. Dasent, D.C.L. (London: Chapman & Hall, 1875.)

SEEING that the Jomsvikings have scarcely been mentioned in English books before now except in an entirely cursory manner, it is not a little curious that two distinguished English writers should unanimously publish works in which they play a very prominent part indeed. It is amusing to contrast Mr. Carlyle's estimate of their character, as found in the earlier part of his new book on the Kings of Norway, with Dr. Dasent's in the half-history, half-romance that lies before us. The latter, troubled by no awkward antitheses of Cosmos and Chaos, dilates on the deeds of these "bold spirits and dashing blades of the time" with genuine gusto, while the elder historian finds nothing better to call them than "a Sea Robbery Association (Limited)," and rails at them for their contempt of the divine right of kings. Mr. Carlyle is very brilliant, but Dr. Dasent is very learned, and those who wish to gain a really accurate notion of how men lived in Scandinavia nine hundred years ago, will do well to study the *Vikings of the Baltic*, where their souls will be neither stimulated nor irritated by hero-worshipping invectives against modern liberalism.

The scene is laid at Jomsborg, the curious stronghold of celibate warriors, monastic republic, or city of masculine isolation, that existed for a short time on the south shore of the Baltic. It seems to have been at the mouth of the Oder, on one of the islands that form the delta of that river, and on the same side as the present town of Wollin. As early as the battle of Bravalla we hear of it; there was a certain Toke from Jom there on Harald Hildetand's side. The Danes built a castle on the spot in the reign of Harald Blaatand. The first great chief of Jomsborg that we hear of was Styrbjörn, who made deliberate war upon Denmark, and fell in the great battle of Fyrisvellir, about 983, some dozen years or more before Dr. Dasent's story begins. After Styrbjörn, there reigned at Jomsborg Palnatoke, the hero of Oehlenschläger's famous tragedy, the one only play without female characters, probably, ever successfully brought out on any stage. Under Palnatoke Jomsborg began a new lease of existence; he entered into a sort of treaty with Boleslaw, or Burislaw, King of the Wends, and set about making a great nursery for heroes (*Plante-skole*, as Petersen says) at the castle. He enlarged the harbour so that it could contain 300 long ships, all shut in at one time by the sea-gates. How he managed to do it is puzzling enough, nowadays. The Prussian govern-

ment would find it difficult to do the same at any point in Usedom or Wollin, especially if, as some think, the castle was on the north or outer side of the island. Doubtless the most astonishing changes in the topography of the Pomeranian coast have been effected since the tenth century. At any rate the castle must have been a stupendous triumph of engineering and naval architecture for the age in which it was built, and a stronghold, when completed, that might well consider itself impregnable. When the structure was finished, Palnatoke gathered his Vikings together and proclaimed a stringent code of laws, under which thenceforward he ruled the commonwealth. No one was allowed to join the company who was under the age of eighteen, no one who was over the age of thirty, no one who had budged before a man as well armed as himself. The bond of foster-brotherhood, entailing revenge in case of murder, which existed all through Scandinavia, was enlarged to include the whole band. No one must be more than three days absent from the castle without Palnatoke's permission. All booty was to be divided equally, no individual was to form any connexions with foreign bodies without consultation with the rest. Finally, no woman was ever to pass under the low arch at the gate of the town. Very soon these warrior-monks became the most dreaded Vikings in the whole of the North of Europe. Their raids were extended to England on the one hand, to Russia, and even to Constantinople, on the other.

When Dr. Dasent's story begins, Palnatoke was dead, and Sigvald, the son of Strudharald, was Captain of Jomsborg as his successor. The rule of the young Sigvald in the place of the old hero, whose best days were over before he sought a kind of cyrie for himself in Jomsborg, was soon marked by a relaxation in the laws of the town. Men began to stay away longer than the regulated three days and three nights, quarrels broke out among the warriors, and certain men even found their bane at their fellows' hands inside the castle walls. Worst of all, women began to be seen in the huts that had hitherto preserved such a monastic seclusion. Dr. Dasent, however, for poetic purposes, chooses to consider that the real reason why the rigour of the law relaxed in this point was the laudable desire of Sigvald himself to have a son and heir. "Dear, you know you had a father, let your son say so," we imagine Thorkel the Tall saying to his wise brother Sigvald, and Dr. Dasent has a stirring scene, in which he makes the Captain propose to erase the misogynic law in his own favour, that he may go a wooing to the Court of King Burislav, ready to marry the wisest and loveliest of his three daughters. In process of time Sigvald goes to the King of the Wends, and falls in love with his daughter Astrid. The stipulation is made that he shall have her to wife if he can manage to bring Svend Treskjaeg or Fork-beard, King of Denmark, to the Court of Burislav, as a prisoner. This seems impossible, but Sigvald undertakes it. He goes back to Jomsborg, fits out three ships, and sails away to Denmark. He found Svend at Grönsund, feasting near the shore. Arrived at the place, Sigvald got into bed

on board the outermost ship, and sent a message to King Svend that he was dying and had a last word to say to him. Up from table rises the unsuspecting Fork-beard, crosses two ships, goes down into the third. Poor dying Sigvald's voice is so weak that he must bend his ear low down to hear him whisper. Suddenly two such brawny arms are round his throat as death-beds rarely contain, and while he gurgles, half-throttled and too much startled to cry out, the rowers bend to their oars, and King Svend is a prisoner. How he was taken with great pomp to Jomsborg, and thence to the Court of King Burislav, how he regained his liberty and a Wendish wife, and how Burislav and Sigvald between them treated him as Laban treated Jacob, for all this we must refer the reader to Dr. Dasent's stirring pages.

The picturesque story of Svend's capture rests on the authority of the *Jömsvikingsaga*. Other accounts make it Palnatoke who takes him prisoner, not Sigvald. Indeed, according to Adam of Bremen, Svend was twice captured and brought to Jomsborg. Credulous old Saxo, in his confused way, expands it to three times. The Icelandic account, which our author has followed, seems after all the most rational. One hardly believes it possible that the shrewd Svend should have allowed himself more than once to fall into the trap of the unscrupulous Jömsvikings. It will also be remembered that Svend was a heathen and one of the last Danish kings unbaptised, and that, therefore, the monkish chroniclers are not above the suspicion of having been glad to make a fool of so resolute a pagan. The Jömsvikings themselves were strongly opposed to Christianity, their founder, Palnatoke, having been a most determined stickler for the old rites. In Sigvald's days, as Dr. Dasent says, the Vikings did not trouble themselves, in all probability, with religion at all, and were as indifferent to Odin as to the mysterious White God, whose peaceful worship was to render such a course of life as theirs impossible.

While speaking on this subject we may perhaps draw the author's attention to an anachronism which he has allowed himself to fall into, which does not indeed militate at all against the general interest of his story, but which is surprising in a writer so careful as Dr. Dasent. Towards the end of the first volume, in a beautiful passage describing the burial of the slain Vikings, he makes Beorn and Vagn wander through a wood, where they find a boy, Grim, who promised to show them the temple, which they wish to plunder. He brings them out into a clearing, where a little wooden church, containing nothing of any value, stands, and out of it comes a train of white-robed priests headed by Anschar. It is a very pretty idea to bring the Apostle of the North into the saga in this way, but unfortunately history is inexorable in refusing to admit it as a possibility. Nothing can well be more certain than that Anschar died at Bremen on February 3, 865, at least 130 years before the date of this story. If Beorn and Vagu came across any reverend prelate, it must have been Libentius, a prudent and good man, but with none of the vigour and genius

of Anschar. The period of the supremacy of Jomsborg was one of great depression for the Church. During the reign of Sven Christianity was persecuted almost to extinction. No archbishop ventured into the Danish dominions; the number of martyrs in Denmark and Viinland was countless, according to Adam of Bremen; and the flourishing bishopric of Aarhus, in Jutland, ceased to exist. Before Svend's death a reaction came, but during the period of Dr. Dasent's story the Christians were being persecuted on all sides, the Jömsvikings alone perhaps showing them the toleration of indifference.

We have not space to follow out the story in detail. It proceeds to tell how Sigvald became earl at his father's death; how Svend, hating him, sent for him to drink the funeral ale; how, hoping the expedition would be his last, he sent him against Hakon, Earl of Norway; and how at first the Vikings fared well, destroying the chief town of Norway, Tonsberg, and meeting Hakon in battle in the Voe of Hjorring. The account of this terrible action, in which all the flower of Jomsborg fell, and in which it was said that the Valkyriur themselves fought in lightning against the Vikings, occupies nearly the whole of the third volume. It is told in the most vivid and spirited manner possible. After this signal defeat, Jomsborg ceased to be a great power in the North of Europe. Sigvald's last important deed was assisting at the death of Olaf Tryggveson. The Jomsborg company broke up entirely before Sigvald's death, most of them coming over to England, where all who did not fall in the massacre of St. Brice's day formed a body guard for the kings in London till the reign of Edward the Confessor. The church of St. Clement's Danes is understood to mark the spot where they had their camp.

For all who are interested in the manner and customs of Scandinavia in early times *The Vikings in the Baltic* will be invaluable. The story itself is rather too bloody for any but those who can say, with Einar the Skald,

"Red wounds are lovelier than the rose,
Or rosy lips, to me ;"

but everyone must be fascinated by the minute and yet not pedantic descriptions of the curious ceremonies and traditions of the last of the heathen Norsemen.

EDMUND W. GOSSE.

ANCIENT ATHENS.

Die Stadt Athen im Alterthum. Von Carl Wachsmuth. Vol. I. (Leipzig: Teubner 1874.)

THIS is, so far as I know, the first large work from the present Professor of Ancient History in Göttingen. His brilliant lectures and conversation, as well as his acute monograph in the *Rhein. Museum*, have already impressed scholars with the hope of a rich harvest from his labours, and the present instalment so far justifies their expectations. But the very cautious and sceptical tone of his mind makes the negative results of his book more important than the positive. Thus his book is naturally dry and hard to read, so that none but thorough scholars will be interested

in such unflinching criticism; and this has told upon his style, which labours under the usual defects of German prose, and is often obscure through its unwieldy constructions.

The immense number of footnotes are also somewhat bewildering to the reader, but they give full information as to all the author's sources, and show the wonderful mastery he has attained over the enormous literature of his subject. Here we constantly feel the want of a full index, which, indeed, he has promised at the close of his second volume.

But I will not for one moment deny that the matter of the book compensates for these defects. It is the last and best book on the topography of Athens, and, not confining itself to topography, throws much new light especially on the oldest and latest history of the city. Many a good English scholar, who has not paid attention to this side of Greek philology, will find here facts which he ought to have known, but which may nevertheless be new to him, and solve many of his difficulties.

Thus he will find (p. 170) that there were at Athens two *orchestras*, one that of the theatre on the south side of the Acropolis, the other a platform rising above the *ἀγορά* on the west side.

Again, there were two places called *Kolonos* (p. 177), one the suburban *Kolonos*, the deme celebrated by Sophocles, without the city; and the other the *Kolonos agoraios*, close beside the market-place, and in the deme of Melite. For the demes reached up to the Acropolis, and thus, as the city spread, these demes, especially *Collytus*, *Melite* and *Kerameikos*, were partly within the city. The last name is a third instance of a term used ambiguously, for owing to the chief market-place being within the deme, the expression "to go to *Kerameikos*" may either mean to go to the *ἐλλιστον προαστειον*, as Thucydides calls it, the street of tombs west of the city; or else simply to go to the market or place of assembly.

Such points as the following are to be found scattered all through the book.

Gassendi's famous conjecture on Cic. *ad Att.* v. 19, 3, *quae de parietinis in Melita* (for the *militia* of the MSS.) *laboravi*, is not merely confirmed, but proved to apply to the house of Epicurus, which was separated from his celebrated gardens or park, laid out within the city, but near the *Dipylon* in *Kerameikos* (pp. 265, 618, 685).

The *Hermes πρὸς τῇ πυλίδι* of Philochorus is shown (p. 208), by acutely emending *Harpocration* (*Ἀκταίων* for *Ἀττικόν*, p. 211), to have been a statue not identical with the *Hermes ἀγοραῖος*, but situate at the little door in the wall of the *Peiraeus*, probably that through which *Leocrates*, according to *Lycurgus*, made his escape.

But, apart from isolated points, the light thrown on some periods of Attic history by the present volume is very great indeed. The whole discussion concerning the original *συνοικισμός* or settlement of Athens by various races (pp. 385, *sqq.*) is very good, and based upon the sound principle that separate groups of temples or shrines, belonging to the favourite deities of separate nations, indicate distinct though associated settlements of these separate nations. The

evidence for a Phoenician settlement in *Melite* (probably the same word as *Malta*) coming from *Salamis*, and bringing with them the famous olive-plant, is as convincing as can be expected on such a question. It is refreshing also to see the authority of the almighty *Thucydides* set aside, even on an antiquarian question. But Professor *Wachsmuth* has a much clearer political insight than *E. Curtius*. Thus he accuses *Demosthenes* of maligning the policy of *Eubulus* (p. 592), and inclines to the belief that this policy, as it was financially, so it was politically, not despicable. This is very superior to the twaddle talked by *Curtius* about the personal character of *Demosthenes* being the key to the history of the period. Indeed, all the details of the revivals of Athens (architecturally) under *Lycurgus*, from this side its second *Pericles*, and under *Hadrian* and *Atticus Herodes*, its last great benefactors, are brought together with skill and care. So are also (in the beginning of the book) the scanty notices of Athens in the fifteenth, sixteenth, and seventeenth centuries, those before 1678 being particularly valuable, owing to the sad catastrophe which resulted from the siege of the Acropolis in that year.

The modern literature is very fully discussed. With the exception of Colonel *Mure's Travels*, which are not mentioned, the author seems familiar with all the works of English travellers in Greece.

An analysis of the climate of Athens, based on the meteorological observations of the resident astronomer, is also given (pp. 93, *sqq.*), and is compared with the lavish praises of the ancients, who, I think, attributed far more influence on national character to this cause than is reasonable. Whatever effects climate may produce in some thousands of years, it seems to me that in a few centuries it has little power to change any race of men. No one will deny in the Irish people the existence of a sparkling and lively temperament. Has not this social gift withstood for ages a climate of fogs and bogs, not to mention the heavy hand of the ruling, and still heavier wit of the immigrating, Anglo-Saxon?

I prefer to notice some points in Professor *Wachsmuth's* analysis of the description of *Pausanias* (pp. 130-285). The most perplexing difficulty is his mention of the fountain *Enneakrounos* or *Kallirrhoe* totally out of its place, when he has just been describing the north-west side of the Acropolis. *Pausanias* also inaccurately says that it was the only fountain in Athens. This is inconsistent with the existence of the *Klepsydra* on the west side of the Acropolis, so much so that Mr. *Dyer*, first in the *Journal of Philology* (iii. 81), and more recently (I believe) in his book on Athens, has identified the *Enneakrounos* with the *Klepsydra*, and separated it from the *Kallirrhoe* which lies on the east side, beside the *Ilissus*. How any man able to estimate evidence, can do this in the face of *Thucydides'* remark (ii. 15), *τῇ κρηνῇ τῇ νῦν μὲν τῶν τυράννων οὕτω σκευασάντων Ἐννεακρούνη καλουμένη, τὸ δὲ πάλαι φανερών τῶν πηγῶν οὐσῶν Καλλιρρόη ὠνομασμένη*, I am at a loss to understand. The interesting question to determine is the occurrence of the descrip-

tion in this part of *Pausanias'* account. On the whole, the suggestion of *C. Müller* (cited p. 285) seems the most reasonable, that there was a page misplaced in the archetype of our MSS.; but we miss some account of the details which justify the suggestion.

If Professor *Wachsmuth* has the advantage of Mr. *Dyer* here, it is not so in another interesting debate (p. 249), as to whether the grotto of *Apollo* and of *Pan* on the north side of the Acropolis were different or identical. *Pausanias* goes on to speak of the *Paneion* just after he has described the grotto of *Apollo*, and they were therefore formerly considered identical. But the Germans now assert that a gap in the text has been overlooked, and that in this *Pausanias* must have mentioned a second cave. This view *Wachsmuth* supports (1) by the *a priori* argument that two gods could not have occupied one grotto, which I pass by as of no weight, and (2) by his positive argument, that an absolutely trustworthy authority, *Euripides*, implies in his *Ion* two grottos. But here the author's acuteness seems to have deserted him. His argument is this—*Kreusa* was ravished in *Apollo's* grotto. This he infers from *Pausanias'* explicit statement. He then quotes v. 938 of the *Ion*, which I will quote with its context (vv. 937-9):—

Κρ. ἄκουε τοινῦν, οἴσθα Κεκροπίας πέτρας;
Πα. οἶδ', ἐνθα Πανὸς ἄδνα καὶ βωμοὶ πέλας.
Κρ. ἐνταυθ' ἀγῶνα δεινὸν ἡγωνίσμεθα.

From the second of these lines he picks out the word *πέλας*, and says that it states the *Paneion* to have been near *Apollo's* grotto, and therefore not identical with it. This argument breaks down at every step. In the first place, *Euripides* has not mentioned *Apollo's* grotto, but merely the *Kekropian* rocks, and it is either near them, or near the shrine of *Pan*, that the altars are asserted to be. The passage, therefore, cannot bear out *Wachsmuth's* theory. But in connexion with another passage of the same play, it actually proves the case against him. For *Kreusa* goes on to say that she brought forth a child, and when asked where and how, answers (v. 949) *μόνη κατ' ἄντρον οὐπὲρ ἐξέτυχον γάμοις*. It is further implied (v. 958) that her child was abandoned in the same cave. Let us now turn back to an earlier chorus, which Professor *Wachsmuth* has also partially quoted, and we find (vv. 500, *sqq.*): *ὅταν αὐλίοις συρίζῃς, ὦ Παν, τοῖσι σοῖς ἐν ἄντροις, ἵνα τεκοῦσά τις παρθένος, ὦ μελέα, βρόφος Φοῖβω, πτανοῖς ἐξώριζεν θοῖαν, &c.* Nothing can be clearer. *Euripides* identifies the grottos of *Apollo* and *Pan*; or rather, as he never, I believe, speaks of the oft-mentioned grotto as *Apollo's* at all, and as the evidence for such a place is very slight indeed (cf. p. 249), I take the single grotto to have been *Pan's*, where, perhaps in connexion with this very legend, a sanctuary was erected at some later period to *Apollo*.

I will conclude with a few words about the *barathrum*, which is often alluded to in the book, but not adequately discussed (cf. pp. 164, 190, 346, 350, 439). The site of this *barathrum* is determined by *Plato* (*Rep.* 439 E) to have been near one of the roads to the *Peiraeus*. It is called by *Thucydides* *φάραγγες* (ii. 67). It is said by *Plutarch* to be in the deme *Melite*, by the *anonym.*

in Bekker's *Anecdota* to be in *Keiriadae*. These latter indications Professor Wachsmuth cites within a few pages, apparently accepting both, and not noting the discrepancy. As there is actually on the west side of the Hill of the Nymphs a ravine in the required position, with precipitous rocky sides, about 60 feet high, and as this place was still used by the Turks as a place of execution, there can be no doubt as to the locality. I think it likely that this ravine formed the boundary between the domes Melite and Keiriadae, and that hence arose the discrepancy on this point, one side (east) of the ravine being in Melite, the other (west) in Keiriadae. Wachsmuth very justly supposes that the once cited *ἐν τῇ πύλῃ* was the "accursed gate" or doorway through which the executioners and their victims passed from the prison to the barathrum. We must therefore reject, with our author, the story quoted from Photius and Suidas (p. 164) that it was filled up, and we must not interpret strictly the term *τὸ ὄρυγμα*, which Wachsmuth should have noted as of constant use for the barathrum in the orators.

But in connexion with the practice of executing *φάρμακοι* as state sin-offerings, Wachsmuth implies, in rejecting the notion that they were thrown living into the barathrum, that such was the practice with other culprits. This is indeed the usual theory. Until I am confuted by evidence, I am disposed to hold that "casting into the barathrum" was always done *after death*, and was the mere aggravation of refusing burial rites to those whose crimes seemed inadequately punished by death. I think all the authorities cited in Wachsmuth's notes are consistent with this theory only, on which I have elsewhere remarked (*Social Greece*, p. 251). The executioner lived there, and bodies, ropes, and implements of death could be seen there; but executions were always, I believe, conducted in prison, and then, if the relatives did not recover the body, it was carried out to the barathrum.

As to the institution of *φάρμακοι*, which Wachsmuth thinks hardly Athenian, or if so only symbolically carried out, I am disposed to hesitate. He evidently underrates the cruelty of the Athenians, which can be proved very clearly (*op. cit.* p. 220, *sqq.*), and has not observed the well-known line 732 in the *Ranae* of Aristophanes, (*πονηροί*) οἷσιν ἢ πόλις πρὸ τοῦ οὐδὲ φάρμακοῖσιν εἰκὴ ραδίως ἐχρήσται' ἄν. This proves the lowest possible subjects to have been selected, and this again makes me believe that they were really executed, and that it was not merely a "Reinigungs- und Sühnungsprocession" (p. 439, note). Possibly, however, they were merely cast in alive (unlike condemned criminals), and allowed to devise means for escaping, if they could, without the cognisance of the law.

If the antiquarian sequel is carried out with the research, the acuteness, and the originality of the present volume, there can be no doubt that Professor Wachsmuth's *Athen* will take its place among the very best books of its kind, and become quite indispensable to all earnest students of Greek life and literature. J. P. MAHAFFY.

CURRENT LITERATURE.

Summer Days in Auvergne.—By H. de K. (Bentley). So few travellers on their way to Switzerland or Italy care to diverge from the main line of route that a peep into one of the few picturesque districts of Lander's "pale dull France" offered some hope of beauties near at hand yet overlooked. The descriptions in the present volume have somewhat disappointed us. Not that the author keeps his or her eyes shut. The track of a steamer in the pathless waters of Folkestone, the mud of Boulogne at low-water, the gastronomic display at Chevet's and the café at the Buttes Chaumont, are all duly noted; though our brain becomes rather confused between dances, thirty thousand balls, and people who seem to have been singing and enjoying themselves while the said projectiles fell among them. Let us, by the way, console the writer by our assurance that the East End possesses Victoria Park, whose unsurpassed "subtropical" gardening, lake, and cricket grounds are fully as adequate to our needs as the clever theatricalities of the Buttes Chaumont are to those of our neighbours. The account of the Auvergne scenery, aided as it is by some good woodcuts, revives pleasant memories, and the enumeration of the many methods by which the patient's regimen of *aqua pumpi* is varied, is worthy of "the land which has taught us six hundred and eighty-five ways to dress eggs." But we must demur to being consigned to Murray's red books and to Poulett (not Powlett) Scrope for some details of the noble Chaine des Puys (twelve miles in length and containing some fifty gaping craters) which are easily accessible from Clermont Ferrand. Also, however gladly one welcomes allusions to Father Tiber in connexion with the remains of Roman luxury on the Puy de Dôme, we think it unfair to us stay-at-home travellers to be called upon to form an idea of the village of Royat by the Titanic labour of piling Cintra upon Torre del Greco. Several interesting bits of conversation show us the feelings of ill-concealed, or rather openly avowed thirst for vengeance, pervading the sufferers in the latest, but not last struggle between the Gaulish and Teutonic races. We are right glad to renew in these pages reminiscences of the glorious cathedral of Bourges, with its grand five aisles unbroken by transepts; but should have expected so distant a roamer to have known that the legend of the Tour de Beurre is told of many another cathedral, as also that the fires of St. John's day are to be found in all parts of Europe, and claim a patron far anterior to the Baptist.

Rotomahana and the Boiling Springs of New Zealand. (Low & Co.) The northern island of the New Zealand group, known under the name of New Ulster, is of volcanic origin, a fact to which the traditional native name, signifying "risen from the sea," seems to point. This subterranean agency breaks out in a variety of forms, such as hot water springs and boiling lakes, hot mud springs, geysers and volcanoes. A very interesting series of photographic views of Rotomahana, the wonderland in which these phenomena lie thickest, is to be found in the present volume, appropriate descriptive notes to each view being furnished by Dr. Ferdinand von Hochstetter, of Vienna, the views themselves having been taken by Mr. D. L. Mundy. The most remarkable of these is certainly a view of the Pink Terrace Geyser, a succession of natural terraces, which have been formed by the highly encrusting quality of the water flowing over it into the Rotomahana lake. The colour of the terrace varies from a light flush to a bright pink and orange chrome or salmon colour running in streaks down their entire depth, giving it the appearance of a lovely bank of variegated coral. Underneath hang innumerable stalactites, which may be detached with the blow of an axe, and which have the appearance of white china. Alto-

gether these photographs and letterpress combine to give one a very charming notion of scenes which from their remoteness must be rarely visited even by those resident in New Zealand. The book itself is well adapted for the drawing-room table.

Winter at the Italian Lakes. (Low & Co.) This well-intentioned little book, apparently the work of a very young writer, possesses no literary merit, and shows a lamentable ignorance of the rules of English grammar. People who travel for a short time along well-trodden paths are not likely to encounter anything very original, or to have leisure to investigate what is well known sufficiently to throw any new light upon the subject; and much may interest personal friends, and yet possess no charm for the general public. Our counsel, therefore, to the writers of journals has always been to consider, ere they rush into print, whether their experiences possess any interest beyond what is personal and egotistical. This little book—a guide-book diluted, and containing many excellent moral reflections, while giving a simple account of the way hence to North Italy—may, however, be commended to the managers of village lending libraries as capable of instructing those whom a page of Murray would not allure.

A Walk in the Grisons; being a Third Month in Switzerland. By F. Barham Zincke. (Smith, Elder & Co.) The title *A Walk in the Grisons* may at first excite in the mind of the necessary companion of that walk little more than a pious thankfulness that the journey is not to lie among the sadly over-trodden paths of Grindelwald and Chamonix. The name of the author, however, reassures us; and the recollection of his two former volumes renders a month's ramble in Mr. Barham Zincke's company by no means a depressing prospect. Nor are we disappointed. Starting for the long walk up the Susten Pass, perhaps the steepest pine-clad wall in Switzerland, we are carried from speculations upon the fate of caterpillars to sanitary improvements, no longer looked upon as impious thwartings of Providence, and reach Andermatt with a pleased surprise that the journey is over. Readers will share Mr. Zincke's dismay at finding a specially selected guide meet him in the picturesque old city of the British Saint and King Lucius in an elaborate Palais Royal costume, and can scarcely fail to be amused at the good-humoured but effective schemes by which his employer contrived to get something like a fair day's work out of the decidedly bad bargain he had made. Throughout the whole work serious facts press themselves upon the traveller's mind as to the never-ceasing labour needful to enable the peasantry in these high altitudes to obtain the indispensable requisites of life, nor does our author fail to enquire how much of the patience and skill without which life in these regions would be simply impossible is due to the energy born of the sense of proprietorship. Not that our author wishes unfairly to thrust upon an unwilling recipient a dose of political economy sugared over with Alpine snow and bedecked with flowers of the *edelweiss*; but simply that in every page we feel the tendency of his mind to trace phenomena, whether moral or physical, to their causes. A striking instance may be found, where from the everlasting pavement of the old Roman road over the Septimer he evolves the train of Etruscan traders who, long before Caesar's time, traversed the Channel, trod the streets of London, and carried civilisation among the tin mines of Cornwall. Nor is the future of Switzerland overlooked. The large houses in the Grison valleys which grow out of the penny ices of London, New York, and Sydney, and the monster hotels which every year renders more numerous, figure equally in these agreeable pages, which we can safely commend to our readers.

Over Land and Sea. By A. G. Guillemard. (Tinsley Brothers). We cannot help admiring the ingenuity displayed in the selection of fresh titles for books of travel round the globe, but if

they go on multiplying at their present rate there is a great probability of the stock of possible titles being exhausted. Already signs of embarrassment are apparent. The work now before us differs from many others of the same class in that the author deviated from the usual track by visiting Australia and Van Diemen's Land. To us this forms the most interesting part of his narrative. His remarks on the prospects of the different colonies of Victoria, Tasmania, and New South Wales are both interesting and of value, and he adds very emphatic testimony as to the loyalty of the colonists to the mother country. After Australia the author visits Fiji, Hawaii, and thence proceeds to San Francisco, and by the Central Pacific Railway across the American continent. This is well-trodden ground, and calls for no remark except that the grandeurs of the Yosemite Valley here related are such that they will bear being twice told, while some astonishing statistics respecting the height and age of some Californian big trees are well worth perusal, one specimen of the *Sequoia gigantea* being reckoned to have been 450 feet in height, and 2,500 years old at the time of its decease. Viewed as a whole, *Over Land and Sea* may be safely pronounced to convey a comprehensive, entertaining, and not uninteresting picture of the various regions with which it deals.

Grand Transformation Scenes in the United States; or, Glimpses of Home after Thirteen Years Abroad. By H. Fuller, editor of the *Cosmopolitan*. (New York: G. W. Carleton & Co.) The amount of padding required to fill out to seemingly dimensions certain periodicals which are in this light way floated into circulation, might, taken as example, possibly justify the printing of the matter composing this book, in its original shape; but that any kind of justification exists for reprinting it in book form is utterly inadmissible.

America not discovered by Columbus. Under this title, Mr. R. B. Anderson, A.M., of the University of Wisconsin, publishes at Chicago a small volume, which he characterises as "An Historical Sketch of the Discovery of America by the Norsemen in the Tenth Century," and to which he adds an "Appendix on the Historical, Linguistic, Literary, and Scientific Value of the Scandinavian Languages." He gives in his preface the list of the authors from whom he has derived his materials, which includes such names as Rafn, Gravier, Munch, William and Mary Howitt, &c.; and we cannot help feeling that the different weight which attaches to the statements of these writers when considered in reference to the subjects under discussion, is a very fair gauge of the character of the work itself. It deals largely with questions of which the author has obviously no clear knowledge himself, and hence he is incapable of estimating at their right value the various authorities which he brings forward with ostentatious impartiality. To persons in the far West the subject may be new, and the manner in which the author treats it may appear strictly in accordance with the nature of the questions discussed, but for us the book can have no possible interest, while it certainly possesses no characteristic merits of its own.

As a sample of the literary style of the work, we need only quote a passage like the following, to which many similarly constructed might be instanced:—"We can show mounds, monuments, and inscriptions that point to periods, the contemplation of which would make Chronos himself grow giddy." The author's reason for expecting that his book will find an extensive class of readers in America, which is set in a similarly high-worded key, informs us that "those who are born and brought up on the fertile soil of Columbia, under the shady branches of the noble tree of American liberty, where the banner of progress and education is unfurled to the breeze, must naturally feel a deep interest in whatever facts may be presented in relation to the first discovery and early settlement of this their native land."

Mr. Anderson further deems it necessary to acquaint us that his qualification for following the course of the Norsemen westward is that he has "crossed the briny deep four times himself, and has consequently seen something of what is required in order to venture with safety on so long watery journeys." He has also looked at "one of the old Norse Viking ships, which is preserved at the University of Norway," and he considers it to be "an excellent one both in respect to form and size."

After this exposition of Mr. Anderson's claims to be considered as a fitting chronicler of the daring adventures of the Scandinavian discoveries of America nearly a thousand years ago, we need only record the one novel fact that we have met with in the work—viz., that a "step towards the vindication of the claims of the Norsemen . . . has been made, and a movement inaugurated for the erection of a monument in memory of the Norse navigator, Leif Erikson, who visited and explored America in the year 1000. For the realisation of this object Ole Bull has contributed his eminent services . . . and Norway's famous poet and orator, Bjørnstjerne Bjørnson has promised to write for the dedication of the monument a cantata, to which the eminent Norse composer, Eduard Grieg, will write the music. Bjørnson has also promised to come to America in person and deliver the dedication oration." We rather doubt the last assertion; but as we have no valid grounds for questioning the statement, we in no way wish to discourage those who may be tempted by the programme of a ceremonial in which an Ole Bull and a Bjørnstjerne Bjørnson will in person represent the Vikingar of old, to cross the Atlantic and to take part in the American Leif Erikson Commemoration of 1875.

Drei Monate im Orient (Three Months in the East). By H. Loehnis. (London: Siegle.) This book is a curious medley, consisting of what may be called a nucleus devoted to desultory remarks on the science of religion, with an introduction of thirty-eight pages, and a long chronological appendix of very doubtful value. The introduction is a somewhat cut and dry diary of a three months' excursion along the beaten track to Egypt, Palestine, and Smyrna. Had it been longer it might have been interesting; as it is, it is little better than an itinerary. It serves, however, as a text for the main portion of the volume, the chief places of interest visited by the author—Sais, Jerusalem, Rome, &c.—suggesting remarks on the religious systems which may be grouped around them. The idea is a good one; but the execution is poor. Herr Loehnis has approached his task with insufficient preparation; he adds nothing of his own, and simply gives us extracts from Max Müller, Bunsen, Laurent, and some other writers, which he spoils in the process. Of modern Assyrian discovery he is altogether ignorant, so that we are not surprised at finding him placing Ur Casdim in the "Chaldean mountains," wherever these may be, or filling page after page of his chronological tables with the "years of the Ninyades" and the exploits of the mythical Semiramis. But we begin to doubt his knowledge of Greek when he spells Berosus Berosis, twice writes Xisuthros Xisurthos, and changes the Phoenician Zophasemim into Zosaphemim. Egyptologists, again, will hardly allow that Pharaoh signified "Son of Ra," nor will the theologian be pleased with his treatment of Mosaic history. Two courses are open to the student of Jewish religion: either he may accept the traditional hypothesis, or he may abide by the decisions of criticism; the third course of accepting the authenticity of the documents and the facts they relate, while rejecting all that is supernatural in them, though adopted by Herr Loehnis, as it was by the "rationalistic" school before him, is in the present day an anachronism. The reproduction of Bunsen's Egyptian chronology is similarly out of date. Still, the

book is not wholly worthless; a careful reader will find several passages of interest, such as those in which the relations of Christianity to the philosophies of Greek and Rome are described, and several apt quotations; but had the author been content to wait awhile, and then express his thoughts on Comparative Religion in a quarter of the compass of the present volume, he would have produced a book and not a farrago.

Handbook for Australia and New Zealand. Second Edition. (S. W. Silver & Co.) This new edition of Messrs. Silver's Handbook may be safely recommended to intending emigrants as the best and most useful guide to our colonies in the South Pacific. The information appears to be brought down to the very latest period, and to be drawn from the most trustworthy sources. The advantages of each colony are fairly set forth. As an instance of the enterprise of the compilers of this little book, we may note that there is a chapter devoted to our newest acquisition, the Fijis, which contains a good deal of information hitherto buried in blue-books.

Colonial Experiences; or, Sketches of People and Places in the Province of Otago, New Zealand. By Alexander Bathgate. (Glasgow: Maclehose.) Colonial experiences are apt to be a little monotonous, as life in one new country is very like life in another. The Province of Otago, as one of the most successful of our experiments in planting, has however a certain special interest of its own, in which the reader of Mr. Bathgate's unpretending and agreeable work will share. EDITOR.

NOTES AND NEWS.

EARL CADOGAN has lately presented to the British Museum two manuscript volumes filled with curious medical recipes, and recipes for preserves and pastry, collected by Elizabeth, wife of Sir Hans Sloane, at the beginning of the last century.

THE Additional Manuscripts in the British Museum have been increased by an Index to the Engravings, Drawings, &c., illustrating the topography of Norfolk, formerly belonging to Mr. Dawson Turner; some collections relating to Church Rubrics, by the Rev. M. E. O. Walcott; Notes on Justin's Epitome of Trogon Pompeius; R. Gough's printed Account of the Missal [Hours] executed for the Duke of Bedford, temp. Henry VI., with MS. Notes by the Rev. J. Tobin, &c. &c.

SOME valuable manuscript materials for a vocabulary, grammar and dictionary of the Assyrian language, brought together by the late Edwin Norris, Ph.D., have been added to the Egerton Library of the British Museum.

SOME manuscripts of value for the history of music and its professors have recently been added to the stores of the British Museum. These include—Quartets, sonatas, &c., by Jos. Haydn, written by an amanuensis and corrected by himself between the years 1784 and 1817, and some letters of Jos. Haydn to W. Forster, music printer, in 1787 and 1788, a bill of lawyers' costs in business connected with transactions of Haydn with Forster, 1781–1788, &c.; a Greek Stichæarion of the seventeenth century, for the services of the year, with musical notes; Greek Hymns of the same date, with musical notes, for services from February to the octave of Whitsuntide; Greek Liturgies and ordination services, A.D. 1664, with miniatures, in the old binding of velvet; and some seventeenth century hymn tunes of the Greek Church.

A SINGULAR story is told of the "Book of Lismore," an Irish chronicle of the fourteenth century, belonging to the Duke of Devonshire, and recently lent by his Grace to the Ordnance Survey Office authorities at Southampton, for reproduction in facsimile by the process of photo-

zincography. This manuscript was discovered in the year 1814 enclosed in a wooden box, together with a fine old crozier, built into the masonry of a closed-up doorway, which was re-opened while the old castle of Lismore underwent repair. Great interest was naturally excited among antiquaries of the time, and among them was a certain Mr. Dennis O'Flinn, of Shandon Street, Cork, a "professed" Irish scholar, but, as O'Curry said of him, "a very indifferent" one. O'Flinn, however, on the strength of such reputation, induced the Duke's agent to lend the manuscript to him. It was detained for a year, and during part of that time, according to the borrower's account, was in the hands of a copyist. From the time of its return until 1839, the precious volume remained locked up and unexamined; it was then lent by its noble owner to the Royal Irish Academy to be copied by O'Curry. The discovery was now made that the book had been mutilated, and that in such a way as to render what remained of the original almost valueless. Every search was made, but no trustworthy clue was got until the manuscripts of Sir William Betham, bought for the library of the Royal Irish Academy, were found to include copies of the missing portions. By means of a note attached to these copies, the holders of the originals were traced, and were induced to part with their somewhat doubtfully acquired property for the sum of fifty pounds. The whole volume has since been excellently repaired and handsomely bound by the present Duke of Devonshire. The contents of it include—ancient lives of Irish saints, written in very pure Gaelic; the conquests of Charlemagne, translated from Archbishop Turpin's celebrated romance of the eighth century; the story of St. Peter's daughter Petronilla, and the discovery of the Sibylline Oracle; an account of St. Gregory the Great; the Empress Justina's heresy; accounts of Charlemagne's successors, and of the correspondence between Lanfranc and the clergy of Rome; extracts from Marco Polo's travels; accounts of Irish battles and sieges; and a dialogue between St. Patrick, Caoilte, MacRonnain, and Oisín, the son of Fionn MacCumhaill, in which many hills, rivers, caverns, &c. in Ireland are described, and the etymology of their names recorded.

THE work on English Gipsy Ballads by Mr. C. G. Leland, Professor Palmer and Miss Tuckey, which was announced some time back, is now completed and will appear in a few days. Messrs. Trübner and Co. are the publishers.

MR. EIRIKR MAGNÚSSON and Professor E. H. Palmer, of Cambridge, are engaged upon a metrical translation of the lyrics of Runeberg, the celebrated Swedish poet.

MR. J. E. BAILEY, whose recent *Life of Dr. Thomas Fuller* shows him to be best qualified for the task, has undertaken the congenial labour of collecting the sermons of the witty and wise divine. They are now difficult to obtain—some excessively rare—and no library can boast of having a complete set of them. Mr. Bailey proposes to print them in two volumes to range with the Oxford edition of the Church History. The work will comprise the "Prayer before Sermon," thirty separate sermons, six larger treatises on the Lord's Supper, Paedo-Baptism, and other theological subjects, all accompanied by introductions, notes, and indexes, and illustrated by drawings of churches, &c., from inedited originals by Hollar and other artists. The important discourse, "Jacob's Vow," preached at Oxford, May 10, 1644, before Charles I., in reference to his own vow, will be printed from the unique original now in the possession of Edward Riggall, Esq. We are glad that, after two centuries of delay, the task of editing Fuller's Sermons has fallen to Mr. Bailey. In this respect we can heartily endorse the words of Mr. James Crossley, F.S.A. (one of the best of English bibliographers), who writes:—

"The delay, long as it has been, in accomplishing

the point has, however, been attended by this advantage, that the work has now devolved upon an editor who can be thoroughly trusted with the duties of this undertaking, in whom nothing will be wanting which perfect knowledge of his author, unceasing research, and watchful care of superintendence can possibly supply."

Mr. Bailey is printing the very interesting sermon on Reformation as a specimen of the proposed edition.

A SUNDAY Shakspeare Society has been formed in union with the New Shakspeare Society, to meet at the rooms of the National Sunday League. The subscription is five shillings per annum, and the Treasurer is Mr. W. Stafford, 83 Southwark Bridge Road, S.E.

THE new school of Economists in Italy has established a monthly periodical at Padua as its organ, with the title *Giornale degli Economisti*, of which the first two numbers for April and May have been published, containing several remarkable articles. The well-known German economist, Wilhelm Roscher, is the writer of a most interesting essay in the May number, on "The Economic Position of the Jews in the Middle Ages." Among the chief Italian contributors are Professor Luzzatti, Senator Lampertico, Signors Eugenio Forti and G. Boccardo. They treat political economy as a science of observation, which has a wide field of enquiry and study before it in history and actual life; and they reject the notion that it consists simply of deductions from the principle of individual interest.

WE are glad to hear that the Société des anciens Textes Français has now over 300 members. Its first text is to be a collection of fifteenth century popular songs, which is considered a gem, and will be edited by M. Gaston Paris.

MESSRS. CASSELL, PETER AND GALPIN will shortly publish a Course of Sepia Painting, with plates from designs by Mr. R. P. Leitch. A new edition of *Sketching from Nature in Water-Colours*, by Aaron Penley, will be shortly issued by the same publishers.

MR. M. H. IRVING, late Classical Professor of the University of Melbourne, has been nominated to a seat in the Council. The formal election had not been completed when the mail left, but as no other candidate was nominated, only one result is possible. Mr. Charles Pearson had been placed on the Council a few weeks previously.

MR. D. ELLIS COLNAGHI, our Consul at Florence, in an appendix to his annual commercial report from thence, gives an interesting little history of the art of engraving in Parma, which concludes with an account of the great work of engraving Correggio's frescoes, which was first undertaken by Paolo Toschi, of Parma. This artist returned to his country about 1819, after a long residence in Paris, where Bervic had taught him engraving, and Oortman etching. Although but thirty years of age, Toschi was well known in his profession, and soon received commissions to engrave classical works, which required not only the help of his friend and colleague, Antonio Isac, who died young, but the assistance of pupils who crowded his studio, during the whole period of his teaching, to the number of sixty-five. In a few years' time, surrounded by talented scholars and assistants, the master was able to carry out his conception above mentioned—to engrave Correggio's frescoes—before time and neglect should have completely destroyed them. The difficulties of this enterprise—owing to the vastness of the compositions, the curved surfaces on which the frescoes were generally painted, the want of light, &c.—would have checked the ardour of less persevering artists than Toschi and his associates. State assistance was needed, however, to carry out the project; and at length Toschi, as Director of the Academy of Fine Arts, was commissioned by the government of Maria Louisa to copy the frescoes in water-colours. He began the work

with Professor G. B. Callegari, C. Raimondi, and others; and for several years the artists patiently ascended the lofty scaffoldings placed under the cupolas of the duomo and the church of S. Giovanni until the drawings were completed. In 1844 the circular announcing the intended engraving of the frescoes was issued. For ten years Toschi and his assistants, at one time eighteen in number, worked incessantly. In 1854, when twenty-two plates had been published, the master died very suddenly. The work now languished somewhat, until the establishment, by decree of 1860, of a superior school of engraving at Parma, under Professor Carlo Raimondi, the Cavaliere Bigola (now professor at the Accademia Albertina of Turin), and Professor Dalco. The total number of plates in the series will be forty-eight; of these hardly forty had been completed last year.

OVERLAERER JAKOB LÖKKE, of Christiania, the author of several valuable linguistic works, has just published a handsome volume, *Engelske Forfatter i Udvvalg* (Copenhagen: Hegel), being selections from the most prominent English authors, with biographical and critical annotations. The series begins with Shakspeare, from whom is quoted the whole of the *Merchant of Venice*, and closes with Dickens. The work is characterised by extreme care and accuracy, and is the result of the labour of years.

It is announced from Grätz that the authorities have dissolved the greater number of the University clubs, societies, and other Academic associations, not excepting those which were generally assumed to have a purely literary character, as for instance the student-unions "Vendija" and "Sloga;" while all the more specially national societies have been summarily dealt with. Thus there is an end, for the present at all events, of the Carinthian student-associations "Alomania," and "Joannea," the Croatian "Hrovatski Adriatyk," the Serbian "Soko," and the Hungarian "Magyar Egylet."

AT the voting for the chair in the French Academy vacant by the death of M. Jules Janin, M. John Lemoine was elected with eighteen votes, M. G. Boissier obtaining fourteen, and M. Charles Blanc three votes. There was no election to the chair of M. Guizot, as no candidate obtained an absolute majority. M. Dumas, of the Academy of Sciences, was first on the list of candidates with seventeen votes, sixteen being given to M. Jules Simon, and two to M. Laugel. The election was accordingly postponed for six months. M. Guizot's place in the Academy of Moral and Political Sciences has been filled by the election of M. Fustel de Coulanges.

DON GASPAR MUÑOZ has commenced in the *Revista de España* a biographical sketch of Ana de Mendoza, the wife of Ruy Gomez de Silva, afterwards Principe de Éboli. The first instalment comes down to the period of her intimacy with Antonio Perez, and the sorrows and misfortunes of her later life have still to be related.

PROFESSOR DE GUBERNATIS in an article in the *Revista Europea* reviews the present condition of the study of Comparative Mythology, accepting and amplifying the method of Professor Max Müller, and promises to devote the next years of his life to carrying still further the meteorological explanation of myths. Signor Paolo Tedeschi contributes the first of a series of articles intended to defend the authenticity of Dino Compagni's chronicle against the attacks of Dr. Scheffer Boichorst and other critics who maintain that the chronicle is a forgery of much later date.

SIGNOR CESARE CANTÙ has brought out a work on the late history of Italy, which he calls *Dell'Indipendenza Italiana, Cronistoria* (Torino). The book is divided into three parts. The first begins with the invasion of Giacobini, and contains an account of the struggle between Beauharnais and Murat. The second comprises the Austrian period, and takes the history to the surrender of Rome

and Venice. The third, which is to be called the National Period, is still to appear.

STUDENTS of the Wallon dialect will learn with pleasure that M. Auguste Hock has published a fourth volume of his *Oeuvres Complètes*. His sketches are interesting not only from the dialectal point of view, but also as literary works. He records with a skilful hand not only the quaint phrases of the folk speech, but the lingering folklore, and many interesting social conditions, either disappearing or which have already disappeared from the Pays de Liège. The first volume, published in 1872, contained the Poésies; the second, Mœurs et Coutumes bourgeoises; the third, Croyanances et Remèdes Populaires; the fourth, La Famille Mathat, which will probably have a sequel.

THE following Parliamentary Papers have lately been published:—Report of the Commission appointed to enquire into the Administration of the Baroda State (price 3s. 9d.); Correspondence respecting the Canadian Pacific Railway Act, so far as regards British Columbia (price 1s. 1d.); Reports by H.M. Secretaries of Embassy and Legation on Manufactures, Commerce, &c., Part II. (price 5d.); Twentieth Annual Report of Registrar-General on Births, Deaths, and Marriages in Scotland (price 6d.); Reports of Inspectors on Railway Accidents during February, with Plate (2s. 4d.); Report of the Progress of the Ordnance Survey to December 31, 1874; with index maps, facsimile, &c. (price 3s. 6d.); Reports from Select Committee on New Forest Deer Removal, &c., Bill (1861); Annual Report on Loan Fund Board of Ireland (price 2s. 4d.); Accounts relating to Trade and Navigation of United Kingdom; Further Papers relating to the Laws, &c., of Monastic and Conventual Institutions in various Foreign Countries (price 1d.); Correspondence respecting the Macao Coolie Trade, 1874-75 (price 4d.); Copy of Mr. J. R. Wigham's Letter in reference to Mr. Douglass's Report on Signal Lights used on the Clock Tower of the Houses of Parliament; Reports of H.M. Consuls on Manufactures, Commerce, &c., Part III. (price 1s. 4d.).

THE correspondence of Orazio Lavezari, the last Venetian Secretary but one resident in England, contains, as may naturally be supposed, some interesting references to public affairs at the close of the last century. In turning over the copies of it sent to the Record Office by Mr. Rawdon Brown, the following items seemed more especially worthy of notice: A letter dated May 16, 1794, which reports the message from the King to the House of Commons about the eight members of the "Corresponding Society," and the Society "for constitutional information," does not allude to John Horne Tooke's having been originally in holy orders, but merely says he was "a coal merchant, a turbulent man, possessed of talents and of some fortune," and that his fellow prisoner, the Rev. Jeremiah Joyce, was the chaplain of Earl Stanhope, "an opposition Peer and ferocious protector of French Jacobinism." On June 13, Lavezari sent a minute account of Lord Howe's victory on the 1st, and under the same date says the Americans were claiming damages from England to the amount of a million and a half of pounds sterling, on account of prizes, and they also complained of support given by the English authorities in America to the wild Indians in their attacks on the United States. In July we hear of the arrival of Jay, the minister extraordinary from America, to enforce these claims; while Sweden and Denmark were preparing to protect their own trade with a combined fleet of sixteen ships of the line, and a like number of frigates. On August 15, the Venetian Secretary informs the Senate that his illumination for the Prince of Wales's birthday cost him twenty guineas and nineteen shillings; and on the 22nd he tells of the death of Robespierre. In September he lodges a complaint with the Under-Secretary for Foreign Affairs in London, and with Lord Gessville at Dropmore, about the seizure of Vene-

tian vessels by the "Anglo-Corsican" or "Paolist" privateers; and after communicating this proceeding to his chiefs, he gives some particulars of the Prince of Wales's debts, and his proposed marriage to the daughter of the Duke of Brunswick, necessitating a demand to Parliament for pecuniary help. On October 3, an account is sent of the conspiracy ridiculed by the Opposition under the name of "The Pop-gun Plot;" but Lavezari was of opinion that the two apprentices of the watchmaker and the chemist had very serious intentions of murdering the King with a poisoned arrow, to be shot at him from a tube when seated in his box at the theatre. On the public announcement of the Prince's marriage all London was illuminated, and in honour of the occasion the Venetian Secretary was again lavish in his expenditure, the cost of illumination this time reaching twenty-nine guineas and nineteen shillings. The trial of the shoemaker Hardy is the subject of his first letter in November; of this prisoner's counsel he writes, "Il Sig^r Erskine si distinse in grado eminente."

Lavezari acquaints the Senate on December 26 with Lord Grenville's reply to the announcement of the reception given by the Government at Venice to Lallemand, the envoy from the French Republic; and we also learn that the cost of the journey from London to Venice of the courier who brought the news was 80l. Anticipations that Fox in the Commons, and Lord Stanhope and the Duke of Bedford in the Lords, would clamour for peace form the subject of the first letter for 1795. In February, when noticing Pitt's reply to the Opposition about the loan for the use of the Court of Vienna, and the ministerial majority of eighty-eight, the Secretary wrote that the eloquence of this remarkable man was never susceptible of a summary from the inexhaustible rapidity of his ideas and arguments. His May letters announce the acquittal of Warren Hastings, after a seven years' trial which had cost the country 150,000 guineas; and assure the Senate that England is quite firm in her resolve to continue the war.

NOTES OF TRAVEL.

A ROUMANIAN Geographical Society has lately been founded, and is to be represented at the coming Geographical Congress in Paris.

THOSE desirous of following on the map the projected route of our Arctic vessels cannot do much better than consult the new circumpolar map issued by Messrs. Stanford and Co., of Charing Cross. It is based on the Admiralty chart, but there are numerous and useful additions. The names of "Arctic worthies" are inserted in conspicuous type in the places with which their names are most intimately associated. The list of these has been very carefully drawn up on the whole, but we miss the names of Sir Hugh Willoughby and Richard Chancellor, whose voyages to Northern Russia have lent so much historic interest to the bleak coasts of Lapland and Archangel. Old Hackluyt, as our readers may remember, compares their discovery of "a sea beyond the North Cape and of a convenient passage into the huge Empire of Russia by the Bay of St. Nicholas and the river of Dwina," in point of importance with the discoveries of the Cape of Good Hope by the Portuguese, and of America by the Spaniards. We also miss the name of Baffin. On the other hand, we observe with satisfaction that the proper name of Wiche's Land (misprinted Winhe's Land) is given to the island east of Spitzbergen; the lame attempt to claim its discovery as due to Messrs. Heuglin and Zeil and to the Norwegians Altmann and Nilsen having now been quite exposed. The map is altogether a useful one, and the best one of those we have seen which profess to illustrate the regions lying around the North Pole.

ARRANGEMENTS have been made by the Superintendent of the Great Trigonometrical Survey of

India, in concert with the Surveyor-General of Ceylon, to unite the triangulations of the two countries. It had first been proposed to let the connecting triangles run across by way of Adam's Bridge, where the Straits of Manar are narrowest, but this idea was given up, as the islets composing the "Bridge" proved to be mere sand hillocks, often covered at high water, and altogether unsuited for stations for observations. The linking stations will accordingly probably be erected on Kachi-tivu, an island of coral and sandstone, about a mile in diameter, to the north of Adam's Bridge. Very acute angles will thus be necessitated, which will be measured by instruments belonging to the Indian Survey, as these are extremely accurate, and superior to those of Ceylon.

FROM the last Proceedings (January 2) of the Berlin Geographical Society we observe that it now numbers 496 ordinary members, 31 extraordinary foreign, and 144 corresponding and honorary members. Baron F. von Richthofen is again President, and this is certainly a matter of congratulation to outsiders, as apart from the worthy baron's scientific qualifications and fame as a traveller, he has carried out a most useful reform in the prompt publication of the Society's Proceedings. Among the articles is a resolution passed by the President and Council on a communication received from the German Arctic Exploration Society in Bremen, asking for their co-operation in a renewal of Polar research. The Berlin Society are of opinion it would be best to wait till the Swedish and English expeditions shall have achieved some discoveries and then step in and complete these with the renewed vigour of a fresh enterprise. They also suggest that in order to ensure national support, the scheme will require guarantees that the route and plan of operations are approved by the best scientific authorities, and that the leadership is in competent hands. When matters are in a more forward stage, the Royal Academy of Sciences and the Imperial Admiralty will be asked to lend their aid. In the same number of the Proceedings there occurs a paper by Herr Neumayer on "Recent Exploring Doings in Australia," in which the author notices the journeys of Warburton, Gosse, Giles, Ross, and Forrest, and recommends the erection of stations at intervals along a line advancing into the interior, as the best plan for a systematic exploration of the unknown parts of the continent. Herr Neumayer also gives an explanation of the great difficulties under which his survey of Heard and McDonald Islands in the Indian Ocean was carried out in 1857, and defends himself from an attack made upon him by Dr. Petermann in his *Mittheilungen* (No. XII. of 1874), on this subject. Baron von Richthofen also contributes a "personal explanation," but of a more important character than those with which English readers of Parliamentary debates have been so familiar during the present session. The Abbé Armand David had expressed his opinion that the population of China amounted to about 300,000,000, and in communicating his views to the Paris Geographical Society took occasion to contest Von Richthofen's views that the population could not possibly exceed 100,000,000. The Baron now explains that this statement of his views is founded on a misconception, and after entering fully into the pros and cons of the question, arrives at the conclusion that the present numbers must amount to about 420,000,000. The fact of Von Richthofen's being one of the foremost Chinese travellers of the present day is enough to constitute him a standard authority on such a point. The last article of note is a memorandum by Herr Odebrecht on the Upper Itajahy in Brazil.

PARIS LETTER.

Paris: May 14, 1875.

The Chamber recess is always a happy time for the friends of literature. Then the endless discus-

sions on the Septennate, the Republic, the two Chambers and union of the Centres, are put aside for a while, and public attention is again directed to art, poetry, and science. But the fresh impetus given to the intellectual interests of the public is not only due to the recess, but partly also to the establishment of the Republic and the fact of there being a settled if not a definitive form of government. Since the beginning of the war the daily papers have entirely given up literature for politics, now they are gradually taking it up again. It was a real pleasure to see M. Schérer, who is the shrewdest and most profound literary critic France has possessed since the death of Ste. Beuve, resuming his *Articles du Lundi* in *Le Temps*, articles to which he owes a reputation as great as it is well-deserved. In the articles on the third and fourth volumes of the Correspondence of Lamartine, which bring us to the time when the great poet became a political character, his brilliant talent comes out more conspicuously than ever. Nothing can be more instructive than the correspondence of the remarkable men of any one epoch. But the religious respect for every line that has been traced by a celebrated pen should never turn into fetichism, nor lead to the publication of every little note, no matter how small or insignificant. Proudhon's letters, which were to consist of eight volumes (a large number as it is), have just reached a ninth, and we are threatened with three or four more. The writer's reputation would have gained, and the man would have been just as well known, had their number been reduced. It is to be hoped that the editors of Michelet's correspondence will exercise more discretion. But, after all, the letters the great historian wrote were very few. His wife, his son-in-law, and his friend M. Eug. Noel, of Rouen, are about the only people who have in their possession many of any length. Those addressed to the two latter will shortly appear in print. With regard to his widow, she will not think of publishing anything until she has got leave to remove the body of her husband to Paris. The memorial in which she has asserted her claim to his sacred remains, though printed, is not out yet, on account of the law-suit which is still pending. But the delay will not last more than a few days.

Among the many volumes of correspondence just published, there is one that is distinguished by a peculiar charm, namely, *La Correspondance de André Marie et de Jean Jacques Ampère* (2 vols., Hetzel). We made André Marie's acquaintance in the first volume, at the time of his marriage and during the few short years of his domestic happiness. The tender childlike spirit of the great scholar and theorist of electricity there revealed itself to us. Now we see him in his relations with his son, a devoted father as he had formerly been a tender husband. As for Jean Jacques, he has many of his father's qualities, the same enthusiasm and the same goodness, and the same demonstrative and confiding nature, but in the branches of science to which he especially devoted himself he is far from having his father's genius. He had, however what his father had not, great mental cultivation, a talent for writing, and knowledge of such a varied kind that he was at once a linguist, an archaeologist, an historian, and even a verse-writer. The attraction such letters possess is very great, chiefly because they are not written for the public, and show us great men as it were in undress and at their ease; and it is pleasant to find that though sometimes a man takes pains to conceal his vices from the outside world, it is often the case that from a kind of bashfulness or modesty he takes the same pains to conceal his virtues. The epistolary style of former days was not so easy and familiar as it is now; before newspapers came into existence it formed an important branch of literature. The letters were less sincere doubtless, but they had greater literary value, so that the discovery just made by M. Capmas, professor of law at the Faculty of Dijon, of a hundred and fifty unpublished letters by M^{me}. de Sévigné

will be a cause of rejoicing to the lovers of fine style and clever thought. As everyone knows, M^{me}. de Sévigné's autograph letters were destroyed by her granddaughter M^{me}. de Simiane, when, from having been a worldly and frivolous woman of fashion, she turned *dévot*e and thought she could atone for the sins of her youth by burning the letters of her grandmother—a grandmother who, as it happened, was far more virtuous than she, but whose freedom of speech alarmed her tardy piety. The copies we have of the correspondence of the amiable marquise are far from being accurate and complete. M. Capmas' discovery adds greatly to the riches we already possess, and is a help in many instances towards correcting faulty readings. The amusing thing is that certain words contained in preceding editions, supposed to be coined by M^{me}. de Sévigné herself, are now found to be simply misreadings.

It is lucky when inaccuracies in the editions of the classics are only the fault of the copyist or the printer. Too often it has been the editor who has deliberately altered the text of the author. Quite lately a certain Abbé Verlage, when he was publishing a series of *Lettres inédites de Fénelon* (Palmé), of which the originals are contained in the Bibliothèque Nationale, took the liberty of suppressing several passages which did the celebrated archbishop little credit. He has even omitted one entire letter.* This course of proceeding is somewhat like that which the Abbé Duvernet adopted in the last century, when he was publishing Voltaire's letters to Abbé Moussinot. M. Courtat has just been re-editing them from the original MS., and has effected a positive resurrection. Abbé Duvernet was inspired by a mistaken admiration for Voltaire, and had shortened, touched up, and added to the letters. He had even gone so far as to invent several.

There is an analogy between the letters and the memoirs of great men. Memoirs are, as a rule, more uniform in style and less free from constraint, but nevertheless they give us an insight into the inmost thoughts and feelings of the men whose lives they record, at least so far as they are willing to confide them to the public. French literature has always abounded in memoirs. It was a style even more cultivated in the sixteenth, seventeenth and eighteenth centuries than it is now. Private letters, journals and memoirs then filled the place now occupied by the daily papers with their gossiping and indiscreet curiosity. The memoirs of the present day are mostly so many chapters of contemporary history, which are related by the principal actors of the events with a view, more or less openly acknowledged, of making apologies for their behaviour. The *Mémoires pour servir à l'Histoire de mon Temps*, by M. Guizot, are a long "Apologia pro domo mea." M. Odilon Barrot also has left some memoirs which have just been published (Charpentier). He was an adversary of M. Guizot and the leader of the Left under Louis Philippe. Though a brilliant orator he was a second-rate writer, and a still more second-rate politician. Twice only he exercised any practical influence on political events, and on each of those occasions that influence was fatal in its results—first in 1838 when he joined with M. Guizot in upsetting the Molé ministry, and again in 1849 when he advocated the expedition to Rome. He powerfully contributed to the overthrow of Louis Philippe and the Revolution of 1848, and no one lamented it more than he did; he was one of the leading representatives of the alliance between Bonapartism and Liberalism from 1825 to 1848, and yet he hated the Empire, and was its steady adversary ever since 1851. In spite of the marked absence of success which distinguished his political career, his manifest want of practical understanding and depth of insight, Odilon Barrot is a sympathetic character by reason of his perfect integrity and his

* M. Gazier has treated these proceedings as they deserve in the *Revue Politique et Littéraire*, and has published the omitted letter.

loyal and generous nature, and especially in his memoirs his sincerity and simplicity stand out most charmingly. No doubt he aims at showing that if things did turn out badly the fault was his adversaries', not his own; but he does it without bitterness, without any offensive display of vanity, and without violence. The ruling idea in the narrative of Louis Philippe's reign, which occupies the entire first volume, is incontestably a just one, and one which, so far as I know, has never been so forcibly brought out—that is, that the fact of Louis Philippe never having understood the duties of a constitutional monarch, and always wishing his own political views to have the upper hand, was the cause of the weakness and the ruin of the July government. M. Guizot's power did not proceed from the dominion he exercised over the King; but, on the contrary, from his adopting a haughty, dictatorial manner towards the Chamber while he docilely followed the King's wishes. In this manner he concealed a purely personal form of rule under cover of a show of parliamentary government. The sentence pronounced on Louis Philippe and M. Guizot by M. Odilon Barrot's narrative is terribly severe, but we have no doubt that it is a sentence which will be ratified by posterity. Never have such small abilities been employed in the service of such paltry political measures, and there has never been any period in the history of France which for legislative and political unproductiveness is comparable to the period of seven years (1840–1847) during which Louis Philippe and M. Guizot, at the head of a compact majority, were complete masters to do as they pleased. All political men feel it necessary to make an apology for their conduct; and this necessity which, as I have just pointed out, is manifest in the memoirs of M. Guizot and M. Barrot, shows itself more offensively and in a yet greater degree in those of M. Talleyrand—which, though impatiently expected, are apparently not yet ready for publication. This secularised bishop, who was a revolutionist, a minister of Napoleon, and a minister of Louis XVIII. in succession, a type of the political *roué*, and a strange combination of the most shameful vices and intellectual qualities of the highest order, does nothing but try to exculpate himself from all the reproaches—reproaches unfortunately too well deserved—which rest on his memory. He wants to pass for a saint, while just that which constituted his merit was the demoniacal side of his nature—that cynical superiority to all the men of his time which was the outcome of his supreme contempt for humanity, and his freedom alike from all prejudice and all principle.

The Memoirs of Chancellor Pasquier, who died in 1862 at the age of ninety-five, will be more interesting. He held office under all the governments, and was acquainted with all the men, of his time. As he did not himself play any leading part, his memoirs are more particularly a spectator's view of a gallery of contemporary characters, the view taken by a clever and unemotional spectator. They are to be published shortly, as also the curious memoirs of Baudot, the member of the Convention, which supplied Edgar Quinet with all the interesting details for his book on the Revolution.

Through all these works, written by men who were themselves actors in the events they record, we are gradually acquiring a thorough insight into the history of the nineteenth century. Some writers, in anticipation of the time when it will be possible to write it in an impartial and impersonal manner, are attempting to record portions of it; for which purpose they are collecting together all the information which the numberless documents now within our reach can furnish. M. Lanfrey has just published the fifth volume of his remarkable *Histoire de Napoléon* (Charpentier), which takes in the history of 1809, 1810 and 1811, that is to say, of the Spanish campaign and the preparations for the war with Russia. M. Lanfrey is fiercely hostile to Napoleon, and falls into the

error of giving vent to his indignation too often, and above all of willfully misinterpreting all the actions of the Emperor. But he has made a careful study of his subject; he does not confine himself, as M. Thiers has done, to narrating the battles and the diplomatic negotiations: he examines the conditions of social and moral life in France and Europe; he goes below the surface of actual facts in search of their hidden causes. The volume just published contains a remarkable picture of the political situation which Europe, and England especially, occupied just at the outbreak of the Spanish war, and the state of men's minds at the time. M. Lanfrey is besides a very talented writer, a writer who puts life and colour into everything that he tells. It must be owned that as a military historian he wants clearness; M. Thiers has spoiled us in this respect and it is a dangerous experiment to try to compete with him. While the First Empire has formed the subject of M. Lanfrey's studies, the history of the second has been written by M. Taxile Delord, with less talent it is true, but with a zeal that is worthy of all praise. The sixth and last volume of his large work is just coming out (Germer Baillière). It contains the history of 1870, beginning with the formation of Emile Ollivier's ministry on January 2, and ending with the catastrophe of September. The effort to be impartial, and the conscientiousness which M. Delord has shown in this *Histoire du Second Empire* are doubly praiseworthy in a republican writer, and one who had to suffer from the severity of the Imperial régime.

Besides these historical works I must direct your attention to a book belonging to the domain of fiction which has just appeared, a novel called *La Faute de l'Abbé Mouret*, by E. Zola (Charpentier). M. Zola is a most exaggerated representative of what is called the Realist School. He wants to paint life, I will not say, as ugly as it really is, but as ugly as it appears to him, which is very nearly the same thing. Long trains of madmen, idiots and monsters defile before us as we read his novels, fools particularly—vapid insignificant creatures, of whom, as the author pretends, the larger portion of mankind really consists, and who have, therefore, to be painted in their true colours. Moreover M. Zola has scientific pretensions; he is a materialist and a fatalist, and believes that he has a mission to write the real modern novel and to place it on a level with the latest discoveries of physiology. His most important work is *Les Rougon-Macquart*; *Histoire Naturelle et Sociale d'une Famille sous le Second Empire*. One volume of the series, *Le Ventre de Paris*, made some sensation on account of a minute and wonderfully true description which it contains of the Halles in Paris. *La Faute de l'Abbé Mouret* is the fifth of the series. It contains fewer horrors than M. Zola's preceding novels; there is no description of the Morgue, and no horrible murder, and it even contains one sentimental and emotional scene that might almost be called poetical; but a certain mystical sensuality pervades the book, and this produces an unhealthy and painful impression. M. Zola has literary talent, his style is vigorous, energetic, and highly-coloured, but his system is false, and his ambitious pretensions prevent him from writing anything that is both simple and harmonious.

In the way of expected literary novelties, a new volume in verse by Victor Hugo has been announced, *Frances et Germains*. Will it be a part of the *Légende des Siècles*? Will it be a continuation of the *Année Terrible*? I cannot tell. In any case it will be a work worthy of interest, for if Hugo the prose-writer has greatly fallen from his ancient glory, Hugo the poet still has those flashes of genius which put him beyond all comparison with his contemporaries.

A very interesting literary curiosity has just been published by Messrs. Lemerre. Jules Breton, our great landscape painter, has brought out a

volume of verse entitled *Les Champs et la Mer*. It would be an insult to the painter to say, with some of his critics, that his pen is equal to his pencil; yet in his verses there breathes the same subtle and vigorous grasp of sea and country life which has won for him his high rank among our modern masters of landscape. G. MONOD.

OXFORD LETTER.

Oxford: May 18, 1875.

Of literary work this Term there is not much to be said. Theory and practice are currently supposed to be anything but good neighbours, and we have been so violently practical of late as to have but little spare energies left for the theoretical. Possibly, too, the seductive influences of spring weather and lady visitors have made us too languid or seraphic for severe study. Mr. Wallace, of Worcester College, has published a useful little pamphlet on the *Philosophy of Aristotle*, which compresses into a few analytic pages the outlines of that philosopher's system under the three heads of "Logic and Metaphysic," of the "Philosophy of Nature," and of the "Philosophy of Mind." In a vigorous preface Mr. Wallace remarks: "Were colleges, instead of their present indiscriminate almsgiving, to undertake works" like the translation of Aristotle's remains, "or at least secure that their contributions should be applied to some such definite object, the reproaches brought against them might lose to a great extent their force." Aristotle has been called the Oxford Bible; but I suppose Oxford in this case means the University and not the Colleges. Strangely enough, our trying climate seems to have more effect upon natives than upon foreigners. At all events it has not prevented Mr. Vigfusson, the editor of Cleasby's *Icelandic Dictionary*, from working hard at a volume of Sagas, collected chiefly from MS. sources, which he is bringing out for the Clarendon Press; or Dr. Neubauer, in spite of his visit to the MSS. of the Vatican, from having his Rabbinical commentary on Isaiah liii. nearly ready for publication. The first part of the work, containing the texts, is already printed off; the second part, giving the translations (in which the editor is being helped by Mr. Driver), is much advanced. It will be remembered that the book is being published at the suggestion and expense of Dr. Pusey.

Progress is being made with the cataloguing of the MS. treasures of the Bodleian. Two-thirds of Mr. Macray's catalogue of the Rawlinson MSS. is now printed, and Mr. Edkins, who will shortly return to Pekin, has finished in manuscript the catalogue of the Chinese books. Dr. Baehrens of Jena, the editor of the *Panegyrica* and the *Argonauticon* of Valerius Flaccus, has been collating certain MSS. of Catullus and the "poetæ minores" for forthcoming editions of those classics; and Dr. Eduard Müller has been beholden to the library for the use of some Prakrit texts. Among its recent acquisitions must be mentioned a collection of small Midrashim, some of them unique, including a Chaldee text of the Book of Tobit, and a commentary upon the Targum on the prophets. A complete copy of Kapsali's *History of the Turkish Empire* has also been obtained, as well as the second part of a hitherto unknown work by Joseph Katiyah, beginning with Mohammed and going down to 1643, and chiefly valuable for the light it throws on the history of the Jews in the Turkish Empire.

While the library has been thus adding to its stores, the Academic world has been much exercised in spirit as to where they shall be deposited. The basement rooms of the Bodleian are at present used for examination purposes; but learning and examinations, it seems to be considered, do not agree very well together, and one of the two will have to make way for the other. The governing body of the University has once more turned its eyes towards the gap in the High Street which

has now become one of the standing sights of Oxford, and in a moment of desperation Convocation has determined to see if it may not be filled up by appointing a delegacy to submit plans and estimates for two buildings, one ornamental in the shape of a front, and the other useful in the shape of schools. This curious illustration of a house divided against itself was adopted, according to the decree, "in the hope that possibly a plan for well-arranged Schools might be accepted, even if architectural opinion be against the plan proposed for the front hall." Considering the consummate knowledge of architecture displayed by Convocation, few architects are likely to venture upon submitting their plans to so critical and experienced a body.

If Convocation is a master of architectural science, Congregation is equally a master of natural science. The representatives of natural science wished to introduce a change in their department of study, which they were so foolish as to believe would be to its advantage. The classical members of the University, however, showed them their error and threw out the proposed statute, the ultimate object of which was to secure undivided attention to one subject at a time, instead of lumping such heterogeneous sciences as chemistry and biology together. Even a smattering of philosophy, it seems, gives us a sort of omniscient insight into all subjects under the sun, and makes us better qualified for deciding upon the way in which they ought to be studied than the special experts themselves.

Apologies of science, the new Observatory has cost more than was anticipated. Builders have a way of running up unforeseen bills, and the University finds itself unexpectedly more than 1,000*l.* out of pocket. The Savilian Professor, too, cannot manage with the 200*l.* a year for five years allowed him by Convocation for observing the stars, but wants an annual grant of 300*l.* Large telescopes are something like white elephants, and if the University once commits itself to the cause of scientific research its funds for feeding examiners and assisting indigent rectors are likely to be diminished. Science and telescopes, however, have been thrown into the background by the all-important question of balls and suppers. As everybody knows, the theatre has been deprived of the glory of the Encaenia and blue bonnets by the misbehaviour of the undergraduates, and the Hebdomadal Council determined to strike a further blow at the Oxford Carnival by advising the colleges to forbid all festivities, and send their men down as soon as the lecture season was over. A few poor scholars have been misguided enough to force an entrance into what all the world is aware ought to be the peculiar preserve of the rich; and the Council, being so old-fashioned as to retain its faith in the paternal theory of college government, imagined that a term spent in cricket and boating, in entertaining lady visitors, and in picnic parties to Nuneham, was as much as was good for the undergraduate, and that the usual legalised dissipation which ushers in the Vacation might easily be dispensed with. Newspapers without and members of Congregation within, however, soon taught the Council its mistake, and revealed to the public the great discovery of the nineteenth century, that the end and object of a University is to examine, to row, and to dance.

To turn from such serious topics to professorial lectures may seem a bathos, but I cannot refrain from noticing the course of biological instruction given in the Herbarium at the Botanic Gardens by Professor Lawson and Mr. Ray Lankester in daily lectures on the leading features of plants and animals; or the lecture, delivered to a crowded audience by Professor Monier Williams, "On some Points of Contact and Difference between the principal Religions of the World as represented in India." Considering our large possessions in the East, it is almost a pity that more interest is not taken here in Oriental matters. It is thought

desirable to study one half the Bible in its original tongue, but not the other and larger half; and we seem to conclude that if India will not adapt itself to our English customs and ideas, so much the worse for India. It is hopeful, therefore, to find the University at last proposing to found a course of instruction for candidates for the Indian Civil Service, and to give them the opportunity of substituting a residence in Oxford for the stimulating social atmosphere of a London "crammer's."

I have left to the last a history of the abortive issue of the attempt to make the colleges aware that such an institution as the University actually exists and has claims upon them. The colleges have returned their answers to the Vice-Chancellor's question whether they had the will or the power to devote any of their funds to University purposes, and, speaking generally, a singular unanimity may be observed among them. Those that have the will have not the power, and those that have the power have not the will.

A. H. SAYCE.

SELECTED BOOKS.

General Literature and Art.

- BANCROFT, H. H. *The Native Races of the Pacific States of North America*. Vol. II. Civilised Nations. Longmans. 25s.
- BEUN, A. DE. *Costumes civils et militaires du XVIII^e siècle*. Reproduction facsimilé de l'édition de 1581. Texte traduit et annoté par A. Schoy. Bruxelles: Van Trigt.
- DRUMMOND, W. H. *The Large Game and Natural History of South and South-east Africa*. Edmonstone & Douglas. 21s.
- JAGER, F. *The Philippine Islands*. Chapman & Hall.
- WADDELL, P. H. *Ossian and the Clyde; Fingal in Ireland; Ossian in Iceland: or, Ossian Historical and Authentic*. Glasgow: Maclehose.

History.

- ARNETH, A. v. *Maria Theresia u. der siebenjährige Krieg*. Wien: Braumüller. 24 M.
- BARRON, Odilon. *Mémoires posthumes de T. I.* Paris: Charpentier. 7 fr. 50 c.
- BOBOV, C. *Libri erectionum archidieoecesis Pragensis sacculi xiv. et xv. Liber I. (1358-1376)*. Prag: Calva.
- ELIOT, Sir H. *The History of India, as told by its own Historians*. Ed. Prof. J. Dowson. Vol. VI. Trübner.
- GUILHERMY, F. DE. *Inscriptions de la France du ve au XVIII^e siècle*. T. 2. Ancien diocèse de Paris. Paris: Imp. nat.
- KLOPP, O. *Der Fall d. Hauses Stuart u. die Succession d. Hauses Hannover in Gross-Britannien u. Irland im Zusammenhang der europ. Angelegenheiten von 1660-1714*. Wien: Braumüller. 15 M.
- MAZADE, Ch. DE. *La Guerre de France, 1673-1671*. Paris: Plon. 16 fr.
- WUBSTENFELD, F. *Die Statthalter v. Aegypten zur Zeit der Chalifen*. 1. Abth. Göttingen: Dieterich.

Physical Science, &c.

- KLINGGRABFF, C. J. *Zur Pflanzen-geographie des nördlichen und arktischen Europas*. Marlenwerder: Levysohn.
- PAULSEN, F. *Versuch e. Entwicklungsgeschichte der Kantischen Erkenntnistheorie*. Leipzig: Fues. 4 M.
- QUENSTEDT, F. A. *Petrefactenkunde Deutschlands*. 1. Abth. 4. Bd. (2. Hft.). Echinodermen. 8. Hft. Leipzig: Fues. 10 M.
- VOLCKMANN v. VOLCKMAR, W. *Lehrbuch der Psychologie vom Standpunkte d. Realismus u. nach genetischer Methode*. 1. Bd. Cöthen: Schulze. 9 M.

Philology.

- DECKE, W. *Corssen und die Sprache der Etrusker*. Eine Kritik. Stuttgart: Heitz.
- SCHLUTTER, W. *Die m. dem Suffixe ja gebildeten deutschen Nomina*. Göttingen: Denerlich. 4 M. 50 Pf.

CORRESPONDENCE.

WILD MEN IN INDIA.

38 Clanricarde Gardens.

The interesting account of these aborigines in last week's *ACADEMY* is by no means, as it is stated, the first detailed account of them that has been published. In Gladwin's translation of *Ain-i-Akbari* will be found the following passage (p. 89):—

"The bunmanis is an animal of the monkey kind. His face has a near resemblance to the human; he has no tail and walks erect. The skin of his body is black and slightly covered with hair. One of these animals was brought to his Majesty (Akbar) from Bengal. His actions were very astonishing."

That the author supposed these creatures to be human beings is clear from his placing "the jargon of the Bunmanis" among the dialects of Hindustan. Bunmanis would in Sanskrit be *Vanamanushya*, "wild man."

But to come nearer our own time. Here is a passage which I extract from that fascinating book of adventure, *The Hunting Grounds of the Old World*, by the "Old Shekarry" (see chap. vi., p. 90).

"Thus armed I clutched the supposed animal by the hair and shouted to M. and the rest to come up: when the thing I was holding began to moan and struggle, and shortly a curious kind of paw, with huge claws, emerged from below and fastened on my hand, and it was only by repeated blows with the handle of my knife that I could prevent them from tearing the flesh. At that moment I was not sure whether I had got hold of some kind of chimpanzee or ourang-outang, and I shouted out lustily for help. M., the shekarries and coolies soon got up into the tree, and with their assistance I dragged up from a hollow in the trunk two most extraordinary creatures in human shape. One was old and wrinkled, the other quite a child, and both belonged to the weaker sex, but whether of the genus man or monkey I was not at all sure. . . . We looked at them for a long time before we were quite sure whether they were human. I fancied at first that they were some kind of hybrid, for I never saw such strange objects. The nose was nearly flat, the mouth most capacious, and full of large yellow teeth."

I cannot extend my quotation any further, but must refer those who are interested in the subject to the book itself, where they will find an account of these wild men filling several pages. I may add that they wore no clothing whatever, and spoke in "curious grunting sentences." Their habitat was "the Chettagunta jungles."

R. C. CHILDERS.

INTERNATIONAL COPYRIGHT.

Merstone, S.W.: May 16.

The letter of Mr. Moy Thomas on the subject of international copyright, while recognising the distinction between authors' rights and publishers' claims (failure to recognise which has been the chief obstacle hitherto to a copyright treaty between the United States and England), does not seem, any more than previous comments on this side of the water, to take account of those rights of vested interests in commercial undertakings, even where they were originally based on wrong and usurpation, which English law universally respects at home. The fact is, but seems not to be generally known, that an author's copyright treaty was offered to the English Government by the American several years ago. This would have given the English author every substantial privilege which the American enjoyed; but it was refused by the English Government apparently because it would not have protected the interests of the publishers. What the English negotiators insisted on was that the copyright in England should extend over the United States, so that a publisher in possession of an English copyright should be able to control its publication there also. The equity of any such claim is open to debate—the expediency of conceding it in the face of the fact that such a concession would bankrupt our publishing trade cannot be even argued. When the American Government offers to the English author every privilege which the American enjoys, there remains neither ground of complaint to the former, nor room for the flippant abuse of "American copyright piracy" which certain English journals are so fond of indulging in. The further question of publishers' rights is one which, will they nill they, must be postponed until we in America have settled the general question of free trade and protection on wider grounds than the admission of books, free or otherwise; and if the English Government continues to insist on a publishers' copyright or none, it will be none, probably, as long as any present copyright exists. Mr. Moy Thomas says very justly "that even if the principles above laid down were fully recognised, their application in a mode satisfactory to conflicting trade interests must always be a matter of great difficulty;" but my American perceptions are not acute enough to see the relevancy of the sentence that follows—"they are

not content to refuse copyright in the United States because the Custom House regulations in that country continue to be illiberal towards the importing country, and injurious to the interests of American readers." It is the American reader who profits by the present state of things. American authors and publishers have long been quite willing to put the English author at home in America, but the former can scarcely be expected to put him in a better position than he himself enjoys, nor is the American publisher willing to accede to a convention which shall leave both American and English authors at liberty to print and publish their books in whatever corner of the world they can get them done most cheaply, and paralyse at once a trade in which millions of dollars and thousands of operatives are engaged. Justice is always, in the abstract, justice, but done at the wrong time may work infinite injustice.

English authors have only their own government to deal with, and their own publishers against them. I don't think that American authors are much interested in the matter, and American publishers have long shown the leading English authors that they are ready to go ahead of the law.

W. J. STILLMAN.

MR. GAIRDNER'S "HOUSES OF LANCASTER AND YORK."

May 19, 1875.

In a review of my *Houses of Lancaster and York* which appeared in the *ACADEMY* of May 8, it is suggested that I have been a little too credulous in adopting stories which do not come from the best contemporary writers. The same criticism, I am bound to say, has been made in other quarters; and if I could accept it as a true principle in writing history to omit all anecdotes which rest merely on the tradition of a later age, I must own that there are several things in my little volume which ought to have been cut out. Indeed, I was warned by some friends, even before going to press, against admitting into my narrative the received account of Henry V.'s youth, and the well-known story of his menacing Judge Gascoigne. But, on the other hand, it was—very judiciously in my opinion—made a part of the plan of the series in which my volume appeared, while omitting needless detail, to call attention to everything characteristic of the age or of leading persons in the story; and as I saw no substantial grounds for disbelieving these anecdotes, I repeated them as others had done before me. I admit, the testimony on which they rest is in itself slender enough; but we must be content with scanty testimony for a great many facts in the fifteenth century which we cannot possibly ignore and have no sufficient reason to impugn. Moreover, as to the particular story of Judge Gascoigne, let it be supposed for one moment that it is true, and I think there is no great difficulty in understanding why it should not have been committed to writing for a century after it occurred. For one generation, at least, it would have been imprudent to write such a thing: in the next there was an extreme scarcity of chroniclers.

Another point on which your reviewer thinks I have accepted fabulous history as genuine is the celebrated anecdote of Queen Margaret and the robbers. This, he says, "comes only from the Continuator of Monstrelet, who puts it at an impossible date, and places the scene of it in Hainault." I do not know whether your reviewer considers that "Angleterre" meant Hainault in the days when the Continuator of Monstrelet wrote, but I have simply translated the passage in my book from the original authority, and I make "Angleterre" England. As to the date, the Continuator of Monstrelet places the incident in 1463, which seems to me not at all impossible, but perfectly consistent with the facts of history.

JAMES GAIRDNER.

PEPYS' DIARY.

York Street, Covent Garden: May 19, 1875.

I do not think that Mr. Mynors Bright's theory that the late Lord Braybrooke sold the copyright merely of a transcript of an original shorthand MS., can be maintained. A transcript is not like a translation of a foreign work, which must vary with the ability of the translator. A transcript is simply a copy; and any other transcript must be a duplicate of the first. Can there then be any right, having any money-value, in such a copy while the possessor of the original MS. reserves the right of producing another at any time that he pleases. It is not credible that this imaginary right should have been sold at a public auction for several hundred pounds, and again have changed hands seven years later for a proportionately valuable consideration.

My claims are as follows:—1. That Lord Braybrooke sold this right, as being the actual copyright of the work, and nothing less. This may be legally proved from the entry of the extension of copyright in Stationers' Hall, signed by Lord Braybrooke and by Mr. Colburn, the latter being designated the "proprietor" without limitation. 2. That this edition has always been recognised by Magdalene College as an authorised edition of the Pepysian MS.; and though no order to that effect may be recorded in their books, the fact is sufficiently proved by their having allowed the work to be reprinted and even enlarged in several successive editions without question or reservation. Moreover, they accepted a valuable benefaction, derived from the proceeds of the copyright of this book which is known as the "Pepysian benefaction."

Should they now, before the term of copyright is fully expired, authorise another and entirely new edition of the MS. diary, the authorities of Magdalene will commit themselves to a line of action inconsistent with the attitude which they have hitherto maintained.

They will also destroy the value of a literary property, purchased by me, which has been the source of a substantial benefaction to their foundation, and will appear to repudiate the acts of the late Master and of his relative, Lord Braybrooke, the Visitor of the College.

I may add that six years ago, as proprietor of Lord Braybrooke's edition, I arranged with a late fellow of Magdalene College for the publication of an enlarged edition, if it should meet with the approval of the authorities, but permission was withheld. I am still ready to undertake this.

I have offered to the publishers who have announced the new edition terms which I should be willing to accept myself under similar circumstances, which, however, have not been accepted.

I regret to be at issue with Mr. Bright, for I believe the edition has been projected in ignorance of my claims, but I do not feel called upon to waive legal and moral rights to a property for which I paid a large sum eleven years ago, which I have not yet recovered.

GEORGE BELL.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 22, 3 p.m.	Royal Institution: Mr. W. H. Pollock on "The Drama." II.
"	Physical: Papers by Messrs. H. Bauermann, W. Spottiswoode, and E. J. Mills.
"	Crystal Palace: Second Summer Concert (Beethoven's Choral Symphony).
3.45 p.m.	Botanic.
MONDAY, May 24, 1 p.m.	Geographical: Anniversary.
3 p.m.	Linnean: Anniversary.
8 p.m.	British Architects.
"	Fifth Philharmonic Concert (St. James's Hall).
TUESDAY, May 25, 3 p.m.	Royal Institution: Professor Gladstone on "Chemical Force."
8 p.m.	Anthropological Institute: Mr. T. G. B. Lloyd on "The Beothucs," and "The Stone Implements of Newfoundland;" Professor Busk, "Description of some Beothuc Skulls."
"	Civil Engineers: Conversazione.

WEDNESDAY, May 26, 1 p.m.	Horticultural.
8 p.m.	Geological. Archaeological Association.
"	Royal Society of Literature: Mr. C. H. E. Carmichael on "The Petrarch Collection at Trieste."
8.30 p.m.	Psychological.
"	Messrs. Ludwig and Daubert's Second Chamber Concert, New Gallery, Argyll Street.
THURSDAY, May 27, 3 p.m.	Royal Institution: Professor Dewar on "The Progress of Physico-Chemical Enquiry."
5 p.m.	Zoological: Professor Garrod on "Camels and Llamas."
6 p.m.	Philosophical Club.
7 p.m.	London Institution: Professor Morley on "The Inner Thought of Shakspeare's Plays." III.
8 p.m.	Society of Arts: Mr. T. H. Wright on "The History of Bardism."
8.30 p.m.	Royal. Antiquaries.
FRIDAY, May 28, 3 p.m.	Mr. Charles Hallé's Fourth Recital, St. James's Hall.
8 p.m.	Quekett Club: Mr. M. H. Johnson on "The Organic Structure of Flint and of Meerschaum."
9 p.m.	Royal Institution: Colonel Lane Fox on "The Evolution of Culture."

SCIENCE.

Problems of Life and Mind. By George Henry Lewes. Vol. II. (London: Trübner & Co., 1875.)

It seems probable that in the future, perhaps a not distant future, the exposition of empirical philosophy will be made a simpler thing than it appears at present, for instance in this work of Mr. Lewes'. But we shall then have to remember—and it is right to say it distinctly—that the simplicity of scientific truth, when fairly established, is made possible only by the more complex and toilsome searches of those who established it. People, as a rule, are neither curious enough nor thankful enough concerning the work so done for them by their predecessors. While we hope that this will not be so with Mr. Lewes, let us yet make haste to thank him in our own time while his work is fresh.

The ultimate simplicity of empirical philosophy finds an admirable type in the answer given by Mendelssohn to Herr Souchay of Lübeck, who wanted to know what certain of the Songs without Words meant. Mendelssohn wrote to him that he had always found words much less intelligible than music, and all verbal explanations of music unsatisfactory. "If you ask me what I thought at the time, I can only say, just the tune itself"—*gerade das Lied wie es dasteht*—which possibly seemed a hard saying to Herr Souchay. If we may pursue the saying into a metaphor, we are here to listen to and understand the world's music: which is, and ought to be, music to us for this reason, that in an orderly world the love of order and of the knowledge of order for its own sake, is one of the things that make races survive and prevail. There are plenty of people who have their interpretations of the tunes, and will warrant their own to be the only correct ones; nay, they have authentic and exact information of the composer's intentions, derived in quite other ways than by listening to the music. Science lets them alone and cleaves to Mendelssohn's answer: *Gerade das Lied wie es dasteht*. A plain matter, it would seem, to give answers of this kind. Yes, when one fairly sees it, which is not without time and thought; and

when one can get other people to see it, which will be only with more time and thought than can at present be estimated. What Mr. Lewes has now done is to work out certain important and representative questions of philosophy with a fulness and variety of treatment which will make people see the empirical position, if anything will. We choose this form of speech because we hold strongly (as Fichte held and said, of course from the opposite side) that it is a matter of *seeing*, not of proof; the difference between empirics and metempirics is of a kind not to be decided by force of argument. Whether Mr. Lewes would go along with us here we are not quite sure. There are traces of clinging to formal proof and explanation in regions where, as it seems to us, the only right course is to say plainly that there is none to be had. Thus we find Mr. Lewes arguing against Mr. Bain that the uniformity of nature is not an assumption, but can be expressed as an identical proposition. We should call Mr. Bain's doctrine too clear for argument (from any empirical point of view), but for the fact that it is not clear to a thinker whom we so much respect as Mr. Lewes.* But we read here that "the true expression is the assertion of identity under identical conditions; whatever is, is"—so far well—"and will be, so long as the conditions are unchanged." Nay, but how do you know it will? What is your warrant for the indefinite future denoted by "will be" and "so long as"? In truth, one gets this, as Professor Clifford has already pointed out, only by assuming that time is not one of the conditions—which assumption is the chief part of the principal proposition. When therefore Mr. Lewes finishes his sentence thus: "And this is not an assumption but an identical proposition," we cannot follow him.

In the first volume Mr. Lewes was chiefly occupied with forging new weapons for the armoury of empirical thought: in this he shows us how they can be used. Chief among these is the theory of abstraction: a theory more or less perceived and acted upon by all empirical philosophers, but now wrought into a finished instrument of various application and exceeding power. But any theory of abstraction, it may be said, must be still only an affair of logic: and how shall a purely logical doctrine throw light upon problems such as those of Matter, Cause, and Things in Themselves? The answer is short: By dispelling logical illusions. And in fact Mr. Lewes lets in light upon a whole series of metempirical phantoms in a manner of which we can here only give the slightest hints. One feels at the end that one has travelled a good way along the road which Mr. Lewes truly says that the scientific study of metaphysics has to pursue, namely the substitution of intelligible for unintelligible questions.

We have room only to choose a portion; let us take up the volume at the point where Mr. Lewes does battle against that

* J. S. Mill's account (*Logic*, bk. iii. c. 21) appears on the whole, taken with the qualifying passages in the same and other places, to be a purely historical account of the genesis of the belief, and as such quite right.

old enemy the Material Substratum. Matter, he says, is not something at the back of the sensible relations in which material things are known. It has a reality, but a symbolical one; it is an abstraction standing for the sum of all the sensible relations, different from any some or one, but not from all of them. If it is asked, what is the nature of Matter in itself? the question is irrational. To this exposition we should like to add one thing, that the conceptions of matter and the identity of material things involve what may be called a Social Postulate. This paper before me is a persistent group of relations for you as well as for me. I call it a real piece of paper partly because I can feel as well as see it, but still more because I am sure that if you came where I am you would feel and see it, in the same way. The concurrence of the individual's different senses goes for nothing if the social test contradicts them. When in a particular case the social postulate breaks down, we say there is an hallucination: if it habitually breaks down, we say the man has lost his wits. In like manner it seems to us that Mr. Lewes' theory of Judgment, though good as far as it goes, is incomplete from not taking into account the social uses of language. A good many difficulties vanish when we bear in mind that the real use of propositions is to give information to other people. Then we come to the still more vexed problem of Cause. The causal *nexus* so dear to metemprirics is pitilessly shown up as a mere human figment; and the attempt to strike out an empirical theory by defining Cause as *antecedent* is also dismissed as being misconceived. Mr. Lewes' own solution is that not merely the mysterious *nexus*, but the whole conception of cause and effect as separate things, is a logical fiction. Cause and Effect are two aspects of the same thing; the cause is the analysis of the effect into a sum of conditions, and the effect is the synthesis of the cause into a resultant of conditions. "Could a cause exist as such before its effect, it could exist *without* its effect; but as the two are correlative aspects of the one event, this is impossible." Reserving the question whether it will ultimately be desirable to retain Cause at all as a scientific term, we think Mr. Lewes has at last disengaged the really scientific element which was involved in the current use of the word. But we are disposed to think Mr. Lewes is rather hard on Hume in this place. What looks like laxity and mere scepticism in Hume's language arises, we suspect, from its partly ironical character. He speaks with transcendental philosophers according to their transcendentalism. His position in the latter part of the *Treatise on Human Nature* is something of this kind:—If you ask experience for transcendental results you will get nothing; for myself, I am content with getting from it such knowledge as suffices for the conduct of life; but I say there is no other source of information, and for you therefore *with your notions of knowledge* there can be no knowledge at all, but only unanswerable questions; it is open to me, however, to leave such questions alone as being merely unreasonable.

Returning to Mr. Lewes' own exposition

we find the like treatment applied with even more effect to the whole doctrine of the Absolute, which is shown to be from beginning to end a mistaken realizing of mere abstractions. In one very important chapter Motion and Feeling are dealt with, much like Cause and Effect above, as "one and the same process viewed under different aspects." This expresses a view towards which there has been a marked convergence among those who have approached the question in a scientific manner. When it is said that we cannot conceive how Matter and Mind are related to one another, "what is meant is, that we are unable to imagine why one object is the obverse of the other: *which may be said of all relations.*" The conclusion is drawn that Feeling is the only "thing in itself:" which, one may remark, was also Hume's. After this chapter we do not quite understand what Mr. Lewes means when he says in an earlier place that he reserves the questions of Materialism and Idealism for another volume. We seem to have got pretty near the root of the matter already. It seems worth while to repeat here an often-repeated warning. No such extravagant proposition is put forward as that we are never to use popular and symbolical language. Mankind are not called upon to leave off talking about Matter and Causes; fictions and symbols are excellent things as fictions and symbols, the mischief is only the taking of them for realities. It may seem startling that people have gone on doing this so long; but one can only say that historically the thing is quite explicable, and in fact it could not be helped. Hereupon, no doubt, we are open to a whole battery of Hamiltonian declamation about veracity of natural faculties and so forth, all which we shall digest as best we may, and scientific philosophy will survive it.

It was only to be expected that Mr. Lewes should now and then be led into an excessive use of his chosen instruments of thought. Certain physical theories touching atoms and other things are treated as abstractions, whereas they seem to us to be direct statements about matters of fact, which experiment will one day show by direct evidence to be either true or not. Mr. Lewes also makes free use of analogies for purposes of illustration, and some of these seem doubtful in the same sort of way. In particular, we cannot accept his parallel between Imaginary Geometry and Metemprirics. We speak not of our own knowledge, but we understand from competent authority that the outcome of the new geometries of Lobatschewsky and others is that, as a physical matter of fact, we do not know what sort of space we are living in. Euclidean space is an ideal (and but one of divers ideals), and we only know that the real corresponds so nearly to it that we have not as yet been able to measure any difference. It is quite possible that by further experience of greater or smaller spaces than have hitherto been measured we may ascertain that there is a difference. Nor are we entitled, on the other hand, to say dogmatically that we may not somehow learn that there is no difference: in this case, however, the new knowledge, being absolutely exact would be different in kind

from any we now have. The mark of Metemprirics is the impossibility of verification: but here there is nothing in its nature unverifiable.

Passing over for want of space one or two smaller matters we meant to note, we make an end by again thanking Mr. Lewes for some of the best work done in these times in the cause of that which, in common with him, we deem the true philosophy.

FREDERICK POLLOCK.

Ecclesiastes; a Contribution to its Interpretation; containing an Introduction to the Book, an Exegetical Analysis, and a Translation with Notes. By Thomas Tyler, M.A. (London: Williams & Norgate, 1874.)

AMONG all the books of the Old Testament there is perhaps none which has given rise to such divergent and numerous conjectures respecting its purport and origin as the one which is discussed by Mr. Tyler in the volume before us. By one scholar it has been thought its object to deny, by another to propound, the immortality of the soul; by others it has been supposed (as the curious reader may learn from the pages of Dr. Ginsburg's *Introduction*) to embody a compact summary of the history of the kings of Judah, or the poetical effusions chanted by an assembly of sages upon a series of given themes; it has been held even, such are the eccentricities of expositors, to be a treatise on the principles of court-etiquette!

Mr. Tyler is more sober. In an unpretending, though far from uninteresting, volume, he examines with care and minuteness this perplexing book for the purpose of determining, if possible, more convincingly than has been done before, its historical position. It has, indeed, been for long generally recognised that Ecclesiastes reflects an age widely different from that to which popular tradition ascribes it; but still the absence of any explicit historical allusions has left scope for much variety of opinion when the attempt is made to do more than assign it broadly to some period between the return from Babylon and the birth of Christ. Mr. Tyler, however, believes that it contains passages which can be shown, on the one hand, to have been written before the apocryphal Book of Sirach, on the other to bear evident traces of the influence of Greek philosophy. Of the latter it may suffice here to instance the "Catalogue of Times and Seasons" (iii. 2-8), in which Mr. Tyler sees the expansion of the Stoic ethical principle to "live conformably to nature;" the frequent allusion to "madness" as antithetical to wisdom, in which he traces another well-known Stoic conception; and passages such as iii. 18-22, v. 18-20, which appear to him to embody the teaching of Epicurus. The date of the book is thus fixed at c. 200 B.C.; its design, to be at once a recantation on the part of the author himself, and an admonition to dissuade others from the delusions of philosophical speculation. After meeting in anticipation, by an appeal to the *Mishna* and to Josephus, the difficulty that will be felt in conceding at such a period the presence of Greek in-

fluences in Palestine, Mr. Tyler proceeds to discuss the name *Qohéleth* (his view of which seems scarcely reconcilable with the words in i. 12), the theology and diction of the book, and concludes with a long Analysis, and a Translation.

It cannot be denied that Ecclesiastes offers points for comparison with both Stoic and Epicurean teaching, although it may, perhaps, still be questioned whether they are sufficiently characteristic to justify the inference that they were actually derived from contact with Greek thought. So far as Stoicism is concerned, it is noticeable that the more striking parallels are with the form which it assumed in the hands of the Emperor Marcus Aurelius. Even apart, therefore, from the question of date, might not such thoughts and expressions as apparently owe their origin to the individual rather than to the system, present themselves independently to another who, from temperament or fortune, was led to regard human life from a similar point of view? Parallels between different writers may be remarkable; but they may also be misleading. Herodotus, it will be remembered, makes Solon fix the limit of life at threescore years and ten, and puts into his mouth a sentiment identical even to the form of construction with Eccl. iii. 19, *πάν ἐστὶ ἀνθρώπου συμφορὴ*. And while M. Aurelius again and again plainly connects his ethical standpoint with the conception of Nature as an ever-flowing stream, hurrying one object away, and bringing on another for a brief moment to fill its place (iv. 43, v. 23, vi. 15, vii. 19, etc.; also vii. 1, 25, viii. 6, which throw some light upon the meaning of iv. 32, xi. 1), Mr. Tyler fails to point out any traces of a corresponding line of thought in Ecclesiastes. Such resemblances as there are might well have suggested themselves to the author on the basis of passages like Ps. xxxix. 5, 6, xlix. 11, if, as seems indeed to have been the case, the circumstances of his life had been such as to force them with painful prominence on his attention. But although we thus, for more reasons than one, regard a comparison with M. Aurelius as likely to prove fallacious, we must admit that Mr. Tyler's labours have done something to render the presence in Ecclesiastes of Greek philosophical ideas, at least in a fragmentary form, not improbable.

In translation and exegesis Mr. Tyler cannot be considered very successful; his style suffers from being unduly modernised, his renderings are at times precarious, and his explanations inexact and unsatisfactory, see, e.g., ii. 3, 5; iv. 14 (p. 94); v. 3, 8, 9; vii. 7, 9. His argument on page 8 (even if we accept the interpretation of vii. 14, and recognise a coincidence more than accidental), might with equal—or greater—plausibility be reversed; and in comparing x. 8 with Sir. xxvii. 26, he appears to have overlooked what may be the common source of both, Prov. xxvi. 27. Faults such as these do not, however, seriously affect that portion of his book which is the most novel and attractive, namely, the Introduction; though, even here, we cannot help wishing that Mr. Tyler had made his work somewhat more complete. A larger synopsis of parallels from Greek writers, a sketch of the

philosophy of M. Aurelius as a whole, and a critical estimate of the arguments advanced by Grätz in his first *Appendix*, would, for instance, have formed valuable additions. But even in its present form, Mr. Tyler's fresh and not unsuggestive volume merits, as it will also repay, the attention of the student of *Qohéleth*. S. R. DRIVER.

SCIENCE NOTES.

ASTRONOMY.

Transit of Venus.—Detailed reports from the French Transit of Venus expeditions to St. Paul's Island and to Peking are given in the *Comptes Rendus*. At the former station, the transit occurred in the midst of a tremendous storm, but, comforted by the statement of the fishermen that the day of the new moon (which occurred on December 9), was always fine, M. Mouchez made every preparation, and was rewarded with complete success, the sky clearing just before the first internal contact, and clouding over again completely half an hour after egress. Although passing clouds interfered somewhat with the photography, no fewer than 443 daguerreotypes and 142 collodion negatives were obtained during the whole transit, and after deducting a certain number of unsatisfactory plates, there still remain 489 which will be available for measurement. With regard to the eye observations M. Mouchez saw a bright ring of light surrounding the part of the planet outside the sun, which he attributes to the atmosphere of Venus; and, further, an aureole, which seemed independent of the planet, and behaved just like a solar atmosphere. It is rather remarkable that while M. Mouchez, with the large eight-inch telescope, found great difficulty in fixing the time of internal contact with anything like precision on account of this aureole, his companion, at the six-inch telescope, saw nothing of it, and made what he considered to be most accurate observations. M. Mouchez, however, places most reliance on the micrometer measures and on the photographs. At Peking the observers were equally fortunate, though passing clouds caused great anxiety. Both internal contacts were well observed, a slight ligament being seen with the six-inch telescope, but no ring of light; while, with the eight-inch, nothing was seen but a few fringes. Contrary to what was anticipated, the Chinese received the expedition well, and even marked attention was paid them by some of the highest officials, while the dowager empresses showed their interest in the event by asking for a photograph of the phenomenon. The longitude of the French station was determined within one and a half seconds of time, and was also carefully connected by triangulation with the American station under Professor Watson's charge, while a survey of the town of Peking was made after the transit, the party being detained for two months by ice in the river.

Spectroscopic Observations.—Dr. Nicholas von Konkoly has for the last two years examined the spectra of meteors at every available opportunity, and has been enabled to establish the presence of the lines of sodium, magnesium, carbon, strontium, and possibly lithium, in the train, while the nucleus invariably gave a continuous spectrum in which the yellow, the green, or the red predominated, according to the colour, blue being very rare, and violet never seen. An interesting circumstance noted was that red meteors move with extraordinary velocity. Dr. von Konkoly also examined Coggia's comet of last year, and Encke's this year, observing the three well-known bands which are seen in the spectra of carbon compounds.

The Relative Motion of the Components of 61 Cygni.—Without being aware of M. Flammarion's results, Mr. J. M. Wilson, of Rugby, has discussed all the observations of this remarkable

double star, and is led to the conclusion that although all the observations of the present century can be perfectly represented by uniform motion in a straight line, yet this hypothesis will not satisfy the observations of the last century (three in number), the relative path appearing to consist of two straight lines inclined about $5\frac{1}{2}^\circ$ to each other, while the observations are not accurate enough to discriminate between two such lines and a curve touching them. In fact, Mr. Wilson considers it unsafe to draw any conclusion at present, the motion being so very nearly uniform and in a straight line, that no curvature in the path can be established with certainty. Mr. Wilson's paper is given in the *Monthly Notices* for April.

The Solar Eclipse.—The expedition sent to Siam seems to have had only a partial success, the attempt to photograph the spectrum of the corona, from which so much was hoped, having failed. Good photographs, however, were obtained of the corona itself, which are certain to be of great value, and satisfactory results were secured with the prismatic camera, a combination of a prism and a camera, which gives for every bright ray in the spectrum a corresponding image of the luminous object. It seems doubtful, however, whether anything more was obtained with this than photographs of the chromosphere and prominences, depicted as rings corresponding to four different rays in the spectrum, the central portion (the sun itself) being stopped out by the black moon. This being the first time that any such attempt has been made, perfect success was hardly to be expected, and the party seem, besides, to have been delayed so long on their journey that they had not sufficient time to get their instruments and photographic apparatus in good order. Dr. Janssen, also in Siam, got good results, which confirm those obtained in 1871, but he was not favoured with a very clear sky.

Temperature of the Sun's Surface.—M. Faye, in the *Comptes Rendus*, discusses Mr. Langley's observations on the relative temperature of different parts of the sun's surface, drawing special attention to the result arrived at by Mr. Langley that the equatorial regions of the sun are not sensibly hotter than the polar, and that therefore all analogies founded on terrestrial phenomena such as trade winds are false, the currents in the sun being, not towards the equator, but parallel to it, as shown by the drift of sun spots. M. Faye hence derives support for his theory of the sun in contradistinction to that of P. Secchi.

The Sun's Parallax.—From the observations of the small planet Flora made in 1873, at various northern and southern observatories, Professor Galle has now deduced as a definitive result for the sun's parallax $8''.879$, with a probable error of about $0''.04$; and though some discordant observations have been rejected, their retention would hardly affect the result, which seems deserving of great confidence, on account of the accuracy with which observations of a star-like point, such as the planet Flora, are made. The close agreement of Dr. Galle's value with those obtained by other methods is very remarkable, Le Verrier having deduced from his planetary researches a parallax of $8''.86$; while Cornu from the velocity of light, combined with Delambre's value of the time taken by the ray to traverse the earth's orbit (determined from a thousand eclipses of Jupiter's first satellite), found the value $8''.88$. The modern value, however, of the aberration-constant (which depends on the ratio of the velocity of the earth in its orbit to that of light), does not agree very well with this, giving a parallax of $8''.80$, so that there is still a little uncertainty, which we may hope that the late Transit of Venus will clear up.

Variability in the Star 61 Geminorum.—Mr. Webb, in the *Monthly Notices*, calls attention to the of the components of this double star, which seems to have undergone some curious changes, having been recorded in the Bedford Catalogue as of the ninth magnitude, though recent observers

have been unable to detect it at all. There is also suspicion that the principal star has changed its colour from deep yellow to white; so that the pair certainly deserve further attention.

ANTHROPOLOGY.

The French African Expedition.—An expedition is announced in the *Times* of the 8th inst., under the auspices of the French Government, for the purpose of exploring the unknown country situated between the basin of the Congo on the west, and the White Nile on the east. The expedition, under the command of M.M. de Brazza and Marche, will leave France early in September, and will ascend the river Ogoway in a gunboat as far as its junction with the Ngunie, at which place native pirogues will be taken for the ascent of the latter river, passing through the country of the Osyebas, a warlike tribe supposed to be allied to the Fans. One of the main objects of the travellers appears to be to throw light on the anthropology of this unknown region, and to trace the connexion which is supposed to exist between the Niam-Niams on the east, and the Fans on the west. The traditions of both tribes point to a central origin, and some of their customs are so nearly alike as to afford proof of social contact: both file their teeth to a point, and the resemblance of their metallurgic arts affords proof of identity. These connexions were brought to notice some years ago by specimens brought to England by Consul Petherick from the White Nile, and those obtained by Mr. Walker from the Fans. The peculiar form of their ogee-sectioned dagger and spear-blades, the form of their iron missile weapons, called Hunga-Munga in Central Africa, their double skin bellows, are quite unmistakable; but some of them afford evidence of connexion not only between these races, but also with the Bechuanas on the south, and the Marghi and Bagirmi of Baoth, in the neighbourhood of Lake Tchad. They afford proof of social contact, not of race, and point to a common origin for the whole of the metallurgic arts of the African continent and their connexion in remote times with those of India and the Asiatic isles. There is also a peculiar form of leather shield with projecting wings on the upper side, which is used by both the Fans of the Gaboon and the Bassutos of South-east Africa, the distribution of which the travellers would do well to notice should they come across it.

Anthropology in South Australia.—His Excellency Mr. Musgrave, Governor of South Australia, has applied to Mr. Stanford, through the Agent-general, for several copies of the *Notes and Queries on Anthropology*, lately published by the British Association. They are to be distributed to magistrates and inspectors of police in the country districts, where they come in contact with the aborigines. Much valuable information will be obtained in this way, and it is to be hoped that the example will be followed by other colonial governors.

Drift Implements in the Thames Valley.—A committee of the Anthropological Institute, consisting of the President, Colonel A. Lane Fox, Mr. John Evans, F.R.S., President of the Geological Society, Mr. Geo. Brabrook, Director, and several other members, met on Wednesday, the 5th inst., at Acton, for the purpose of examining the drift gravels of the valley in that neighbourhood. They were met at the station by Mr. A. Tylor, Mr. T. Belt, Mr. Park Harrison, Mr. Moncure Conway, Mr. P. Crooke, and others, who have lately devoted much attention to the prehistoric archaeology of this neighbourhood. The committee were then conducted by Mr. Crooke over the sites in which he has lately discovered implements of the drift type in gravels at the height of 80, 60, and 30 feet above mean tide; the principal localities being East Acton, Gunnersbury Park, Grove Road, Ealing, Bollow Bridge Lane, Drayton Green, and Stile Hall, Kew Bridge. At the

height of between 50 and 60 feet a narrow strip of the London clay crops out, dividing the high terrace gravels from those of the mid terrace. Near this strip of clay it was noticed that the gravel was less stratified than at other levels, and the seams of gravel were much contorted. The implements were usually found near the bottom of the gravel, and sometimes in actual contact with the underlying clay. Bones of the *Rhinoceros hemitoechus*, *Equus caballus*, *Hippopotamus major*, *Bos Taurus*, *Bison priscus*, *Cervus Clactoniensis*, *Cervus elaphus*, *Cervus tarandus*, *Ursus feror priscus*, and *Elephas primigenius*, have at different times been found in the mid-terrace gravels, in association with the implements. Mr. Crooke's discovery confirms the results of Col. A. Lane Fox's examination of the valley, which was communicated to the Geological Society in 1872, and adds thereto the discovery of implements in the mid terrace at levels of twenty to forty feet above mean tide. It was noticed that some of the implements from the mid terrace showed evidence of having been much rolled, probably from having been washed out of the high terrace gravels, and rolled in the river during a long course of ages. This is the first of a series of expeditions to be conducted by the committee of the Institute. In the course of the present year it is intended, with the permission of the owner, Captain Wisden, to make excavations in Cissbury Camp, near Worthing, the object being to fix the date of the camp with reference to the stone age, for which the locality affords unusual facilities, owing to the discovery of a large flint implement factory within the camp. The so-called Caesar's Camp, near Folkestone, will also be examined with a like object; and it would be desirable that, before the camp at Wimbeldon is completely built over, excavations should be made with the view of ascertaining the date of its construction by means of any relics that may be discovered at different levels in the silting up of the ditch.

CAPTAIN RICHARD BURTON, having lately returned to England, has communicated to the Anthropological Institute a paper on the prehistoric antiquities of Southern Italy, which will be read at a future meeting. Mr. John Forrest, the recent explorer of several hitherto unknown tribes of the Australian continent, will also make a communication to the Institute in the course of the session; and Mr. Herbert Spencer has intimated his intention of communicating a paper on the comparative psychology of savages, which will be looked forward to with interest by anthropologists. The interest taken by ladies in the department of anthropology of the British Association has induced the Institute to open its ranks to members of the female sex. Foremost among the list of the new members thus included we notice the name of Miss Buckland, the writer of several interesting anthropological papers; the names of Lady Claude Hamilton, Lady Hamilton Gordon, and Lady Maude Parry are also included among the new adhesions. In taking this course the Institute has followed the example of the Anthropological Society of Paris.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY (Monday, May 3).

A COMMUNICATION was made by Mr. Pirie, of Queen's College, "On a Method of introducing a Current into a Galvanometer Circuit." Mr. Pirie said that electricians had often to work with currents far too strong for their galvanometer. He mentioned various methods in use for checking the swing of the needle; but contended that an easily made and easily used controller for rough work was a desideratum. He described an instrument in the form of a continuously varying shunt, in which a moving connexion was obtained by a tube filled with mercury sliding on a wire of suit-

able resistance. This form of connexion was first used by Mr. Barrett, of Dublin. With the aid of Mr. Garnett, the Demonstrator of Physics, Mr. Pirie showed that a very good connexion was obtained by this means; and, subsequently, that the instrument described gave a control over the movements of the needle in a galvanometer whose resistance was not too different from its own.

PHYSICAL SOCIETY (Saturday, May 8).

PROFESSOR GLADSTONE, F.R.S., President, in the Chair. Mr. Crookes, F.R.S., exhibited and described some experiments on attraction and repulsion resulting from radiation, which he has recently submitted to the Royal Society, and of which an account has already been given in this journal (p. 189). It is unnecessary, therefore, to describe them at length, but it may be pointed out that one of the most beautiful of the instruments is one which Mr. Crookes calls a radiometer. It consists of four arms suspended on a steel point resting in a cup, so that it is capable of revolving horizontally. To the extremity of each arm is fastened a thin disc of pith, lampblack on one side so that the black and white faces alternate. The whole is enclosed in a glass globe, which is then exhausted as perfectly as possible and hermetically sealed. Several of these instruments, varying in delicacy, were exhibited, and experiments made showing the influence of light and heat of different degrees of refrangibility, and in proof of the law of inverse squares, &c.

The President, in expressing the cordial thanks of the Society, referred to Mr. Crookes's statement that the repulsion was proportional to the length of the vibrations, and asked whether at the red end of the spectrum there was an abrupt termination of the action and a gradual diminution towards the ultra violet.

Mr. Walen enquired as to the action of the magnet and of different axes of crystals in causing repulsion.

Professor Woodward made some observations with reference to the manipulation.

Professor Guthrie observed that researches might be divided into two classes: those in which the value of the result outweighed the merit of the author, and those in which a result of comparatively trifling significance is the outcome of years of patient labour. He expressed the conviction that Mr. Crookes's research had in a high degree both elements of greatness.

Mr. Crookes stated in reply to Dr. Gladstone's question that the glass envelope of the radiometer must be taken into account in considering the action of the rays of different refrangibility, and further, that the increased effect due to red light may have been in part due to the concentration of rays of low refrangibility which attends the use of glass prisms. A diffraction spectrum might give a different result. He added that when a ray falls on a surface capable of motion, which reflects it, very little work is done; but if the surface quenches the ray, motion is produced. He then thanked Professor Guthrie for his kindly remarks.

Professor Cornu, of the Ecole Polytechnique, described his recent experiments on the determination of the velocity of light. He gave an account of the method of Foucault, and exhibited the complete apparatus, including the arrangement of mirrors for multiplying the distance traversed between the two reflections from the revolving mirror. He described the toothed wheel of Fizeau and the improvements which he had himself made, in his own determinations by this method. He found that it was impossible to give a uniform motion to the toothed wheel, and therefore adopted an electrical registering apparatus to mark the increase of its velocity, an electric signal enabling the observer to point out the instant at which the right velocity is obtained. Another very important improvement is the substitution

of a pair of observations of the return ray for the single observation of a total extinction. Professor Cornu's most recent determination was made in the summer of 1874, the two stations being the Paris Observatory and the tower of Monthéry, 14½ miles apart. A mean of 508 experiments gave 300,400 kilometres, or 186,660 miles per second.

Professor Adams mentioned that M. Cornu had contributed in no small measure to the success which had attended the formation in France of a society closely corresponding to our British Association, and assured him that the Physical Society felt grateful for his presence, as he could well understand the difficulties with which the early days of such a society are beset. M. Cornu stated, in answer to a question of Professor G. C. Foster, that he objected to the revolving mirror method because it was impossible to say to what extent the movement of the revolving mirror, and the disturbance of the air in its neighbourhood, affected the reflexion and propagation of the ray of light.

ANTHROPOLOGICAL INSTITUTE (Tuesday, May 11).

COLONEL A. LANE FOX, President, in the Chair. Mr. Moncreux D. Conway, M.A., read a paper on "Mythology." He maintained that the evolution of Mythology was the reverse of what the facts of physical evolution might suggest; it was not from beneath, upwards to higher things, but rather from the grand in nature, that the human mind had arrived at the association of mystical meanings with the stock and stone, plants and animals, which figured so largely in popular mythology. Sacred animals were consecrated as symbols of the higher phenomena. Flowers and plants derived their potency from connexion with solar or lunar influences, still represented in the belief that to be healing they must be gathered at certain holy times or at certain phases of the moon. It was also maintained that the gods were personifications of power, and unmoral. They were gradually divided into good and evil, the demoniac powers being for a long time not diabolical, but personifications of hunger, thirst, and the dangers and impediments of life. The idea was combated that men had ever worshipped purely evil powers. The legend of Eden was held by Mr. Conway to be inexplicable by Semitic analogues. In India were found the myths of serpent-guarded trees and the apple of immortality, and the curse on the serpent which had puzzled theologians was explained by the theory of transmigration.

A paper, by the Rev. A. H. Sayce, M.A., was read, on "Language and Race." The author held that the fallacy of considering language a sure and certain test of race was one to which few modern philologists would commit themselves; there was no assertion which could be more readily confronted, more clearly be demonstrated to be false. Society implied language, race did not; hence, while it might be asserted that language is the test of social contact, it might be asserted with equal precision that it is not a test of race. Language could tell us nothing of race. It did not even raise a presumption that the speakers of the same language were all of the same origin. It was only necessary to look at the great states of Europe with their mingled races and common dialects to discover that language showed only that they had all come under the same social influences. Race in philology and race in physiology, meant very different things.

Mr. A. W. Franks, F.R.S., exhibited an inscribed wooden gorget from Easter Island.

GEOLOGICAL SOCIETY (Wednesday, May 12).

J. EVANS, Esq., F.R.S., President, in the Chair. Principal Dawson, of Montreal, communicated a paper "On the Occurrence of *Eozoon Canadense* at Côte St. Pierre." Having visited this locality last autumn, he examined the white thin-bedded crystalline limestone of Lower Laurentian age, and

detected two new forms of the celebrated foraminifer. Although these may turn out to be distinct species of *Eozoon*, it is safer to regard them at present as merely varietal forms of *E. Canadense*, and he accordingly distinguishes one as variety *minor*, and the other as variety *acervulina*. Dr. Dawson also described some serpentine casts of the globular chamberlets of a foraminifer resembling *Globigerina*. The Rev. Oswald Fisher, of Cambridge, offered some criticisms on Mr. Mallet's theory of Vulcanicity. Reviewing the several sections of Mr. Mallet's famous paper *seriatim*, he pointed out those sections to which he took exception, and gave his reasons based on mathematical and physical grounds. With reference to the hypothesis that the great features of the earth's surface are directly connected with the contractions of the cooling crust, Mr. Fisher maintained that if the crust cooled down from the extreme temperature of 4,000° Fahr. to 0°, the difference of contraction in two adjacent areas would not amount to more than a mile in a thickness of 400 miles. He argued against the hypothesis that volcanic phenomena are produced by the heat which is developed by the transformation of the mechanical energy due to movements in the earth's crust, since it appears difficult to understand how such heat could become sufficiently localised to effect fusion of the rocks. At this meeting Sir P. de M. Grey Egerton, Bart., was elected a Vice-President, and Mr. Carruthers a member of Council; the vacancies thus filled having been caused by the death of Sir Charles Lyell.

PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN

(Wednesday, May 12).

MR. SERJEANT COX, President, in the Chair. Mr. Serjeant Cox read a paper "On some of the Phenomena of Sleep and Dreams," the purport of which was to show that the difference between the waking and the dreaming mind was caused by the suspension of the action of the will. The sleeper was conscious of the action of his mind, but was unable to control it as when awake. His implicit belief in the reality of the dream is due to this incapacity to try the reality of the mental impressions by the exercise of that combination of faculties which is employed in the process of reasoning. Mr. George Harris then read a paper "On the Psychology of Memory," describing the various problems presented by this mental faculty which await solution and should engage the attention of the Society. The subject of the next meeting will be "The Duality of the Mind."

ZOOLOGICAL SOCIETY OF LONDON (Thursday, May 13).

IN the fifth of the present course of lectures at the Society's Gardens, Professor Garrod treated of the chevrotains and of the hollow-horned ruminants. The chevrotains (*Tragulidae*) are small hornless animals which inhabit tropical Asia and Africa, and in outward appearance they strongly resemble the musk deer, with which they were formerly associated. In their anatomy, however, they show many points of affinity to the non-ruminating ungulates, notably in the structure of their vertebrae, legs, and digestive organs, and they are now consequently regarded as having changed less in organisation than the other ruminants, and as being the nearest living representatives of the ancient forms from which all the even-toed ungulates are probably descended. The general characters of the hollow-horned ruminants, or oxen, sheep, goats, and antelopes, were described, and the peculiarities of the more remarkable species were pointed out and illustrated by numerous specimens. Special attention was directed to the giraffe and the pronghorn, both of which are remarkable in the exceptional structure of the horns. In the former well-known animal the horns are covered by the hairy skin, and are not true processes of the frontal

bones, but are formed from independent centres of ossification. In the pronghorn of North America the outer covering of the horns is shed every year, but the bony cores are persistent throughout life. The next two lectures will be "On Camels and Llamas," by Professor Garrod, on Thursday, May 27; and "On Elephants," by Professor Flower, F.R.S., on Thursday, June 3, on each day at 5 P.M.

SOCIETY OF ANTIQUARIES (Thursday, May 13).

A PAPER was contributed by the Rev. Assheton Pownall, giving an account of a glass vial found in the church of Anstey, Hertfordshire. Similar vials have been discovered in churches in the counties of Leicester, Cornwall, and Warwick. It is supposed that some of these contained holy oil miraculously distilled from the relics of saints, especially of St. Katharine; but the contents of the Anstey vial were proved by analysis to be blood, probably itself a relic. Professor Bunnell Lewis sent for exhibition the rubbing of a Roman inscription, found on a slab of red sandstone measuring 4 feet by 1 foot 10 inches, near Brougham Castle in Westmoreland. The workmanship is inferior, the types of the letters being rude, and the spelling faulty. The inscription runs as follows:—"Plum. Lunari. titul. pos. coniugi carissim.;" the terminations of the second and last words are lost by mutilation, so that the sex of the deceased is uncertain. The best rendering offered was "Plumae Lunaris titulum posuit coniugi carissimae;" but the two names are so uncommon that this interpretation is very uncertain. A few other objects of interest were exhibited, including a Chinese *cloisonné* enamel incense burner from the Summer Palace at Pekin, now in the possession of Mr. Bruton; a silver ring of the fourteenth century found at Howth, ornamented with two hands and a crowned monogram, and a seal found near Drogheda, bearing a galley and the name of Walter Champioun.

ROYAL ASTRONOMICAL SOCIETY (Friday, May 14).

LORD LINDSAY, Vice-President, in the Chair. Mr. Russell, Director of the Sydney Observatory, gave an account of the observations of the Transit of Venus made in New South Wales, and of the various appearances seen by different observers with telescopes widely differing in size, after which Mr. Stone made some remarks on the "black drop" as seen at the Royal Observatory, Cape of Good Hope, a very bright field having been used, in order to exhibit this phenomenon in the most marked manner. An interesting discussion then followed, in which Lord Lindsay, Mr. De La Rue, Captain Abney, Captain Noble, Mr. Ranyard and others, took part, on the question of photographic irradiation as affecting the records of the Transit of Venus, and a short paper was read by Mr. Christie on the same subject. Mr. Dunkin then read a paper by Professor C. Piazzi Smyth, calling attention to a remarkable change in the proper motion of a small star in Cetus, which seemed to imply motion in an orbit, as in the case of Sirius and Procyon, and Mr. Dunkin confirmed this result by an examination of recent observations made at Greenwich. There were several other papers presented, but their titles only were read, the meeting having already lasted beyond the usual hour.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(Third Notice.)

General Subjects (continued).—Two of the really fine exhibitors at the Academy are Mr. Alma Tadema and Mr. Herkomer: their pictures would be leading attractions in any annual exhibition in Europe (indeed, the larger work of the Dutch master was displayed last year in Paris with great applause), and would hold their place

well in a national or permanent collection. The larger Tadema is named *The Sculpture Gallery*: it has been considerably altered since it was in Paris, the amount of detail and of general enrichment having been observably increased. The subject is a Roman family congregated to look at a great sculptured vase of black marble, which is being turned round to feast their eyes: various other works of the carver's art are also on the spot. Portraits of the painter, his wife, and other members of the family, are introduced, and will always contribute to make this one of the most desirable examples of his handiwork. The different pictorial values of the hues of white and of greyish white in this picture are most noteworthy; and, along with this, the solidity of form and general firmness of execution. But it has become a superfluity to comment on the excellence of Mr. Tadema's art in these respects, and in its spirit of archaeological accuracy. His second picture, *Water Pets*, represents a Roman lady lying her full length on a mosaic pavement, to watch the motions of some gold and silver fish in a tank sunk in the flooring, and at moments to feed them with bread-crumbs. The whole apartment is in cool unvaried half-light: only at the right-hand corner of the canvas one sees the end of a curtain, and below it a glimpse of the light outside. The most conspicuous feature and feat of this picture is the mosaic in receding perspective; a monument of minute nicety, which nevertheless avoids being petty. Nor indeed is this any better painted than other details, such as the metal salver containing bread, and the plump cushion of a dim yellow tint on which the lady is slightly propped. Her face is well moulded without being particularly handsome: it hardly looks of pure European race, but rather Syrian or Asiatic. Mr. Herkomer's picture—*The Last Muster, Sunday at the Royal Hospital, Chelsea*—is a surprising piece of vigour; of the force, dignity, significance, and diversity, with which a subject of actual life (common in itself, yet far from common in its pictorial externals) can be invested by resolute unswerving realism, combined, as it here so strikingly is, with very advanced artistic power. The red-coated pensioners who throng the canvas, all old or oldish men, are treated with a singular grasp of the general and individual effect of such a group: they might on the whole have been made handsomer, but they are full of character. One, the principal figure, is a very aged white-haired man, not long for this world; he drowzes off as the service proceeds, and his next neighbour, a strenuous-looking veteran, touches him on the wrist. Another in front has a round solid bald head, with an air of bulldog tenacity; one to the extreme right is blind. They are seated on benches of rather light-hued oak, and tattered banners overhang them: the white daylight glances downward from a double range of windows, of which only one set is seen. A few non-pensioner members of the congregation sit in the background, men, women, and children. This highly remarkable picture surprises many visitors; others it does not surprise, cognizant as they were, from previous exhibitions, of the capacity of Mr. Herkomer, but it more than confirms the highest anticipations of those who were inclined to believe in him. Henceforth he occupies unmistakably a position among our leading painters. The manipulation is very free; with loaded colour and much variety of touch.

We shall run rapidly through a list of other pictures in this section. Waterhouse, *Miranda*, neatly felt and executed. Bedford, *Hermione*, the wronged queen of the *Winter's Tale*, posed as a statue; good in expression, yearning to declare herself to her husband and daughter, and resume her place among the living. Pettie, *Scene in Hal of the Wynd's Smithy* (from the *Fair Maid of Perth*), where Hal consigns the coat of mail to the Highlander; done on the principle of picturesque sketching, yet not unsubstantially, and

in a style well suited to this sort of subject-matter, which, after all, does not comport with more than a certain amount of severity of treatment. Mrs. Jopling, *Elaine*, one of the lady's best productions. W. V. Herbert, *Misery and Joy before an Altar to the Unknown God, Days of Ancient Athens*. This is a subject of invention, of some sincerity and some interest, but tending towards the flimsy. Misery is a crippled woman on crutches; Joy, a maiden in an attitude between expansiveness and adoration. The altar is so faintly designed that it seems hardly to represent an object having solid projection. F. H. Jackson, *Decorative Figure, Vocal Music*; a work having largeness and felicity of style, more especially in the management of the full-tinted green drapery. Miss A. M. Lea, *A Bacchante*, deserving of somewhat the same encomium; but with more vivacity, and no trace of the severe. A. Hill, *Andromeda*, standing naked on the naked ledge of rock, from which the lapping of the tide is receding; no sky is visible—only the chained woman and the desolate crag. This is mainly a nude study, but raised to a somewhat higher pitch by the conception and sentiment. Leslie, *On the Banks of the Thames*, A.D. 200; a British "young lady" of that rudimentary epoch, who might have come out of "an establishment for young ladies" of the present day, and the Kensingtonian suburb. Mr. Leslie is a painter who has ability, attractive power, and accomplishment, which appear to some extent or other in whatever he does: we cannot, however, profess to think highly of this performance, or to consider that Mr. Leslie has, in a general way, been advancing of late years; popularity and a ready market have damaged him. The drooping left hand of the British maiden is indifferently drawn. Mrs. Anderson, *Convent Life*; a careful commendable picture of two aged nuns, one with her distaff and a green parrot, another with rich silk embroidery; a convent pupil brings some flowers, which may serve as material for continuing the brodered design; a youthful nun is behind, rapt in holy or wandering meditations. Edward Hughes, *Family Prayer in the Olden Time*; creditably presented and put together, but a little more demonstrative than was needed. Symons, *In Hord Mortis*; an ancient Franciscan, worn by long austerities, dying in the convent precincts as his brethren descend the stairs, chanting vespers. There is true expression in this work, unmitigated, and to some eyes no doubt rather uncouth, and a picturesque as well as unhackneyed arrangement of the background and its personages. J. A. Fitzgerald, *Detected*; two thieves of the sixteenth century walking off from a church with the church plate, stopped by a mastiff of an enquiring air which may at any moment become perilously menacing; the rapscallions look at him with a sense of being in a fix, very faithfully conveyed. Cary, *Watching the Game*; two lovers and some of their elders on the lawn of an old mansion, in the days of Charles I., one of the best pictures the artist has exhibited this long while. Goodall, *The Day of Palm-offering*: "It is an ordinary sight every Friday, in the vicinity of Cairo, to see a blind fakier being led to the cemetery, hired for the purpose of reciting the Koran, and placing a palm-branch on the family grave." This is a rather large picture, executed no doubt with more than ordinary competence and skill—a picture essentially in the nature of a study, and gaining little or nothing by being carried out on this more laboured scale; the feet of the blind man have too much of a stationary look. Gow, *Mrs. Baddeley at the Pantheon*, with a motto from Thackeray setting forth how the ushers refused admission to "lovely Sophy Baddeley," but her numerous admirers drew their rapiers, and arched them across for her to pass underneath. This, like other works by Mr. Gow, shows any amount of readiness and nicety; it is considerably the largest painting that we remember from his hand. The objection, and

a serious one it is, is that Mr. Gow does not seem to have painted his picture with a view to beauty, or elegance, or sweetness or richness of colour and lighting; it is ordinary in all these respects, although the very essence of the subject is the fascination of Mrs. Baddeley, and among her admirers one might naturally expect to find some of the handsomest gallants in London. They do look reasonably like gentlemen, but not like *fine* gentlemen. W. Maclaren, *Scene in an Orange Garden in Capri*; a landscape with figures of women; well carried out, careful and even elevated in quality. V. W. Bromley, *Mid-day Rest, Sioux Indians*; painted in vigorous shadow, with some effective patches of light, and with a quick sense of the picturesque.

Domestic Subjects.—This is of course an extremely large section of the exhibition, if we give a somewhat wide range to the term "domestic"—although, indeed, we have already specified some pictures which might, without straining the term, have been included under the same designation. We count in this class no fewer than sixty-nine oil painters, and eighty-nine oil pictures, to which we have appended notes in the catalogue: in our review, some of these may of necessity fall out, through want of space, and disinclination to iterate and reiterate remarks of the like general kind. In our present notice, we shall restrict ourselves to four leading exhibitors—Messrs. Millais, Fildes, Walker, and Chierici.

Mr. Millais's domestic picture might with about equal propriety be called a portrait: he elects, however, to turn it into a domestic picture by entitling it *No*, and we follow his lead. The subject is a handsome young lady, with a bright complexion and a black dress, whose general aspect suggests perhaps rather a married than an unwedded woman. She is reading over a letter which she has written, and which, as the title of the work apprises us, contains a negative answer to a suitor; she scans it somewhat regretfully, not wishing to pain the poor fellow beyond what needs must be, and pondering the phrases wherein she has couched her refusal,—possibly even reflecting, ere the final moment comes for closing and despatching the missive, whether it *shall* be a conclusive refusal after all. The background consists of a dim brownish tapestry. This is one of Mr. Millais's simple and thoroughly efficient works,—masterly, without vivid effort or salient peculiarity. It evinces once again his distinctive gift for marking a shade or undercurrent of emotional expression, without the least external insistency; for certainly there is something of regret, of suspense, and of kindly consideration, in the face, though we could not fix upon any one point in it that emphasizes these feelings. Mr. Fildes paints *Betty*, a large-moulded milkmaid, who might be called strapping or buxom, but to whom the epithet "healthy" comes most appropriate of all: she is going out to milking, carrying her pail and stool—holding them with a vigorous hand and exuberance of physique which almost suggest a twirl. Her weighty crop of yellow hair harmonises with her wide eyes and slight half-smile. The freshness of the rural morning is about her, and she is no less fresh than that. This is a work of exceeding vigour; it might seem to have been placed on the canvas by its painter with a fullness of animal spirits corresponding to its subject, as certainly with the most unmistakable surehandedness. Mr. Walker's picture, named *The Right of Way*, likewise deals with a theme of pure rusticity. A woman with eggs, and a small boy with prim-roses, are walking on a path bordering a stream; they are accompanied by a black puppy. This innoxious beast, or some other abstruse incentive, has roused the ire of a ewe. She parts company with other sheep and lambs; and, followed by her woolly offspring, marches up resolutely towards the boy, who shows a disproportionate amount of nervous alarm, hardly

perhaps consistent with his country breeding. Rain is falling over a pale horizon; conformably to this atmospheric condition, the picture is painted entirely in local colours, without shadows. It is a naïve piece of nature, and none the less of art, genuinely enjoyable. Signor Chierici (whose address is at Reggio in Central Italy) exhibits two pictures which appear to be prime favourites with the lovers of domestic art, and, indeed, with the visitors generally; nor is their popularity undeserved, for they are extremely natural, with true and not overdone detail of incident and expression, and firm and accurate though rather ordinary object-painting. They are pleasant and highly competent works, in a style which one might have been disposed to identify rather with the British or Flemish than the Italian nationality. The first of these works is named *Mother is Ill*, and represents the home of an Italian fisherman, who, in the enforced absence of the mother (from whom, perhaps, an addition to the family may be in prospect), is taking care of the baby and four other children; he blows on a pap-spoon, from which he is about to feed the infant; a turkey-hen and her brood walk into the apartment, and other symptoms of unmaternal littleness are apparent *passim*. The second picture is entitled *The Bath*; the personages here, including a rufous-tabby cat, are partly the same as in the preceding composition. There is a mother with four children: the younger pair are about to take their bath in a large earthen pan—a girl about three years of age and a boy of one; both swerve their feet upwards, with a pretty shrinking from the cool liquid; a smile of affectionate amusement passes over the mother's features.

W. M. ROSSETTI.

THE SOCIETY OF FRENCH ARTISTS.

THE tenth exhibition of this society, housed at No. 168 New Bond Street, opened on the 17th instant. Mr. Deschamps, who had hitherto been the efficient and courteous manager, is now the lessee of the premises: he intends to continue "submitting to English connoisseurs examples of the highest French art." This, if heedfully carried out, is a laudable object: we shall always be glad to see "examples of the highest French art," or, indeed, of the highest German, Italian, Low Country, American, Japanese, or (were it forthcoming) Hottentot or Polynesian art. It is a very different object from that which has been diligently pursued of late years by various picture-dealers and others—viz. the flooding and glutting of the English market with second down to twentieth rate specimens of foreign art, offending the judicious, misleading the ignorant and gullible, wheeling the British bank-note out of lax and wealthy hands, and diverting the stream of patronage from many a fairly good native painter to many a positively bad foreign one. This is an abuse and an imposition against which we have heretofore protested, and shall not cease to protest as long as it remains unabated. Mr. Deschamps has certainly, on the present occasion, got together several very good works, not unmingled with others of a lower order. If he will lay to heart the sound maxim that good foreign art is welcome in England and everywhere, and that common or bad foreign art had better remain in its proper obscurity, undiffused and unpuffed, we and others will be his debtors.

The demands made on our space by the Royal Academy and other exhibitions are so considerable just now that we may be compelled to dispose of the Bond Street Gallery with some brevity; for the current week, we confine ourselves to a single contributor.

The chief feature of the collection is the numerous assemblage of works by M. Legros, an admirable painter and designer, domesticated among ourselves for many years past, whose productions we always contemplate with the highest respect, and often with heartiest delight. His manly, sincere way of regarding his subjects; his lofty,

serene, self-respecting, and unfrittered art; his solid attainments in design, draughtsmanship, tone, and colour, entitle him to a European reputation, which, indeed, by this time he hardly falls short of enjoying. The present exhibition contains two of his large oil-pictures, both previously known in London, and a good number of his water-colour and other drawings, and etchings. The *Chantres Espagnols*, painted in 1870, and further worked upon since then, is a grand performance; the two Bishops in front singularly fine and dignified, and other heads painted with a grave solidity that has more affinity to Holbein than almost any other painter of our time can boast. *Un Pèlerinage* was executed in 1871, and is hardly inferior to the earlier work—in some respects even more interesting; it is a picture of female and personal, as the other of masculine and partly external, devotion. The artist who has produced these works may feel pretty secure as to his future position in the art of France and of the nineteenth century. The *Portrait of Gambetta* is new. The likeness of the keen-brained and great-hearted Republican, the patriot who dared to resolve that France must still be herself and still august in the hour of her darkest agony and abasement, will of course be interesting to many, apart from its value as a work of art. In this latter respect also the picture is a fine one, though we are a little disappointed at a certain rather stolid look in the face, which is indeed characteristic of M. Legros, if not perchance equally of M. Gambetta. It is remarkable that the artist, himself a man of much *esprit*, paints in a style which may almost be called anti-French in its decided exclusion of *esprit*: his portraits very generally look as if the facial mask had hardly sufficient mobility and permeability to give a full account of the feelings which it overlies. We here see Gambetta as a red-complexioned man, with grizzling though scarcely thinning hair: his countenance is set and determined, with a kind of permanent and general challenge in its gaze; he looks contemptuous, and not at the pains of easing off his contempt, so as to save it from becoming a standing irritation to others. In photographs of the same statesman we had thought a different expression the ruling one—an expression of fatigue, partly *blasé*, partly self-withdrawn, but not the less vigilant for an opportunity. It may well be that the expression indicated in the painting is the truer to the fact. The minor works by M. Legros are twenty-nine in number. Among these we notice particularly—*Le Coup de Vent*, sepia, very fine; *Le Canal*, water-colour, with trees on the bank, diminishing in size as they recede to the angle where the water makes a turn; *Etude de Tête*, pen and ink, a likeness of the artist's wife, singularly Raphaellesque in feature and expression; *Le Bûcheron*, crayon, with some colour; *Les Bûcherons*, a water-colour of high excellence in colour and otherwise, with one of the workmen felling a tree, and two others dragging it down with a rope. Also the following etchings: *Un Vieillard*, splendid; *Un Portrait*, (110); another (111) beautifully finished; *Portrait de Carlyle*, very grand, and a noble record of the stately head, whose refinement seems to augment with advancing age—Rembrandt might have done it, and some powerful reformer of the Calvinist times might have sat for it; *Un Chantre*; *Intérieur d'Eglise*, with choir-singers, wonderfully deep and rich in effect—one of the artist's best-known and most powerful etchings; *Etude de Tête*, a leading Communiard, with a very elevated character of head, excellently good.

W. M. ROSSETTI.

THE CAPITOLINE MUSEUM, THE COLOSSEUM, THE PALATINE AND ESQUILINE HILLS.

Rome.

SEVERAL of the sculptures unearthed on the Esquiline Hill during the last days of 1874 have recently been placed in the Capitoline Museum,

where they add much to the wealth and attractiveness of the art collections. In the gallery on the ground floor we see the Bacchus, a half-length statue (heroic size), one arm wanting, the other (the right) raised, with hand resting on the ivy-wreathed head. The figure is refined in form and graceful in pose, but the head is inferior, perhaps the work of another artist. In the largest hall on the upper storey we now see, removed from another place in this Museum, the life-size nude statue of a nymph in Parian marble, found on December 23 last, and finally installed in an arched recess where formerly stood a colossal bronze Hercules, rescued from the ruins of a temple dedicated to him, near the church of S. Maria in Cosmedin, which antique structure was swept away, for the sake of the building materials, by the Vandalism of Pope Sixtus IV., who wanted stone and marble for cannon-balls. I have mentioned, what is now generally agreed to by critics and artists in Rome, that this lovely statue, from the Esquiline treasure-trove, is a nymph, or naiad, not (as first erroneously reported) a Venus, having indeed no attribute or characteristic of the Greek Aphrodite; though Greek, I believe, all are agreed in considering this precious work of art to be. The otherwise nude figure has sandals on the feet (which an undraped Venus certainly would not wear), and the vase placed beside the right leg, on which lies a mass of drapery, also a basement supporting that vessel, are adorned with small reliefs, a serpent-like fish, and flowers with leaves—none of these objects being among the known symbols of the Cyprian goddess. In the same recess with the marble nymph we see two busts, one on each side—Hadrian (not one of the finest among portraits of him), and Manlia Scantilla, wife of Didius Julianus—if the other head here before us, of a beautiful and interesting woman, almost in the prime of life, with elaborately curled hair, is rightly attributed to her. Next to these stand, well placed for effect, two finely characterised and dignified female figures, fully draped, one unfortunately wanting both arms; the other, with the left arm and hand, but the right totally cut off from the otherwise complete figure. One wears the long tunica talaris and the palla over it; the other, a similar long flowing robe and the short tunica, with a girdle round the waist. The head of this latter statue has a grand and almost severe character, which would be suitable for the Tragic Muse; and the details of part of a lion's hide over the drapery that falls from the right shoulder confirm the supposition that it is a Melpomene who here stands before us, with her attributes from the Heraklean fable. The other statue, the pose of which is somewhat dramatic—so far as in its mutilated state this can be presumed—has a countenance of more mild and lovely type, and may perhaps be the companion muse, Erato or Terpsichore. Neither of them, however, has any ornamentation or dressing of hair, proper to these Muses in known examples of art.

Beside them are placed two half-length Tritons, both alike armless, except the remnant of one arm left to one figure. They are grandly characterised and wild looking, with a certain enthusiastic and unearthly expression in the strongly marked features, the long hair falling in heavy curls down the shoulders; each has the marine, half-fishy nature indicated by the curious details of scales on the broad chest, and also, though in slighter relief, on the cheeks and foreheads.

The half-length statue (heroic size) of Commodus with the attributes of Hercules, the lion's hide thrown like a hood over the head, and knotted on the muscular chest, the club in one hand, the apples of the Hesperides in the other. This work is an extraordinary specimen of minute and elaborate execution, betraying the tendencies to decline. It now stands appropriately in the so-called "Hall of Emperors." The elaborately adorned basement alone required much of the restorer's labours; and as we now see it,

comprises many details—a small shield with the Medusa head in low relief, two miniature cornucopias and a globe on which are the signs of the Zodiac—the sphere itself supported on one side by a female figure kneeling on one knee, still left (as found) headless; the companion figure, which has evidently been in the same position, being represented only by remains of two feet on the marble surface. The only other restorations which have been made are in part of the lion's hide, and the hand holding the golden apples. One may conjecture that the singular aggregate of emblems here surrounding the person of the unworthy son of Marcus Aurelius refer to his notorious proclivities in favour of Oriental religions, the Mithraic and others, as well as to his vaunted devotion for Hercules, whose names and attributes he affected to assume. The diminutive kneeling figures are, probably, intended for Victories, gazing upward in admiration of this Commodus Hercules.

Works in the Colosseum, on the Forum, and on the Palatine Hill continue, not rapidly, but with a certain progress which, every now and then, secures valuable results. Under the direction of the learned and long experienced Fiorelli, much may be expected. On the Palatine the *scavi* are now concentrated at the point most interesting, namely, around that extraordinary group of buildings in lithoid tufa, no doubt of highest antiquity, brought to light a few years ago, on the western ridge of the hill. At short distances to the north-west of these have been found buildings of the later imperial period (as the brickwork indicates), with the apparatus for baths in several chambers, and hypocaust below. In the great amphitheatre we look down, from the level once occupied by the shrines of the Via Crucis, on a wide, excavated area, within which are three systems of elliptical building, concentric with the outer arcades; and we may now see, cleared from soil, in the innermost circle (on the ground-floor area) eight rectilinear walls connected by partitions of brick and stone work, mostly rude and irregularly built. The different styles of building in these lower constructions generally, where massive stone courses and the brickwork of the decadence are curiously combined, afford proof of the various dates and origin of the buildings so long left underground which recent research has here brought to light. A noticeable detail is the number of round cavities in blocks of stone, many of which are coated with bronze still perfectly preserved, opening at regular intervals on the pavement, as well in the major area, which is, no doubt, the ground floor above which the moveable stage, the arena proper, extended, as in two vaulted corridors, branching off from the ellipse on the southern side laterally; and another more wide and lofty corridor, not yet completely explored, which loses itself in darkness at the extremity, where progress is stopped by the encumbering soil not yet removed. In this central corridor are set up several graffiti on marble, rudely representing combats of gladiators, of men with animals, and, in some instances, animals without men. On two of these slabs the gladiator is seen victorious with his palm, and the crown (apparently set with gems) hung up beside him. Some rilievi on larger marble slabs, also dug up among the ruins, represent, and not without truthfulness, animals both wild and domestic, in combat: a stag, a hare, &c. Among other sculptured remnants are two male toroses, one wearing a chlamys, the other with a cuirass and a chlamys thrown over it; also a winged sphinx in relief, and three remnants of similar figures (as they appear in their mutilated state to be), all which may have served to adorn the sides of a state chair—perhaps for the Consuls, if not for the Emperor himself—on the podium immediately above the arena. A large piece of woodwork, now laid lengthwise amid the labyrinthine buildings, has puzzled antiquarians and all who have attempted to explain the things lately discovered

in the Colosseum. It consists of several immense beams laid parallel, and crossed by rafters, which seem to have supported a flat boarding—the whole being so blackened and charred as to attest the action of fire—perhaps the conflagration which devastated this amphitheatre, in consequence of its having been struck in the upper part by lightning, A.D. 217. It is possible (and this is one among sundry conjectures advanced) that the wooden framework served as an inclined plane, for raising up on to the arena the cages of wild beasts, or for such animals as could be introduced at liberty, to be led, or driven in, to the same stage on which they had to be exhibited. There are also several small quadrangular chambers, among the ground-floor buildings, for which one can hardly conjecture other use than as cells for cages, which may thence have been lifted up to the arena of performance. The many massive brackets of travertine at regular intervals around the elliptic walls, seem obviously destined for supporting a moveable stage.

The Esquiline and Viminal hills (especially the former) still continue to yield antiquarian wealth, and still does that high eastern plateau within Rome's walls present the singular features, picturesque in irregularity, of a transition state—the passing of an old into the conditions of a new city, of the pontifical into the national capital, under a sceptre of limited monarchy. Among late discoveries on the Esquiline height, near the Servian Agger, are twenty-seven marble bases, probably of statues, with dedicatory inscriptions placed by soldiers, who for the most part belonged to the Praetorian Guard, and were generally natives of the Danubian provinces. They pray the gods to preserve emperors, empresses, or Caesars—sometimes their own well-being. They seem to have adopted a sort of mixed worship, blending their own northern superstitions with the more refined heathenism of the Empire; and what adds to the value of these inscriptions is the indication of dates, not only by Consulates so frequently changing in the course of twelve months under the later "Augusti," but by years, months, days. Near these inscriptions, in the magazine to which they have been removed, is seen an altar dedicated to Sylvanus (several memorials of whose worship have recently come to light in Rome and Ostia); also a curious monument of later heathenism, in form of a cippus, with a rude bas-relief of three deities—Jove with his eagle, Mars in complete armour, and a goddess with veiled head, one hand holding an oar (or rudder), and one foot resting on a wheel—apparently Nemesis, for an inscription records that this was dedicated by a soldier to Jupiter, Mars, Nemesis the Sun, Victory, and all "Diis Parentalibus." Another rilievo placed near this (probably an *ex voto* from some temple) represents, with spirited design, a chariot drawn by prancing steeds. Not far from the spot where these military inscriptions were found, has been laid open a wall in good *opus reticulatum* of early Roman work, on which are several graffiti of names of soldiers, &c., leading us to infer that this building was a "statio," probably for troops always on duty on the Esquiline and the adjacent territories.

The existence of a superb residence may be inferred from remains lately found on the same hill of a pavement consisting entirely of veined oriental alabaster, 170 large quadrangular slabs of which were still *in situ*, and completely preserved. A provisional magazine for antiquies dug up in this highly productive Esquiline and Viminal region has been formed in an outhouse of the suppressed convent of Redemptorist Fathers, near S. Maria Maggiore. The memorial column, surmounted by a large crucifix and image of the Virgin and Child, erected opposite to that basilica by Pope Clement VIII. (1595), to commemorate the conversion and absolution of Henry IV., has been (as I have mentioned) taken down, on account of the leveling of the piazza where it stood. It now lies in that magazine of antiquities awaiting the time

when it can be re-erected, and (as I hear is proposed) on its former site. Report speaks of an intention to open a permanent museum for objects of fine art, &c., dug up in the course of excavations for building the new civic quarter. Another, and perhaps better, project is for considerable enlargement of the Capitoline Museum, and of that wing of the building where the magistracy holds its meetings, the "Palazzo dei Conservatori."

I have mentioned the generosity of a gentleman who has been passing the season at Rome, Mr. Allan Fraser, of Hospitalfield (Forfarshire), on behalf of the British Fine Art Academy here established. He has lately presented 1,000*l.* to the Academy, that sum being deposited in an English bank in this city, the interest accruing at once to the institution so benefited. The Academy will continue, till a better locale can be secured, to occupy their former place of meeting, where they have a reading-room and library, in the Via Sistina on the Pincian Hill.

A Committee of Archaeology and Fine Art, consisting of twelve members to be nominated by the Crown, and to be immediately associated with the Superior Council of Public Instruction, has been appointed by the Italian Government according to decree of April 22. A new "Belle Arti" periodical, *Roma Artistica*, has just begun its career, with promise of success.

C. I. HERMAN.

ART SALES.

At the sale of a collection of modern pictures and water-colours during the past week at Messrs. Christie, Manson, and Woods', the following prices were realised:—J. S. Cotman, *Hay Barges Becalmed*, 220*l.* 10*s.*; *Waiting for the Ferry Boat, Mouth of the Yare*, 178*l.* 10*s.*; *On the Norfolk Coast*, with a windmill, boats, figures, &c., 147*l.*; *Off Portsmouth, the Impending Storm*, 41*l.*; Müller, *The Bay of Naples*, which bears the name of the painter and the date 1840, 1,627*l.* 10*s.*; *A Spanish Gipsy*, by E. Long, 186*l.* 10*s.*; *Hay on the Wind and the Rain*, by J. McWhirter, 98*l.* 15*s.*; *Scarborough*, by J. B. Pyne, 225*l.* 15*s.*; *The Widow*, by Landseer, 70*l.* 7*s.*; *On the Yare, near Thorpe*, by Old Crome, 194*l.* 5*s.*; *Off the Coast of Norfolk*, by John Barney Crome (the son), 115*l.* 10*s.*; *View near Norwich*, by Old Crome, 273*l.*; *On the Thames—Windsor Castle*, by Sir A. W. Callcott, R.A., 94*l.* 10*s.*; *An Overshot Mill*, by W. Müller, 241*l.* 10*s.*; *Christ and Two Disciples*, by W. Mulready, R.A., 52*l.* 10*s.*; *A Spot in the Highlands*, by Peter Graham, 399*l.*; *Francis I. and his Sister*, by R. P. Bonington, 157*l.* 10*s.*; *A Misty Morning in the Highlands*, by Peter Graham, 472*l.* 10*s.*; *Rembrandt in his Studio*, by Sir John Gilbert, A.R.A., 483*l.*; *The Glen, North Wales*, by J. Holland, 120*l.* 15*s.*; *Homewards*, by Peter Graham, 414*l.* 15*s.*; *At the Spring*, by P. F. Poole, R.A., 123*l.* 18*s.*; *A Tablespoonful Three Times a Day*, by E. Nicol, A.R.A., 304*l.* 10*s.*; *A Precautionary Measure*, the companion picture, 204*l.*; *Looking out for the Return of the Fishing Boats, Aberdeenshire Coast*, by Peter Graham, 609*l.*; Sea piece, *A Cutter getting under Way*, 157*l.* 10*s.*; *With Wind and Tide*, by Colin Hunter, 425*l.* 5*s.*; *A Convocation of Clergy*, by Sir John Gilbert, A.R.A., 420*l.*

In the collection of thirty-eight modern pictures of the English school, belonging to a gentleman in Lancashire, the following were noticeable examples:—J. Holland, *A View in Venice*, signed and dated, 89*l.* 5*s.*; W. Müller, *A Landscape*, with figures by David Cox, 231*l.*; C. R. Leslie, R.A., *The Duke and Duchess reading "Don Quixote"*, engraved, 105*l.*; David Cox, *Pointing the Way*, landscape and figure, 220*l.* 15*s.*; W. C. T. Dobson, R.A., *A Mushroom Girl*, 77*l.* 14*s.*; W. Müller, *The Lark Boy*, signed and dated, 53*l.* 11*s.*; B. W. Leader, *Capel Curig*, 325*l.* 10*s.*; T. Creswick, R.A., *A River Scene in Wales*, 194*l.* 5*s.*; W. Linnell, *A Landscape*, 273*l.*; G.

Chambers, *A Sea View*, with vessels, 67l. 4s.; J. Holland, *San Giorgio dei Greci, Venezia*, signed and dated, 182l. 15s.; *Boats, near San Giorgio*, signed and dated, 294l.; David Cox, *Darley Dale Churchyard*, 1,018l. 10s.

Of the water-colour drawings belonging to the late Mr. Frederick Timmins, of Edgbaston, Birmingham:—By David Cox, *Big Meadow, Bettws-y-Coed*, 126l.; *Snowstorm, Bettws-y-Coed*, 93l.; *View near Penmachno*, 311l. 17s.; *Beeston Castle, early morning*, 267l. 15s.; *Road near Calais*, 78l. 15s.; *Going to the Hayfield*, 105l. By T. Collier, *The First Snow in Nant Francon*, 84l.; *Twilight after Hail, near Ogwen*, 84l. D. Cox, *Old Mill at Bettws*, 126l.; *Sheep in a Valley*, 105l. Robie, *Roses*, 72l. 10s.; *The Deserted Church*, 157l. 10s.; *The Wooden Walls of England*, 1,417l. 10s.; *Tantallon Castle*, 14l.; *Sand-hills near Barmouth*, 120l. 15s.; and *Collecting the Flock, Llanbedr*, 105l. Colin Hunter, *Mending Nets, Coast of Devon*, 153l. 6s.; *A Landscape, with Man fishing*, 168l. J. Syer, *View in Wales*, 126l. The total of the 130 lots amounted to 10,140l.

If the collection of water-colour drawings belonging to Mr. Charles Lewes Parker, with twelve works of De Wint, the property of a lady deceased, and twenty drawings from those belonging to the late Mr. R. Ellison, sold on Saturday, the following were the chief lots:—*Holy Thursday*, by Thorne Waite, 246l. 15s.; *Chepstow Castle*, by David Cox, 105l.; and another by the same, 118l.; *Bolton Abbey*, by G. A. Fripp, 157l. 10s.; *Rouen*, by S. Prout, 145l. 17s.; *Beverley, Yorkshire*, by P. De Wint, 971l. 5s.; *A Street Scene in Caen*, by S. Prout, 336l.; *Folkestone*, by J. M. W. Turner, R.A., 451l. 10s.; *A Neapolitan Girl*, by F. W. Burton, 492l.; *The Last Man from the Wreck*, by E. Duncan, 504l. From a different property were sold a drawing by Turner of the Interior of Ely Cathedral, which was painted for the Right Rev. James Yorke, Bishop of Ely, 252l. By Copley Fielding, *Bem-y-Glo*, a drawing bought from the Water-Colour Exhibition of 1844 by the owner, which the artist, in a letter, said was considered one of his best works, 388l. 10s. By W. Hunt, *Very Queer*, engraved, 94l. 10s. By S. Prout, *Interior of a Church in Normandy during Mass*, 157l. 10s.

THE *Times* gives the following account of the large and very interesting collection of Indian armour and arms, Chinese and Japanese enamels, carvings in rock crystal, jade, and agate, with other objects of Oriental art, formed by the late Colonel Charles Seton Guthrie, which was sold at Christie's last week. So many fine examples of the glyptic art as practised by the Asiatic workers have rarely been collected. Many of them had been exhibited in the India Museum, and we believe some of the choicest specimens brought over by Colonel Guthrie now belong to the national collection. Among the hard stone carvings were many of the intaglio known as Poniatowski gems, being the works of modern Italian artists in imitation of the antique, which were sold to the Prince in considerable numbers as real works of ancient art, and which are so excellent that even when the deception was found out the Prince still continued to buy them. There were about 300 of these intaglio, in red carnelian chiefly, many of which were handsomely mounted in gold, and they sold in lots of from two to five at prices varying from 7 to 10 guineas. The following were the more important objects of Indian and Chinese work:—A pair of knives with handles inlaid with gold, 34l. 10s.; a tulwar, with damascened blade with inscription in gold, formerly belonging to Meer Morad Ali Sirkar Khan, 8l.; a fine circular steel shield, with four bosses inlaid with gold, and inscription, from the Punjab, exhibited at the International Exhibition at Paris, 1867, 20l.; another, inlaid with florid pattern in gold, and four bosses, from Lahore, exhibited in Paris, 1867, 26l. 10s. The jade carvings sold well, at prices

generally from 2l. to 10l., some fine pieces going as high as 20 ga., and some exceptionally good fetching much higher prices, as lot 87, a beautiful oval fluted dish, carved with four bands of foliage and flowers, 7½ in. long, 2l. 10s., and 118, a dark green jade jar, the neck engraved with an inscription, 60l.; 119, a small mirror, with jewelled jade back, 40l.; 122, a small sword-handle, formed as a bird, and a knife handle 38l. 17s.; 126, an oblong aventurine box, with bands of ornaments in coloured enamels, 36l. 15s.; 138, a fluted bowl of white jade, mounted with enamelled gold handles, and foot set with rubies and emeralds, 56l.; a green jade bowl, inlaid with ornaments in silver, and a plain white ditto, 43l.; 146, an oval box and cover, studded with rubies and emeralds, 110l. 5s.; 156, a large octagonal pen-box, of white jade, with panels of pierced and carved green jade, inlaid, the borders set with rubies and emeralds, 320l.; a small basin carved in rock crystal, engraved with ornaments, and mounted with gold rim set with emeralds, corals, and onyx, 58l.; 193, a beautiful fluted bowl, engraved with flowers and foliage, 6½ in. diameter, 44l.; another, with faceted surface and carved handles, 6½ in. diameter, 34l. 12s.; a fluted vase and cover, with waved gold bands inlaid, the handles set with rubies, 125l.; a large oval box and cover, studded with rubies and emeralds in gold setting, 312l. 18s.; a globular vase, carved with groups of flowers in relief, flower handles, and an enamelled gold band round the neck, 141l. 15s.; a fine large bowl, with carved border and flower handles, mounted on beautifully enamelled gold foot set with onyxes, 183l. 15s.; a fine large bowl, with foliage handles, mounted on beautifully enamelled gold foot, set with onyxes, lapis lazuli, small diamonds, and rubies, 210l. The small Japanese carvings in ivory of grotesques sold for high prices—buttons at from 2 to 7 guineas; two grotesque figures, 11l. 15s.; a cylindrical nest of four boxes, with birds and flowers in mother-of-pearl and gold lacquer, 5l. 5s.; a matchpot carved with five figures, and a vase of flowers in mother-of-pearl, &c., 8l. 16s.; another, with hawks and foliage inlaid, 16l.; another, with a landscape in gold lacquer, and bronze figures in relief, 11l. 11s.; a pair of ivory altar candlesticks, formed as columns, surmounted by birds bearing nozzles, with four feet, decorated with birds, snakes, &c., in coloured and gilt lacquer, 25½ in. high, 34l. 13s. A fine oval-shaped fluted vase and cover, of pure white jade, with ring and foliage pattern handles and rings on the cover, 70l.; a cylindrical vase, carved with ornaments, and with four handles formed as dragons' heads with detached rings, 9½ in. high, 46l.; a very fine bowl and cover, of pure white jade, with four handles formed as masks, with rings and bats, carved with fruits and foliage in low relief, 9 in. diameter, 73l. 10s.; a pair of oblong-shaped slabs of white jade, elaborately pierced and carved with landscapes and animals, 11½ in. high, 48l. 6s.; a pair of white jade basins and stands, 6½ in. diameter, 24l.; a pair of ditto and ditto, 22l. 10s.; a group of finger citrons and foliage, 38l. 10s.; a curious square-shaped vase and cover, of dark-green jade, with cylindrical corners, carved with ornaments in slight relief, with dragon handles, and cover carved with dragons, 7 in. high, 66l.; a fine cylindrical matchpot, of dark-green jade, carved with figures, and a landscape, 6½ in. high, 43l.; a pair of ribbed beakers, of dark-green jade, with ornaments in slight relief, 10½ in. high, 76l.; a circular ribbed tripod incense-burner and cover, on mask feet, with ornaments in slight relief, the handles formed as dragons, 5½ in. high, 45l. 3s.; a beautiful flat-shaped bowl, on three feet, carved with masks and ornaments in low relief, the handles formed as dragons, with detached rings, 11 in. diameter, 75l. 12s.; a beautiful flat-shaped vase in rock crystal, carved with birds and plants in flat relief, enamelled metal gilt mountings, 43l.; a cup and cover, carved with foliage, a small fluted vase and cover, and a large ditto in car-

buncle, 20l. 5s.; a flat-shaped two-handled vase and cover, carved with ornaments, 53l.; a pair of swords, with Toledo blades, chased with ornaments and partly gilt, in metal-gilt sheaths, formed as snakes, 48l. 6s.; a dagger, with chased gold handle, set with rubies and emeralds, the cross-guard enamelled with flowers in colours on white ground, 83l.; a very large hookah, the bell of white metal enamelled black, with elaborate foliage pattern, 14l.; a diamond in the rough, three crystals, three gold rings, 63l.; an oval mirror of rock crystal, in silver gilt frame, surmounted by the Dunbar arms, the pillars of crystal spirally twisted, set with gems, on ebony base, with silver gilt ornaments, 57l. 15s. The whole collection, sold in 646 lots, realised 6,067l.

NOTES AND NEWS.

DR. SCHLIEMANN seems as determined to take Troy as were the original Achæans, and by all appearances it is not unlikely that he will have an equally long fight. The latest attack upon him was that of M. Saint-Martin (*Revue Archéologique*, March and April), and to this he now replies (May number of the *Revue*), declaring solemnly that there is no vestige of construction or of ancient human habitation on the height of Bunarbashi, and that on this point M. Saint-Martin and all who agree with him are entirely misled. His favourite argument is "come and see for yourself." He himself would doubtless spare no trouble for such an end; but his French critic will probably be contented with the assurance of Lechevalier and others that on Barnabashi foundations of masonry are to be seen. It is quite refreshing to hear the learned excavator repeat Homer's high-flown descriptions of the Scamander, and then chuckle over the bare imagination of M. Saint-Martin standing by the side of what he calls the Scamander, and endeavouring to reconcile with its present appearance the Homeric epithets.

THE festival of the fourth centenary of the birth of Michelangelo at Florence, as at present determined by the Commission, will be held in September next, from the 10th to the 15th of the month. The exhibition of works by Michelangelo will be of great interest. In the first place there are those by his own hands which exist in Florence. France will generously contribute, in her usual friendly and enlightened spirit, casts from works of sculpture in her possession, and photographs from all the drawings in her national collections. The Municipality of Bruges has been applied to for a cast from the Madonna and Child by Michelangelo, preserved in that city. From the Museum at Naples will come the colossal bust of Paul III. Bologna will contribute interesting examples of the great artist. From England the Department of Science and Art has supplied photographs from the drawings preserved at Oxford, and from works of Michelangelo in the Museum at South Kensington. From the National Gallery nothing is to be forwarded, but photographs of the two pictures there, ascribed to Michelangelo, will be supplied by a private collector. It is hoped that the Royal Academy of London, like other public institutions throughout Europe, will respond in friendly terms to the wish of the Florentine Commission to exhibit a cast from the noble relief in its possession, and will supply the relief. Photographs have been received from other collections in Europe. A general spirit of liberality has been prevalent. Photographs have also been forwarded from Windsor of drawings in the possession of Her Majesty, and it is intended to apply to the Duke of Devonshire, the Earl of Leicester, and other proprietors of drawings or other works of Michelangelo in England. It is believed that an English collector is in possession of the cartoon of the Leda. If this is the case he would confer a great favour by contributing a photograph. The Commission at Florence has been greatly gratified by the consent of the eminent house of Dominic Colnaghi and

Co., London, to act in Great Britain in the name of the Commission, and to gather and transmit to Florence contributions to the exhibition. The Commission hopes that collectors in Great Britain will communicate with Messrs. Colnaghi. The Government of His Holiness has taken a very friendly interest in the approaching exhibition, and it is understood that, by order of His Holiness, casts and photographs will be supplied. The Vatican, so rich in works of the immortal Tuscan, will thus contribute to do honour to his memory. It has been proposed by the Minister of Education that special commissioners from foreign governments should be invited to attend, but the Commission in Florence has not felt itself to be in a position to address governments, but has recorded its hope that foreign academies and societies connected with the fine arts will send representatives to Florence, where they will be received with the highest honours.

THE *Allgemeine Zeitung* announces that the recent excavations near the old Dipylon at Athens have brought to light the foundations of a house belonging to the time of Mithridates, in which were found fifty silver coins of the same age, some of which are of great value and unique in character. At Aquileia interesting discoveries have also been rewarding the zeal of explorers; and, according to recent reports, the foundation walls of a circus of colossal dimensions have been traced.

THE Art correspondent of the same journal at Rome announces with satisfaction that the well-known Danish artist, Elise Jerichau, has returned to Rome with the intention of making Italy her permanent abode, and has set up her studio in the Palazzo Lavati, bringing with her a large number of interesting portraits and *genre* pictures painted by her during her long stay in the East. No one has enjoyed such opportunities of seeing the interior of Oriental homes as Mme. Jerichau, who, during her numerous visits to Constantinople, Smyrna, Alexandria, and Cairo, obtained free access to the harems of the highest dignitaries, and was enabled to acquaint herself with the most minute and private details connected with the lives and usages of the inmates.

THE formal opening of an Austrian Oriental Museum took place at Vienna on May 10. The collection is especially rich in products of industry from Tunis and Egypt, but the Japanese and Chinese paper goods are said to be the most interesting of the special departments.

SOME unworthy doubts have been largely circulated in Norway with regard to Professor Rygh's suitability as Keeper of the National Museum of Antiquities. Herr Rygh has for many years exercised his office with zeal and energy, not a few of our own countrymen benefit every year by his courtesy and learning, and it is late in the day to come forward with charges of incompetence. The affair, however, has roused the scientific men of Scandinavia to no small indignation, and Professor Rygh has received from all sides expressions of sympathy. The matter must be now settled, since Dr. Hans Hildebrand, of Stockholm, as competent an authority on the subject as any in Europe, has written a letter to Professor Sophus Bugge, which appears in all the Scandinavian papers, in which he asserts Rygh to be "of all Norwegian antiquaries the one most accomplished in archaeological science. Not only does he stand in this respect far higher than all other archaeologists in Norway, but, outside Norway, the whole of Europe has few men who can be compared with him."

THE exhibition of works of art at Charlottenborg, the Danish Royal Academy, is now open. We learn that Carl Bloch, as usual, supplies the important picture of the year. We described the *Samson and Delilah* of this great master last year, a work of splendid and almost terrible force. His chief picture this year is *Christ driving the Buyers*

and *Sellers out of the Temple*. It is said to suffer from the bold effort the painter has made to compete on his own ground with Paolo Veronese, but yet to be a masterly production in composition and colour. He also exhibits *Old Folks*, two very ancient people in a quiet Danish house, read the Bible together, and *A Monk who looks in the Glass*, which seems to be a very odd work, representing the reflection in a mirror of a monk suffering from toothache.

THE French painter under notice in the *Portfolio* this month is Léon Bonnat, an artist who by education belongs almost more to Spain than to France. He chiefly paints Italian *genre* subjects, but has now and then treated classical and sacred themes with some degree of success. His *Christ on the Cross*, it will be remembered, excited a great sensation in the last Salon, although it was severely condemned for its somewhat brutal realism. The peasant woman and child, *La Tenerenza*—chosen to represent his art in the *Portfolio*—gives no idea of his style. Landseer's *Sleeping Bloodhound* in the National Gallery, etched by W. Wise, and a pretty little picture from Lalauze's *Le Petit Monde*, of two demure little French maidens trying to draw, are the other illustrations. Mr. R. L. Stevenson finishes his description of an "Autumn Effect," observed, we should imagine, through Mr. Hamerton's spectacles. Mr. Hamerton himself, leaving woods and rivers, discourses on the delusions to which we are subject in judging of the apparent size of objects.

THE *Gazette des Beaux-Arts* gives us an abundance of good things this month. 1. Under the title of "Maitre Pihourt et ses Hétéroclites" M. Edmond Bonaffé discourses learnedly on the supposed Italian influence over the Renaissance in France; and informs us that Maitre Pihourt was a French architect or master mason of the first half of the sixteenth century, who owed no obligation to Italy in carrying out the principles of the Renaissance in France. 2. M. Paul Mantz finishes his criticism of the works of the late Charles Gleyre. The article is illustrated by a photogravure of Goupil's of the same kind as the *Portfolio* now gives us. Hitherto the *Gazette* has not adopted this popular mode of illustration, and we venture to think that it would be more satisfactory to true lovers of art if, instead of thus calling photography to its aid in rendering such works as this, it would give better woodcuts. Some in the present number are by no means equal to its former productions of this sort. 3. A biographical and critical article on J. F. Millet, containing several of his letters, will interest every one at the present time. It is illustrated by several wood engravings from his pictures and an etching by Courty of *La Récolte du Sarrasin*, a picture that has more of cheerfulness in it than most of Millet's works. 4. "La Rôle décoratif de la Peinture en Mosaïque" is considered at some length by M. E. Didron, who writes with great knowledge concerning the ancient mosaics of Italy, and thinks that the art is capable of being revived, and should be encouraged by the French Government for all public works, for which it might fitly serve. 5. The interminable Costume History. 6. Two admirable photographic reproductions of two of Rembrandt's magnificent etchings, *Joseph relating his Dream*, and the well-known *Old Mill*. Lovers of Rembrandt's engravings who are unable to afford the fearfully expensive luxury of collecting, are after all not so much to be pitied when they can obtain, at an inconsiderable cost, such admirable renderings as photography now offers them of these works. Here photography answers better than any other means, and for faithful reproduction, therefore, nothing can be said against its use.

M. CORDIER's fine statue of Columbus, before described in the ACADEMY, will shortly be set up for exhibition in front of the principal entrance of the Palais de l'Industrie before it is sent to Mexico.

THE statue of Berryer, by M. Barre, was recently unveiled at Marseilles, where it is set up in front of the Palais de Justice. It represents the great orator in the act of speaking.

THE STAGE.

THIS has been a week barren of new plays, but one that has produced a book not without interest to those who are concerned with the fortunes of the English stage. It is a lecture delivered at the Fine Arts Gallery by Mr. Henry Neville, of the Olympic Theatre, and is called *The Stage in its relation to Fine Art*. Mr. Neville tells us much about the history of the Stage, and something about the history of Fine Art, but he has not established with preciseness the relation between the two. He breaks into joyful song respecting the dramatic glories of the past, and is reasonably indignant with those who have brought the English stage into disrepute, and who have compelled him to perform for more than two hundred nights so common a melodrama as *The Two Orphans*. For Mr. Neville has clearly had his ideals, and has killed them off one by one as the public refused to pay for them; and this pamphlet may be taken to be the embodiment of the heavy sigh with which he has received the unusual profits of his melodrama. Even within Mr. Neville's time the stage has visibly degenerated. When he was young, the provincial theatres were the nurseries of acting: budding tragedians were tested as Hamlet or Othello; light comedians were put through the parts of Young Rapid, Marlow, and Charles Surface: low comedians played Touchstone and Tony Lumpkin. The better sort of players were instructed in the classical authors, and especially in "those great tragedians who sat in Athens on their unchallenged thrones: Aeschylus clothed in the thunder of his world-shaking terror, Sophocles shining in the beautiful radiance of his orbicular perfection, Euripides sounding the depths of the heart with his world-moving pathos, and composing, in their united power and influence, a triple fountain of blessing to mankind." They learned to pause before Shakspeare's shrine and express their reverence, though it was only the silent reverence of a tear. "But now," says Mr. Neville, "all these things are changed: men come into the profession we know not whence, we know not how, without even a general knowledge of art, its principles and its history; and the result is a deluge of incapacity, ignorance and conceit, sweeping everything before it, and changing the once pure taste of the public into an anarchy of ideas and a Babel of opinions. It fills me with an inexpressible moral indignation to see my noble art thus debased by the irruption of this host of Goths and Vandals. Away with such needy and incompetent adventurers." Amid the roar of Mr. Neville's eloquence we are able to gather that his remedy for these evils is to place the stage under the protection of the State, and establish a national school for acting. We have already expressed our opinion in favour of some such scheme as this, and much theatrical reform seems to be tending towards it. On the recent occasion of Miss Helen Faucit's performance at Drury Lane it was announced that the proceeds would be devoted to the endowment of an institution of this sort instead of the original plan of building a Shaksperian theatre at Stratford-on-Avon. At the same time we would deprecate haste in the matter. The Comédie Française is the model for all such schemes, and at the present time the Comédie Française may be said to exist not by means of, but in spite of the French people. Its great influence is due to its traditions.

Mr. Neville himself offers us no suggestion as to the means of accomplishing his project:—

"The right method," he says, "is to disentangle the stage from its evils, to reform its abuses, to pass it through the fire of a moral reformation, to lay the

axe to the root of the foul parasites that are choking and destroying the noble tree, to break off the incrustation of its centuries of evil, and bring to light the sparkling gem whose radiance they have so long hidden and concealed."

To the purport of much of which we assent: but what is the first step?

THE very pretty chorus of ministers in Mr. Clay's comic opera *Cattarina* at the Charing Cross Theatre may be taken by way of compensation for the absence of ministerial affairs in Mr. Herman's play, *Jeanne Dubarry*. The comedy is poor stuff, and bears much the same resemblance to art that the Countess Dubarry's writings bore to literature. The principal character is sustained by Miss Edith Lynd, an actress of little experience, who, if she failed to realise the accepted conception of La Belle Bourbonnaise, was at least true to that part of the song which tells us that she was "fort mal à son aise."

No one who loves the gossamer fancies of Halévy, Boieldieu, and Auber, will miss the singularly complete series of performances of French comic opera that is now being given at the Gaiety Theatre. Halévy is seen at his airiest in the famous *Mousquetaires*, and if Boieldieu failed to endow the *Dame Blanche* with all the weirdness that M. Sach could have wished, yet the musician contrived to surround his work with a fascination that almost every Sunday night draws to the Opéra Comique at Paris an unwearied throng of enthusiasts. M. Tournié and M^{me}. Priola are presently to appear at the Gaiety.

"THE performance of *The Merchant of Venice*," says the delightfully honest announcement of the Prince of Wales's Theatre, "having failed to attract large audiences, the play will shortly be withdrawn. During the preparation of other works, for which arrangements have been completed, Lord Lytton's comedy, *Money*, will be revived." Mrs. Bancroft and Miss Ellen Terry will perform in it.

Andréa, by Victorien Sardou, was produced at the Opéra Comique Theatre on Thursday night for the representations of M^{lle}. Hélène Petit, of the Odéon.

ON Saturday, May 29, a drama adapted by Mr. Clement Scott from the French of M. Eugène Manuel, and called *The Detective*, will be produced at the Mirror Theatre.

MR. ALBERRY's comedy is to be performed at the Olympic Theatre on Monday next.

M. CADOL's comedy *Grand Maman* was produced at the Théâtre Français on Monday night.

SIGNOR SALVINI, we understand, intends, before leaving this country, to play Hamlet and, what will be a novelty in London, Coriolanus. Coriolanus is one of his great characters, and he has played it with marked success in Rome, in spite of the trimming to which Shakspeare's text was submitted by the authorities. It is rumoured that he may play in company with Signor Rossi.

MUSIC.

VERDI'S "REQUIEM" AT THE ROYAL ALBERT HALL.

It is not often that two musical events occur within a week of such interest and importance as the first production in London of large works by one of the great living German, and by unquestionably the greatest living Italian composer. Last week the production of *Lohengrin* was recorded, and to-day we have to report the performance of the grand "Requiem," which Signor Verdi has recently written to commemorate the death of his friend, the poet Alessandro Manzoni. It was on the anniversary of that event, May 22, 1874—exactly this day twelvemonth—that the work

was first performed in the church of St. Mark at Milan. Its success there induced M. Camille du Locle, the director of the Opéra Comique at Paris, to produce it in that apparently most inappropriate place; and now Messrs. Novello, Ewer, and Co. have arranged for a series of performances of the work, under the direction of the composer, at the Royal Albert Hall. The first of these took place on Saturday last, and the second on Wednesday.

The first announcement that the composer of *Rigoletto*, the *Trovatore*, and *Traviata* was writing sacred music naturally took musicians by surprise. This was Saul among the prophets with a vengeance! The greatest curiosity was naturally felt as to what would be the result; because at first sight the idea of Verdi's writing a "Requiem" seems nearly as incongruous as it would be to imagine Shakspeare writing the "Christian Year." And it may be allowed at once that the work has very little of the character of what is commonly called "sacred music." This, however, raises the general question, Is there any broad line of distinction which can be laid down between what is sacred music and what is not? There is more than one reason why this question should be answered in the negative. Of course there are certain musical forms which from their associations are distinctively secular. Had Verdi, for example, introduced into his "Requiem" a waltz or a polka (to put an extreme case), its inappropriateness would have been self-evident. But with such exceptions it seems impossible to draw a hard and fast line between sacred and secular music. Nobody would nowadays dispute the claim of Beethoven's Mass in C to be called sacred music; yet is it not more than probable that if Palestrina, or even the Italian church composers of the last century, could have heard it, they would have condemned it as utterly un-sacred in character? Again, the two greatest composers of sacred music whom the world has ever seen were Bach and Handel; and both of these repeatedly introduced pieces from their operas or secular cantatas into their sacred works, yet no one finds fault with these pieces as inappropriate. In justice to Signor Verdi, also, it should be added that in Roman Catholic countries the distinction between sacred and secular music is much less marked than with ourselves. It is no uncommon thing in a Catholic church to hear an operatic overture played as the voluntary after service. This is not mentioned as a desirable or becoming thing; but it ought to be borne in mind in forming a judgment on a work differing very largely from the conventional models of church music.

It has been needful to say this much by way of preface, because some critics have condemned this "Requiem" as too dramatic in tone; and the only fair way to look at it is to place one's self at the composer's stand-point, and not to estimate his work by comparison with the two generally accepted models of the Requiem—those of Mozart and Cherubini. That Signor Verdi's is not sacred music in the narrow acceptance of the term must be conceded; but it is a work of high and genuine inspiration, often most powerfully touching the feelings, and characterised throughout by deep earnestness, though addressing itself to us in a somewhat unfamiliar language.

Anything like a complete analysis of the "Requiem" in these columns would be out of the question; neither, indeed, would it be readily intelligible without the aid of musical quotations. A brief notice of some of the salient points of the work is all that will be possible. The opening movement, "Requiem aeternam," in A minor, is of remarkable beauty; the first part for chorus *pp* accompanied by the muted strings is certainly as funeral as could be desired. A charming effect is produced by the modulation into A major at "et lux perpetua." At the "Kyrie" the solo voices are introduced, first alone and then in combination with the chorus. The whole of the music is

not merely full of beauty but perfectly new; it may indeed be said of the entire work that it is thoroughly original from the first bar to the last. The "Dies Irae" is set in nine movements, several of which are of very remarkable power. The opening chorus may be, and probably will be objected to by some as ultra-dramatic; it certainly is a most forcible representation of the "Day of Wrath," which in sentiment (though in nothing else) may be compared with the corresponding portion of Mozart's "Requiem." At the "Tuba Mirum" Verdi has followed the precedent of Berlioz in his "Requiem" of placing additional trumpets in the corners of his orchestra; and the effect of the different groups answering one another, though certainly dramatic, is exceedingly fine. A short and expressive bass solo, "Mors stupebit," leads to a most beautiful mezzo-soprano solo and chorus, "Liber scriptus," one of the gems of the work, at the close of which a portion of the opening chorus "Dies Irae" is repeated. The following trio for two soprani and tenor, "Quid sum miser," is of most exquisite pathos, the modulation near the close from G minor to G major being particularly beautiful. At the "Rex tremendae" again (quartet and chorus), a fine opportunity is given to the composer, of which he has availed himself to the utmost. The declamations of the chorus are answered by the entreating tones of the soloists at the "Salva me, fons pietatis" in a manner as beautiful as it is fresh. We next have a very charming duet for trebles, "Recordare," and a most original tenor solo, "Ingemisco," to which succeeds a bass air, "Confutatis," which is by no means equal to the preceding numbers. Here Verdi's inspiration seems for once to have failed him; he has moreover introduced (evidently of malice aforethought) some consecutive fifths in the accompaniment of the song, the effect of which is simply distressing. That the rule of the theorists forbidding consecutive fifths may sometimes be violated with impunity, and even with advantage has frequently been proved by modern composers; but the effect must be the justification of such passages, and in the present instance they are certainly not justified. At the end of the air a fragment of the chorus "Dies Irae" is again introduced, leading to the "Lacrymosa," which is written for quartet and chorus. Here is another genuine inspiration, on which, did space allow, much might be written. It must suffice to allude to the novelty of the vocal combinations, to the charming phrase for unaccompanied solo voices at the "Pie Jesu," and to the remarkable modulations at the close of the chorus. The key of the piece is B flat minor, and the voices conclude in G major, the orchestra alone giving the final chords in B flat major.

The offertory "Domine Jesu Christe" is written for solo voices only. It is extremely pleasing, and charmingly scored for the orchestra, but, excepting at the "Hostias et preces," it scarcely rises to the height of some other parts of the work. Its thoroughly vocal character, however, and the flow of its melody are sufficient to ensure its popularity. The "Sanctus" is a double chorus in eight real parts, in which Verdi for the first time in the work attempts the strict fugal style. He does not, however, seem at home with it, and soon abandons it. This number must be pronounced one of the least successful of the Requiem. The following movement, "Agnus Dei," a duet for two soprani with chorus, is, on the contrary, not merely one of the finest movements in the work, but one of the most original pieces of music ever composed. It is written in a form seldom if ever before employed in sacred music—the variation form. The theme is first given out by the two solo voices unaccompanied, and singing in octaves, with a perfectly novel effect, and then repeated by the chorus and strings in octaves without harmony; after which it is met with sometimes for soli, sometimes for chorus, each time with a different accompaniment. No description, however, can

give any notion of the effect of this extraordinary movement, and even the reading of the vocal score conveys but a faint idea of the impression it produces in actual performance. The "Lux aeterna," a trio for mezzo soprano, tenor and bass, also contains some very remarkable music. The passage "Requiem aeternam" contains an accompaniment for a *pp* double roll on two kettledrums tuned in fifths, which is very new. Beethoven was the first to use the two notes of the drums at the same time (in the Adagio of his "Choral Symphony"), and Berlioz has in his "Requiem" employed chords for several drums at once; but Verdi's effect differs from both. The final number of the work, the "Liberate me," is for soprano solo and chorus. The solo is for the most part grandly declamatory in style, especially at the passage "Tremens factus sum ego et timeo." The first part of the chorus is mostly founded on the subjects from the "Dies Irae;" a portion of the opening movement of the mass is then introduced for unaccompanied voices with excellent effect; after which Verdi introduces an elaborate fugue on the "Liberate me, Domine," and (like Rossini in the "Stabat Mater") succeeds in proving that fugue writing is not his forte. The quiet close of the movement, and of the work, when the composer returns to his more natural method of expression, is of great beauty.

Such is an imperfect attempt to give some idea of a very remarkable work, description of which is more than usually difficult because of its originality. The effect produced by it on a second hearing was decidedly greater than that made the first time—a sure test of sterling music. With respect to the performance, it was in all respects admirable. Signor Verdi is an excellent conductor, and for finish and precision the rendering of the music could hardly have been surpassed. The solo quartet was exceptionally good, as the composer had brought over from Paris the four artists who had sung in the mass there under his direction. These were, Mdme. Stolz (soprano), Mdme. Waldmann (mezzo-soprano), Signor Masini (tenor) and Signor Medini (bass). Of these artists Signor Masini is the principal tenor of the operas at Florence and Cairo, the other three occupy important positions in La Scala at Milan, as well as at Cairo. Mdme. Stolz is a magnificent dramatic singer, with a powerful voice able, even in the Albert Hall, to dominate both chorus and orchestra; Mdme. Waldmann's voice has less brilliance but more richness; her singing possesses to a very remarkable degree the precious quality of *charm*. A French critic has aptly said of these two ladies, "the one with a voice of crystal, the other with a voice of gold." Signor Masini has a sympathetic tenor voice, sweet rather than powerful, and most artistically managed; and the bass, Signor Medini, is the possessor of an organ of remarkable richness and volume. The ensemble of the four artists was the most perfect conceivable; finer solo singing has seldom if ever been heard. Their performance of the Offertory, though hardly one of the finest numbers of the work, was alone worth the journey to the Albert Hall to hear. The choruses were sung by the members of the Royal Albert Hall Choral Society with great finish, and an excellent orchestra, led by Messrs. Sainton and Carrodus, did the fullest justice to the composer's masterly and elaborate instrumentation. EBENEZER PROUT.

THE first of the series of six Summer Concerts at the Crystal Palace took place last Saturday. These concerts will closely resemble in their general features the well-known "Saturday Concerts" which take place during the winter months; the chief difference being that fewer novelties are produced. The principal pieces brought forward on Saturday were: the unfinished Symphony in B minor, by Schubert; Beethoven's "Choral Fantasia," in which the pianoforte part was taken by Mr. Charles Hallé; and the overtures to *Guillaume*

Tell and *Rienzi*. The vocalists were Mesdames Lemmens Sherrington and Patey, Mr. Vernon Rigby and Signor Foli. This afternoon the "Choral Symphony," one of the specialties of the Crystal Palace band, is to be given.

IN addition to the two performances of Verdi's "Requiem" spoken of above, two miscellaneous "National" Concerts were given at the Albert Hall on Whit-Monday afternoon and evening. Being designed for the amusement of a holiday audience, they contained, as was only natural, no features requiring a detailed notice in these columns.

MDLLE. MARIE KREBS gave the first of two pianoforte recitals which she has announced at St. James's Hall, last Wednesday. We have so often expressed our opinion of this young lady's admirable playing that it is needless to repeat it now. We will, therefore, only say that her programme included a prelude and fugue in A minor, by Bach; Beethoven's Sonata in A flat, Op. 26 (with the funeral march); Bennett's Three Sketches, "The Lake," "The Millstream," and "The Fountain;" Chopin's Nocturne in C minor, and three of his Etudes; Haydn's Variations in F minor; Schumann's Arabesque and Novellente in E, Op. 21, No. 7; a "Pensée," by Carl Krebs, the pianist's father; and a "Tarantelle-Toccata," by Charles Mayer.

Two interesting articles have lately appeared in the columns of our contemporary the *Choir*, by Mr. J. Gompertz Montefiore, on a new system he has invented of writing music, to which he has given the name of "Musikography." It is in fact a kind of musical shorthand, designed as an assistance to composers in jotting down ideas, and making first sketches of new works with much less than the ordinary amount of mechanical labour. The system is not designed to replace the usual method of writing, as Mr. Montefiore well knows that this would be practically impossible; it is simply intended to supplement it, and for this purpose it seems well adapted, being apparently both simple and logical. We have not practically tested it ourselves, but the author says he believes that it "can be mastered by any one having some previous knowledge of music in a couple of hours at the outside," and after reading his articles we are hardly disposed to doubt the correctness of his estimate. Those who wish to make the acquaintance of the system will find the articles in question in the *Choir* of the 1st and 15th instant.

Two new operas have lately been produced at the Opéra Comique in Paris, *L'Amour Africain*, by M. Paladilhe, and *Don Mucarade*, by M. Ernest Boulanger. M. Paul Bernard, the critic of the *Revue et Gazette Musicale*, speaks coldly of the first work, but is loud in his praises of the second.

THE benefit performance given at the Opéra, Paris, on the 8th inst., for the families of the aeronauts who were killed in the recent balloon ascent, realised the sum of about 20,000 francs.

M. CAPOUL has just signed an engagement with M. de Locle. He will "create" next winter at the Opéra Comique the part of Paul in M. Victor Massé's work *Paul et Virginie*. The composer is very desirous that the part of Virginie should be assigned to Mdme. Patti, but it is doubtful whether the management will be willing to go to the expense of engaging her.

THE Folies Dramatiques is to be re-opened on September 1 with a new opéra-bouffe by Charles Lecocq, entitled *Le Pompon*. *La Fille de Madame Angot* was recently given at this theatre for the 529th time.

IN the report read at the annual meeting of the Société des Auteurs et Compositeurs Dramatiques, in the Salle Herz at Paris, some very sensible remarks were made on the recent performance of Verdi's "Requiem" at the Opéra Comique. From

consideration for the illustrious composer the committee abstained from entering a protest; they would, nevertheless, regret to see the theatres repeat the experiment; "for masses," says the report, "are much more in their place under the arches of a church than under the cloak of a harlequin."

A VERY interesting concert was given at Leipzig on the 2nd inst. by the Bach Society, under the direction of their conductor, Herr A. Volkland. The principal works produced were three very fine (though in two cases all but unknown) Kirchencantaten. These were "Du wahrer Gott und David's Sohn," "Es ist dir gesagt, Mensch, was gut ist" (the opening chorus of which shows a curious identity in its theme with "Their sound is gone out" in the *Messiah*), and "Ein feste Burg," in which Luther's well-known chorale is treated as only Bach could have treated it. The performance is spoken of as most excellent.

THE Singakademie at Breslau celebrated its fiftieth anniversary on the 4th and 5th inst. with a performance of Handel's *Samson* and a miscellaneous concert.

IT is stated that Herr Richter, the new conductor of the opera at Vienna, wished that the first performance of the *Meistersinger* under his direction should be given without "cuts," but that he was obliged to abandon the idea in consequence of the opposition of Herr Beck, who had to sing the arduous part of Hans Sachs.

THE post of organist and musical instructor at Eton College is vacant. The appointment rests with the headmaster and the governing body.

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LITERATURE.

THE ALDINE PRESS.

Aldus Manuce et l'Hellénisme à Venise. Par Ambroise Firmin-Didot. (Paris: Firmin-Didot, 1875.)

THE Rector of Lincoln, in his able and comprehensive *Life of Isaac Casaubon*, remarks that the Italian students of the Renaissance were occupied with Latin rather than Greek literature. It is difficult to understand how so careful a student as Mr. Pattison can have adopted a position so paradoxical. In one sense the whole European scholarship of the fifteenth, sixteenth, and seventeenth centuries was more Latin than Greek, partly because Latin had never wholly ceased to be a spoken and written language, and partly because the greater difficulty of Greek has always made it the privilege of a select minority among the learned. M. Firmin-Didot's monograph on Aldus Manutius might be taken as an elaborate refutation of Mr. Pattison's sweeping statement. It proves beyond question, what indeed has always been apparent to Italian scholars, that Greek literature was saved in the fifteenth century wholly and solely by the indefatigable energy of Florentine students and Venetian printers. The Estiennes and Casaubon could not have existed if the Aldi and Poliziano had not preceded them. At a time when France, Germany, and Holland were sunk in the apathy of barbarism, Italy was keenly alive to the advantages of culture; and the fragments of Greek learning, saved from the wreck of Byzantium, are owed by the modern world to the acquisitive munificence of Palla Strozzi and Cosimo de' Medici, to the conservative zeal of Aldus Manutius and Andrea d' Asola.

A very peculiar interest attaches to this work of M. Firmin-Didot. The representative of that great house of Parisian publishers, who in the nineteenth century have continued the labours of the Estiennes, he devotes a long, careful, and enthusiastic treatise to the biography of his greatest predecessor in the art of popularising classical literature. The Aldi, the Estiennes, the Didots, will be for ever associated in the annals of typography. Each of these families can show at least three generations of illustrious editors; and the aim of each has been the same, to meet the requirements of culture in their age by rendering the Greek and Latin authors accessible to every reader in agreeable form. Consequently, M. Didot is treating of a subject which he understands in its minutest details; his observations on

the technical difficulties overcome by Aldus, for example, are such as only a master in his own department can make upon the work of a brother artist; while the deep sympathy which he feels for the father of Greek printing adds the interest of romance to what in other hands might have been a merely dry biography.

To rewrite the famous work of Renouard upon the Aldine Press would have been superfluous. There is no bibliographical catalogue in existence more complete than the *Annales de l'Imprimerie des Aldes*. Therefore, M. Didot wisely selects a department of his subject which had been omitted in the plan of Renouard. He devotes attention less to colophons and title-pages than to prefaces and dedicatory epistles, translating such portions as throw light upon the life and labours of Aldus and his collaborators, or illustrate the conditions of Greek scholarship in Italy, or display the spirit of Humanism at the opening of the sixteenth century. Since many of these prefaces are extremely rare, and at the same time most important to the student of European literature, he has done the world good service by thus placing the wealth of private libraries at the disposition of the public. The same may be said about his collection of original letters by Musurus and other Greeks settled in Italy, to whom we literally owe the "eternal consolation" of Hellenic culture. Biographical notices of the members of the Aldine Academy, a short sketch of Greek studies in Italy previous to Aldus, numerous details concerning Demetrius and the Cretan calligraphers who supplied patterns for Greek type, and some curious information about Alberto Pio, Prince of Carpi, may be reckoned among the subsidiary attractions of this comprehensive volume.

The interest of the book, however, centres, as is right and natural, in Aldus Manutius himself. When we remember that before this man began to work at Venice, only eleven volumes in Greek had been printed, and that he alone between the years 1493 and 1515 gave thirty-three first editions to the world, including Plato, Aristotle, Pindar, Sophocles, Euripides, Aeschylus, Aristophanes, Demosthenes, Herodotus, Thucydides, Athenaeus, Pausanias, Philostratus, we are able to comprehend both the magnitude of his achievement and the debt of gratitude we owe to him. During this short period of twenty-two years—while Italy was being rent with disastrous wars, French invasions, Spanish occupations, and menaces of Turkish conquest—Aldus succeeded in rendering Greek literature imperishable. Twice was the labour of the press suspended owing to the peril from a foreign foe which threatened Venice. More than one strike among compositors and printers threw the workshop into confusion. The difficulties of collecting manuscripts, of engaging competent coadjutors, of ascertaining the text of authors never edited before, of founding legible Greek type, and of correcting proof-sheets, were enough to daunt the most courageous pioneer of learning. In spite of all obstacles Aldus never relaxed in his self-appointed task. His house became the resort of Greek refugees and Italian scholars.

Thirty-three mouths were daily fed at his table. Besides printing, he had to superintend type foundry, ink manufacture and binding. Everything required for his great work—except the paper, which came from Fabriano—was made and finished on his own premises.

As Latin was the common speech in Estienne's house at Paris, so Greek was talked in Aldo's house at Venice. The common phrases of printers—type, character, and so forth—were Greek, and have remained Greek. The directions to printers, folders, and binders were given in Greek. Prefaces were written in Greek. Surnames of editors and correctors of the press were Grecised. The House of Aldus was, in short, a great Greek factory, where a new and modern body was fashioned for the indestructible spirit of Hellas.

Aldus died poor. It had not been his aim to accumulate a fortune by his industry. Nothing is more manifest than his single-hearted desire to restore to light the treasures of the ancient world, and to communicate to the poorest scholars the wealth of learning which hitherto had been the monopoly of rich *virtuosi*. A manuscript of Livy in the fifteenth century fetched the same price as a comfortable farm. Aldus sold the whole five volumes of his first edition of Aristotle for about 8*l*. The average price for each volume of his pocket classics was two shillings. When the student takes down one of these books, and compares its excellent paper and sharp clear type with a wretched German copy of the same author, reflecting at the same time how much it cost Aldus to produce the first Sophocles, and how easy it is to print a Sophocles now, he cannot but be lost in admiration.

To follow M. Didot through the different sections of a work of 622 pages would be impossible; nor is it easy even briefly to indicate the extent and value of his researches. If any stricture can be passed upon a book so profitable and so full of learning, it might be suggested that a want of method in the arrangement of material is occasionally noticeable. We have, for example, to gather our information respecting the price of Aldo's books, his numerous occupations, the causes of the inaccuracy of his first editions, and the privileges granted to him by Venice and Leo X. from widely separated pages. Some repetition in the history of Greek studies in Italy might also be pointed out. Finally, it might be questioned whether Greek quotations are always accurately rendered. On p. 549, for instance—

σίλας ἡμάδυνεν ὁραῖμον
ἥλιος· ἡ δ' ἄστρων φροῦδον ἔθηκε φάος,

is translated "Le soleil fait pâlir la lumière de sa sœur et disparaître l'éclat des astres." On p. 70, "Et vous aussi, les amis d'Aldus!" is given as an equivalent for καὶ ἐμεῖο φίλ' "Ἄλδον, where the Greek plainly refers only to Alberto Pio, the friend of Aldus. To detect slight blemishes like these, however, in a work of distinguished excellence, is an ungrateful task. May the notice of them be accepted as a proof that it has received diligent study.

J. A. SYMONDS.

Circus Life and Circus Celebrities. By Thomas Frost. (London: Tinsley Brothers, 1875.)

THIS is a good title, and it will recall to many readers the memory of pleasant hours spent in the tent or amphitheatre. All classes delight in horsemanship, and the young are not ashamed to acknowledge their liking, but adults usually shield themselves under the pretence of "taking the children," and enjoying their enjoyment. The circus has a tolerably long history, but although England has been described as the paradise of horses, an amphitheatre for horsemanship was unknown here until the close of the last century. Bull and bear-baiting were the favourite amusements of our ancestors, and the sights in the circus in olden times largely consisted of the antics of jugglers and tumblers. Banks and his bay horse Morocco, however, have made their mark in literature, for Raleigh and Shakspeare both thought them worthy of notice. Mr. Frost has chosen an unhacknied subject, but he gives us very little of its early history. We hear of Banks's horse, but nothing of the Bear Gardens in Southwark, and the treatment is so modern that in a volume of over 300 pages we arrive at the year 1841 as early in the book as p. 100.

Some will perhaps consider this as an advantage, because they like to be told what goes on behind the scenes they look at from the front; but others who care to read about the Astleys and Ducrows because time has thrown an air of distinction over these now historical characters, will be contented to see Sanger's and Hengler's Circuses without knowing anything of their internal arrangements.

The characteristic of circus people which differentiates them from other "artists" is the wandering life they lead. It is true that nowadays actors and musicians visit America and Australia, but they have not yet reached the standard in this respect of their brethren in the lower walks of art. Mr. Frost says:—

"There are few men or women of eminence in the profession who have not visited nearly every European capital, and many of them have made the tour of the world. Price's Circus was for many years one of the most popular institutions of Madrid, and the Circo Price was to English circus artistes what Cape Horn is to American seamen. Tell an equestrian or an acrobat that you have seen him before, and he will ask, 'Was it at the Circo Price?'"

Albert Smith once visited a circus at Pera where the playbill was in three languages—Turkish, Armenian, and Italian—and his astonishment was great when a real clown jumped into the ring and cried out in perfect English: "Here we are again, all of a lump! How are you?" The speech of the clown was quite incomprehensible to the audience, but his drollery of manner struck them at last, and then the fezzes were agitated like poppies in the wind. It is a question yet unsolved why the clown with his hot codlins is so peculiarly an English institution, and such an integral part of the circus, that he follows the horses even to places where his language is not understood. All the performers, whether their specialty be riding, vaulting, or clowning, are engaged

for "general utility," and are expected to understand the whole routine of circus business, but few troupes can boast of the talent exhibited by Sleary's company, described in Dickens's *Hard Times*:—

"All the fathers could dance upon rolling casks, stand upon bottles, catch knives and balls, twirl hand basins, ride up anything, jump over everything and stick at nothing. All the mothers could (and did) dance upon the slack wire and the tight rope, and perform rapid acts upon bare-backed steeds."

Circus life is not very different from the larger life outside, and these versatile individuals often lead but a sorry existence, until they can rise out of the ruck and do something different from their companions. They must astonish in order to live, and those that astonish the most will make the best living: so it has been with Van Amburgh, Carter, and other "lion kings," with Leotard, Blondin, and other gymnasts. Managers are sometimes hard put to it for a novelty, and their attempts to obtain one are often laughable enough. Wallett, the clown, and Pablo Fanque, the negro rope-dancer (otherwise William Darby), when in partnership together at Glasgow, hit on the expedient of turning an Irish posturer in their company, whose *nom d'arena* was Vilderini, into a Chinese. The Irishman was shaved, stained, and dressed in Chinese costume, and had the name of Ki-hi-chin-fan-foo conferred upon him. His appearance was so far a success that two veritable Chinamen, who had witnessed his performances, took him for a countryman of theirs, but each time they enquired for him at the stage door they were told he could not be seen. These repeated rebuffs made the honest "Celestials" suspicious—not of his reality but of his treatment by his employers. Thinking that he was held in durance and only released in order to appear in the ring, they went to the police court and made an affidavit to that effect. The unfortunate Pablo Fanque, therefore, was called upon for an explanation, and was obliged to put the Irish posturer into the witness-box to declare that he could not speak a word of Chinese, and had never been in China in his life.

Circus performers congregate together and speak a language of their own. Mr. Frost marks off a large district on the south side of the river as the professional quarter of London. He says:—

"At least three-fourths of what I have termed the amusing classes, whether connected with circuses, theatres, public gardens, or music halls—actors, singers, dancers, equestrians, clowns, gymnasts, acrobats, jugglers, posturers—may be found, in the day time at least, within the area bounded by a line drawn from Waterloo Bridge to the Victoria Theatre, and thence along Gibson Street and Oakley Street, down Kennington Road as far as the Cross, and thence to Vauxhall Bridge."

In a morning walk from Westminster Bridge to Waterloo Road, the acrobats and rope dancers of the circuses and music halls may be easily recognised by their dress; and a visit to Barnard's tavern, opposite Astley's, or the Pheasant, in the rear of the theatre, will show a large percentage of circus "artists" before the bar.

The author gives some specimens of the circus slang, which seems to have been

drawn from many quarters. A circus man never mentions a woman by any other term than *dona*, and *bono* is his ordinary word for good; but these foreign equivalents are few.

One chapter is devoted to American circuses, and gorgeous indeed is the description, for we read of gilded chariots, and dens plated and elaborated by the most cunning artisan which would excite the envy of a Croesus. Everything is on a big scale, for the street processions are three miles long and worth going a hundred miles to see. All the American circuses are tenting or travelling ones, and one of them (Howes and Cushing's) came over to England in 1870, threatening Messrs. Sanger with a formidable rivalry, but the Englishmen determined to drive the Yankees off the road, and thoroughly succeeded in their attempt. Barnum's Great Travelling World's Fair is by far the largest of the circuses of the United States, and the description of its marvels allows full scope for the genius of its proprietor. The tickets are dispensed by the "Lightning ticket-seller," who disposes of them at the rate of 6,000 per hour. He, however, cannot supply the demand, so there are several other ticket-waggons, and Mr. Barnum's book agent furnishes from "his elegant carriage" tickets free to all buyers of the life of P. T. Barnum, "reduced from three dollars and a half to one and a half." The sublime of description is reached by the greatest showman the world has ever seen, and we despair of being able to add even a touch to the gorgeous picture he has painted.

It is not remarkable that in a book on a new subject there should be a few mistakes, but it is perhaps worth while to take note of two of them. Mr. Frost states that the first mention of Vauxhall Gardens is to be found in a paper of Addison's in the *Spectator*; but this is not strictly correct, as the place, under another name, was much frequented in Charles II.'s reign. Evelyn went to the New Spring Gardens, which was the old name, in 1661, and Pepys found a great deal of company there in 1667. The following paragraph in the preface is quite incomprehensible: "Under the heading of 'Amphitheatres,' Watts's *Bibliotheca Britannica*, that boon to literary readers at the British Museum in quest of information upon occult subjects, mentions only a collection of the bills of Astley's from 1819 to 1845." How it is possible for a work published in 1824 to contain any such entry as the above is more than we can understand; perhaps Mr. Frost believes that the *Bibliotheca* was the work of the late learned librarian at the Museum, Mr. Watts, instead of Dr. Robert Watt, a Scotch physician.

We must take leave of an interesting book with the remark that *Circus Life* has been fortunate in its historian.

HENRY B. WHEATLEY.

WE are sorry to understand that the Rev. D. Silvan Evans is resigning the editorship of the *Archaeologia Cambrensis*. Mr. Silvan Evans found it the organ of a local society, and leaves it a journal the reputation of which is by no means confined to the United Kingdom. We are anxious to learn who is to be his successor.

English Constitutional History. A Text-Book for Students and others. By J. P. Taswell-Langmead, B.C.L., late Vinerian Scholar of the University of Oxford, Barrister-at-Law. (London: Stevens & Haynes, 1875.)

It is a gratifying sign of the times that so large a demand for historical works continues to show itself; and it is even more gratifying to see that this demand is worthily met by the production of much better books for student and ordinary reader than the past generation had an opportunity of perusing. Every one who takes a real interest in the history of the past and of the present—the true and living scion of that past—will gladly welcome the publication of such manuals as Mr. Taswell-Langmead's, which at reasonable length and in readable form and language will do much to make popularly known the origin and the growth of our institutions, and the reasons for their continued existence or moderate and harmonious reform. Such manuals, when compiled with the conscientious carefulness here manifested on every page, are not only useful to the large and growing class of students, but are handy summaries of history which no library can do without.

The plan of this compendium appears to have been well considered—an element often miserably disregarded—and the materials which the author has chosen to form the solid texture of his work have been judiciously selected. Nothing can be better than the use of Professor Stubbs' admirable volumes, Dr. Freeman's *Norman Conquest*, and Lappenberg's *England under the Anglo-Saxons*, for the groundwork of the earlier chapters. And it is really pleasant to see that there is no unnecessary resort to "original authorities," or neglect of authoritative masterpieces of historical literature, such as Hallam's and Macaulay's well-known works.

Commencing with an elaborate sketch of the primitive polity of our Anglo-Saxon ancestors and its gradual development from personal to territorial organisation, first under native and subsequently under Danish kings, an exposition which is now recognised as all-essential to the right understanding of the spirit of the national life which underlies the continuous current of its history, the reader is presented with an intelligible account of the real effects of the Norman Conquest, and the results of the centralising rule of the three first Norman Kings exhibited in the modification and restraint of the old liberties of the land, and in the needful strengthening of the executive power of the State, while in other respects the continuity of national history was not broken. It is satisfactory here to find Mr. Taswell-Langmead sustaining the older and more correct view of the harshness and selfishness of the personal characters of all the sovereigns of this line, while giving due prominence to their extraordinary capacity of organisation.

The ample commentary on *Magna Charta* to which the whole of a long chapter is devoted, is both useful and interesting, and the author has wisely given in the notes the whole of the original text of this celebrated "landmark in Constitutional History."

This memorable record is one which

naturally occupies a large space in any work of this kind, and just now there is special need for a more than usual completeness of treatment of the Great Charter by writers of history, inasmuch as there is much unfortunate parade of noisy ignorance of its terms and aims which heedless demagogues, by abusing the sacredness of historic truth, do not scruple to turn to their own ends. The Charter is, in fact, a most notable proof of the continuity of the sound English common-sense, which has been alike perplexing to kingly power and mere vulgar agitators; it is, as M. Perrens truly says in his *La Démocratie en France au Moyen-Age*, "a proof that the practical mind of Englishmen thought then as now less about vague aspirations than about securing both old and new rights by Charters and Acts of Parliament." It is also most memorable as the first of those great political compromises for the common weal which have dignified the whole course of the national life.

Passing now to the reign of Richard II., the "redeless Richard" so soundly and courageously taken to task by that great national poet William Langland, Mr. Taswell-Langmead has so thoroughly grasped the bearings of his subject that he must be allowed to speak for himself:—

"The reign of Richard II. is perhaps the most interesting period in the early constitutional history of England. It was the turning-point in the long struggle between constitutional liberty and that arbitrary power towards which the loosely defined prerogatives of our early kings were always impelling them. During the last two years of his reign Richard succeeded in establishing a practical despotism, and the question between him and his people was narrowed to the simple issue of absolute monarchy against parliamentary government. His deposition, and the election of the worthiest member of the royal house to fill his place, marked the final triumph of constitutional principles, and furnished a precedent of the greatest value when, nearly 300 years later, the last of the Stuart kings attempted once more to make 'the royal will the only law.' It was in the reign of Richard II., moreover, that the formidable insurrection of 1381 proved the turning-point in the history of villeinage, which thenceforth gradually declined until it died out without any legislative abolition; and in this reign also we recognise in the theological writings of Wycliffe 'the true epoch of the beginning of the English Reformation.'

"Under Richard II. not only did the commons confirm by frequent exercise the three main rights established under Edward III., that (1) no money could be levied, or (2) laws enacted without their assent, and that (3) the administration of government was subject to their inspection and control; but they also secured on an equally firm basis the two derivative rights, which had been asserted for the first time in the late king's reign—namely (1) the right to examine the public accounts, and appropriate the supplies, and (2) the right to impeach the king's ministers for misconduct."

Mr. Taswell-Langmead has chosen the period of this king's reign as that in which the condition of the labouring classes might be discussed to the best advantage; other writers have selected the reign of Edward III., but there is an advantage in adopting this later date, inasmuch as the insurrection of the *villeins* in 1381 was unquestionably the "turning-point in the history of predial servitude." Of late years, both on the Continent and in England, a special interest has been taken in the history of the pea-

santry, the real body of the nation, and historians are beginning to see that the consideration of the *status* and rights of the labourer and artisan forms an important chapter in mediæval history. In England the growth of feudalism led to the depression of the once free labourer, the villein; and this depression was rapidly brought about by the intrusion of the doctrines of the Roman law as to property in the body of the *servus*, which, as an interesting passage in the *Summa* of Vicarius shows, were beginning to be applied to this class in the reigns of Stephen and Henry II. It may be that the hatred to the civil law, which is so conspicuous in our history, is to be attributed in part to the use that was made of it by certain of the legists; but whether or not this is so, it is important to remember that the writings of both Glanville (why does our author write Glanvil?) and Bracton are coloured by their studies in that which they, like all contemporary students, credited as the "written reason" of law. Again, I have to compliment Mr. Taswell-Langmead on his accuracy in detecting the inconsistency between Glanville's statement of the servile condition of the villein and the evidence afforded by historical memorials of prior and later dates.

The epoch of what has with some affectation been called by certain recent writers "Tudor usurpation," is well handled, without declamation or narrowness of vision.

"During the 120 years spanned by this dynasty, the constitutional historian has scarcely any general progress of free principles, any important measure of improvement to record; but [adds the author] a silent transfer of power was taking place. The commercial wealth of the middle classes enabled them to buy up the estates of the old landed proprietors, and feudalism gradually died out. The persecution of the Puritans roused up a spirit of opposition to the Crown, and the struggle for religious freedom led on to the vindication of political freedom also. . . . At the accession of the House of Stewart, [England] had reached the zenith of material progress and assumed the position of a United Kingdom."

This retrospect of an age brilliant in achievements, but which has long been a favourite subject of exaggerated reprobation, is followed by an interesting and fairly complete account of the growth of the increased power of the Crown, and a well condensed and thoughtfully written history of the momentous Reformation. In treating of this great religious revolution, the author takes us back to the pristine times of the Church in England prior to the Norman Conquest, and proceeds briefly to sketch the growth of the Papal power from that date until the reign of Henry III. From this epoch, which Prynne's voluminous *Records* suffice to establish as of the highest interest and importance, the history of the English Church is one of resistance more or less successful to the claims of the Pope, which is exceedingly analogous to the older resistance to the attempted tyranny of the Crown, and in like manner illustrates the continuous subsistence of northern coolness of temperament and judgment, and teaches a lesson which might usefully be studied even nowadays.

It is, however, in dealing with that chief subject of constitutional history—parliamentary government—that the work ex-

hibits its great superiority over its rivals. The materials, which prior writers had not been able to avail themselves of, because the immense labour of research involved in extracting and editing them had not been undertaken, viz., the vast mass of documents which Professor Stubbs has edited in his *Select Charters*, are here used to good purpose, and the Professor of Modern History at Oxford may well pride himself on a scholar who has so appreciative a sense of his invaluable labours. The full importance of the first epoch of parliamentary development—that which terminates with the death of Edward I.—is here duly set forth, and all matters of difficulty explained by the light afforded by the painstaking criticism of both the older and modern school of historians. The growth of the power of the Commons is detailed at adequate length and though without any manifestation of partisanship, not without a strong smack of liberalism; which perhaps will be acceptable to most readers, but which in some of the subtler questions which are discussed betrays the bias of the writer's mind.

The last chapter is devoted to "the progress of the constitution since the revolution," and is composed under the marked influence of the writings of Dr. Freeman and Sir Erskine May, popular but hardly impartial contributors to political history. Nevertheless, the same scrupulous care to write with completeness and accuracy, and the same desire to maintain a temperate tone of judgment of men and measures, is still shown, and this notably in the discussion of the troublesome case of *Stockdale v. Hansard*.

There are a few slips which in another edition it would be well to correct. The personal property of felons is no longer forfeited: see 33 & 34 Vict. cap. 23, sec. 1 (p. 111). The *Mirror* was certainly composed after the reign of Edward I., and probably towards the close of the next reign (p. 117), and "the spiritual primacy of the Pope and his authority in matters of faith were (*not*) fully admitted" by the English Church from its first institution (p. 369), the relation of the Church in England to the Church of Rome was rather that of mother and daughter, as is explained by Matthew of Paris, in accordance with the general opinion of his day, than of superior and inferior; and the early Penitential of Theodore shows in a marked degree the independence of the Church's position even from its foundation anew by the emissaries of the Papacy.

ALFRED CUTBILL.

Waterside Sketches. A Book for Wanderers and Anglers. By W. Senior ("Red Spinner"). (London: Grant & Co., 1875.)

If proof were needed that Johnson's description of angling as "a worm at one end" of a rod and line, "and a fool at the other," was a gratuitous ebullition of rudeness unworthy to be had in remembrance, it lies to hand in the many volumes anent the gentle craft which bewray that their writers have a relish for other arts and pursuits in point of fact collateral. The book before us is one such witness, affording in every page the most satisfactory evidence that the angler can scarcely help being in some

degree a poet (even if he has never penned his inspiration), or at all events a critic of poetry; and that at the same time his pastime is compatible with the calling of the landscape painter, so that in truth the "brother of the rod" is oftentimes also the "brother of the brush." Add to this that, as "Red Spinner" shows in each of his chapters, an angler of experience is pretty certain to have made to a certain extent a study of mankind as well as of fish-capture; and we have dissociated the connexion between fishing and folly which tickled the churlish taste of the burly dogmatist. This is no less than due to one who has writ so lively a volume as these *Waterside Sketches*, wherein the reader is taken in succession to the chosen haunts of perch, tench, pike, barbel, bream, salmon, trout and grayling, and shown with what bait and manner of tackle he is to cast his line beside the many and diverse waters of English, Irish, and Cambrian rivers. Starting apparently from Cockneyland, and well acquainted with the club-prize systems which are in vogue there, and lead to the unsportsmanlike desire to bag fish—honestly or anyhow—and to catching pale lean pike in June, a month at least too early; familiar, too, with the professional Thames fisherman, whom he knows how to keep in his proper place, as well as with the punting triumvirate, whom at a holiday season "a lusty barbel or a wriggling roach concerns more than all their dividends, discounts, or exchanges,"—Mr. Senior does not limit his piscatory experience to suburban watersides, or exhaust himself in speculations (though he has a cosmopolitan interest in all such topics) as to the possibility of making the Thames a salmon-stream, and of getting grayling to adapt themselves to it. The pike and perch, he justly remarks, demur to the latter contingency; the realisation by a "Severn and Thames Salmon Company, Limited" of a plan for stocking the Thames with salmon *à la* the Severn (since they decline to survive the Pool and its multitudinous shipping) is the only feasible prospect of the other. But, if it be not a bull to put it so, our author is as much at home when further afield. He is eloquent on the fishing of the Dart from Totnes to Dartmouth, and has as keen an eye for the scenery of the "Rhine of the West" as an appetite for the Dartmoor troutlets, which are to be "scrunched body, bones, and head," the tale of tails remaining like damson-stones of a tart as sole record of one's table prowess. Anon we are transported to the Midlands, and taught to appreciate the truthfulness of Cowper's Muse when he sings of the "molten glass" of the "slow-winding Ouse," and of Kirke White's poetic photography when he characterises the bright, dashing, and impulsive Trent as "rippling." In both you catch plenty of pike: in the former the ugly "bream," which even Chaucer's authority will not raise to the rank of a decent edible; and in the latter the large coarse *barbel*, whose merit is not, any more than his cousin bream's, any special esculence when caught, but rather the pastime and patience which he gives scope for in catching. In Wharfedale, and in the vicinity of romantic Bolton Abbey, we make the acquaintance of the "grayling," introduced to "the swift Werfe"

(never doubt it) by the "monks of old" from the continent, and perhaps from Germany. Mr. Senior lingers on the autumnal tints of the woodlands, and on the singular stream-bed Wharfe (on one side gently shelving to the centre, on the other running deep under a steep curving shore) in the neighbourhood of Bolton Bridge, and would tempt his readers to linger over the traditions of the locale to the neglect of rod and fly, which latter may be "brown owl," "fog-black," "black gnat," or some other cunning device of Otley tackle and fly-makers. But we owe it to the pleasantest of towns in the West of England, Ludlow, to bid them press on to Ludlow and the Teme-bank if they wish to enjoy good grayling fishing from one of the most picturesque and delightsome of all centres. Mr. Senior is in doubt whether Lugg or Teme be the best "grayling" river; and it may be the doubt is reasonable, though we imagine that the "Leintwardine Fishing Club" is a more privileged and enviable fraternity than any one which hails from Leominster "of the five Ws." But there is no question between the two towns, from which the angler sallies forth, the only wonder being that any whom a fishing tour has led to acquaintance with memory-haunted Ludlow, can resist the temptation of settling down there and enjoying its charming scenery, as well as feasting on its "cucumery" (not "thymy") grayling in perpetuity. Mr. Senior gives us one good chapter on Angling in Ireland, and in it pronounces the Shannon the best river in the world for all-round angling. In general, he says, you may trust the very accurate data of Murray's *Handbook* in its Irish angling chapter; but he has a special word for the pike in Lough Gill, and the salmon and trout in Lough Neagh; though he warns the angler to eschew the river Main in the month of July, when the flax crop blackens and befouls the stream, sickening the fish and making wrath their would-be captors. In Welsh fishing Mr. Senior's experiences are neither large nor lucky. It is not fair to judge of the "Usk" (which gives the name of the "Three Salmon" to an hostelry in its metropolis) by the bad sport of a frosty February morning; and Llyn Ogwen might have yielded a better day's fishing on other than a hail-stormy Whit Monday. At least he learnt that the Llyn Idwal trout have two eyes, despite the legend. We should like to have heard what "Red Spinner" thinks of the "trouty" Montgomeryshire streams, and hope that his "second series" may report on these. His reading Llangorst for Llangorse, and one or two other misprints of Welsh names, make us deem his acquaintance with Wales superficial. But we could not wish a pleasanter or more intelligent companion, whether in person, or bookwise and by deputy; and his fishing anecdotes have generally a wonderful *vraisemblance*, though when he tells the story of the rats at the Dartmoor Inn which ate the hearts out of two dozen snipes in a cupboard, or of the bottom of the river at Galway Bridge seeming paved with salmon, we suspect he has been supping with Baron Munchausen.

JAMES DAVIES.

St. Helena; a Physical, Historical, and Topographical Description of the Island, including its Geology, Fauna, Flora, and Meteorology. By John Charles Melliss, A.I.C.E., F.G.S., &c. (London: L. Reeve & Co., 1875.)

In his suggestive lecture on Insular Floras, delivered in the Nottingham Theatre in 1866, before the British Association, Dr. Hooker treated St. Helena as a type of the class of Oceanic Islands, and roused the interest of his hearers by his sketch of the intricate biological problems which the peculiar indigenous products of such islands offer for solution. Biological science was not then, and is not now, sufficiently advanced to solve these problems, but the interest of the question is not diminished by the circumstance, and there are few subjects regarding which naturalists receive new facts with heartier welcome than the indigenous living products of these specks of land in the ocean. On this ground alone Mr. Melliss may be considered fortunate in the subject of his geographical monograph, and he has shown his appreciation of this main feature of interest by devoting by far the greater part of his volume to a review of the Fauna and Flora of the island. During the later years of a long official residence he appears also to have employed his leisure hours with good effect in collecting and observing, thus enabling him to add many new facts to the store accumulated by preceding investigators. His work is, however, by no means confined to the biology of the island. St. Helena has a history, not devoid of striking incidents which have given it a world-wide reputation, and to this division of his subject Mr. Melliss devotes forty-five out of the 400 pages which his volume contains. The Geology and Mineralogy are very fully treated of, in a section comprising thirty-three pages, and the Climate and Meteorology occupy twenty-two pages. There is little that is not readable in the entire volume, and some portions of it—especially those relating to the early discovery of the island, the gradual extinction of its strange flora, and the theory of the origination of the land as a volcano isolated in mid-ocean—rise to a high degree of interest.

One of the conditions of an oceanic island is its remoteness from the nearest tract of extensive land, and its separation from it by a sea of great depth—implying long isolation as measured by the scale of geological time. This condition is perfectly fulfilled by St. Helena, and Mr. Melliss combats with success the views of Edward Forbes, Andrew Murray, and other naturalists, who, in order to account for its original peopling of species, have called in imaginary existence tracts of land connecting it in past ages with Africa or South America. It stands in the very midst of the South Atlantic, 1,140 miles distant from the African Continent on the east, and 1,800 from South America on the west. An extremely narrow submarine ledge of not more than a mile and a half in width and sixty or seventy fathoms below the sea surface, surrounds its present shores, beyond which the great depths of the Atlantic, averaging probably 2,000 fathoms, separate it from the two conti-

nents; this latter fact excluding the idea of its ever having been connected with them during at least the lifetime of existing species of plants and animals. The length of the island, from east to west, is ten and a quarter miles, and the width eight and a quarter. Mr. Melliss, who has added very greatly to our geological knowledge of the island, fully confirms the statement of Darwin that, like other islands of its class such as Palma, St. Paul's, and others, it is entirely of volcanic origin. He found no trace whatever of granite or any other primitive or plutonic rocks, or, indeed, any formation to encourage the slightest suspicion of a continental land having ever occupied the site. The present configuration of its surface is roughly that of a much abraded volcanic cone, the broken crater forming a semicircular basin on the south side of the island, and the products of the ancient eruptions constituting the slope to the northward, where they were deposited in accordance with the direction of the strong prevailing winds from the south-east. The seaward or windward rim of the crater is broken down, but the inland wall remains tolerably entire and forms the culminating ridge of the island, varying in altitude from 2,000 to nearly 3,000 feet, the lava beds sloping from the ridge at angles of from 8° to 10° to the northern shores, where their edges have been worn away by the secular action of the waves, and left perpendicular cliffs varying in height from 450 to 2,000 feet.

"This great wall of rock," in the words of the author, "which, on approaching the island from all but a southerly direction seems to defy an entrance, is intersected by a number of deep and narrow gorges running at right angles from the coast line towards the central ridge, where they lessen considerably in depth and width, and the only town is situated in one of these gorges."

Nearly all these deep ravines have a stream of water flowing through them, and they are naturally the results of the wearing action of the drainage of the land. The lesson taught by this simple surface structure of the island has appeared so plain that, aided by a study of numerous vertical sections, which all showed successive layers of volcanic products, it is no wonder that Mr. Melliss has ventured boldly to sketch out its geological history, commencing with the time when the first bubble of a submarine eruption disturbed the surface of the solitary ocean, and resulted in the emergence of a volcanic cone gradually enlarged by accretions of ejected matter. He has extended his explanation even to the minutest details of the physical geography of the island, supporting his views by sections and diagrams, and careful descriptions of the observed phenomena. Towards the end of his Geological chapter he enters also into a discussion of the probable age of the land, as measured by the rate of denudation of certain observed areas regarding which he adduces facts of great interest and importance to geologists.

The volcanic forces of the island have of course long been extinct. Mr. Melliss goes so far as to state that it may be placed among the oldest land now existing on the face of the globe, founding his belief on

considerations of "its isolated position, its peculiar fauna and its very remarkable insular flora, together with its geological character." We confess ourselves unable to see how proof of such extreme antiquity can be furnished by isolation of position or by geological character in the case of formations purely volcanic; but the fauna and flora seem at first sight to warrant the conclusion he draws. The state of the facts is this:—The island when first its indigenous productions began to be collected and studied—which was not until after the forests that originally clothed it had been almost wholly destroyed—was found to be stocked, though scantily, with genera and species having no near affinity with those of any other part of the world; their nearest relatives being the productions of extra-tropical Southern Africa. The number of these extraordinary endemic forms was not great, some eighty species of plants, 100 species of insects, and a few of other classes; but many of the genera were highly peculiar, as well as the species, and the conclusion was a fair one that many others equally singular tenanted the island before the destruction of its primitive vegetation by the flocks of domestic animals introduced by the early settlers. Be this as it may, a sufficient number of indigenous forms have remained to establish the special character of its fauna and flora, and their non-existence in other lands being nearly equally well established, the question arises, whence did they come? As we said at the commencement of this article, biological science is not sufficiently advanced to enable a satisfactory answer to be given. The interest of the problem in the case of St. Helena is heightened by the definiteness of the issue which it presents, if Mr. Melliss's conclusions with regard to its perfect isolation from its very origin be taken as well founded. We doubt much, however, whether he is correct in arguing that because the fauna and flora are peculiar, the island must be of very great antiquity. We know too little of the processes of migration, dissemination, modification and extinction of species generally, to warrant us in drawing any such conclusion. Some classes of facts seem to indicate that these processes are immensely more rapid on continents than on islands: so that an island which had received its forms by accidental dissemination might retain them nearly unchanged long after they had become either greatly modified or extinct, through the severer competition, on the continent whence they had been derived. This is shown by the significant way in which islands of perfect isolation, however large—like, for instance, Madagascar—seem in their grades of organic forms to lag behind the neighbouring continents. If there is any truth in this supposition, degrees of affinity, or amount of modification, of organic forms, offer no absolute measure of lapse of time; lands may be of the same antiquity, although their living products may belong to ancient types in one case, and recent types in another.

That St. Helena originally received its now peculiar forms by migration or accidental emigration from other lands, and especially from extra-tropical southern Africa, cannot well be doubted. The prevailing

winds and ocean-currents set from that direction towards it, and the island is at present largely peopled by modern species introduced from that quarter. There is the evidence also supplied by the nearest relatives of the strange forms being now inhabitants of South Africa; some much more closely allied to them than others, indicating a difference in the dates of migration. To those considerations must be added the important fact that the whole of the native genera and species are not peculiar, but, on the contrary, a considerable proportion are undoubtedly waifs and strays of other lands, which have found their way thither by natural means of dissemination, leaving out of the question the unusually large number that have certainly been introduced by the agency of man. A large number of the plants registered by Mr. Melliss belong to this category; in fact it seems to be doubtful in many cases whether a species is an original native or introduced since the discovery of the island. In the excellent summary of the Coleopterous portion of the fauna, which Mr. T. V. Wollaston contributes to the volume, out of a total of ninety-five species, forty-two are considered unmistakably indigenous (and not found elsewhere), seventeen as doubtful natives (being natives of other countries), and thirty-six as undoubtedly introduced accidentally by man; but of the forty-two indigenous species there is every gradation of affinity with others known in other lands, from the extraordinary forms, "living fossils," the real oldest inhabitants, totally unlike anything known elsewhere, down to the slightly modified species which may have found their way to the island in recent times.

We think the usefulness of Mr. Melliss' work in reference to the questions we have here discussed would have been much enhanced if he had kept the lists of the indigenous genera and species of plants and animals quite separate from those of the introduced kinds. He has too faithfully recorded the occurrence of every living thing in the island, even including cage-birds and garden flowers, mixing them up in the same lists with the few extraordinary endemic forms, which thus appear swamped by hundreds of entries having little or no interest. A great interest certainly does attach to those acclimatised species, which have usurped the places of the fast expiring natives, and all details with regard to their encroachments ought to be faithfully recorded; but the cage-birds, &c., might have been very well left out altogether. The volume is copiously illustrated, and the full-page coloured drawings of all the endemic flowering plants, by Mrs. Melliss, are especially interesting.

H. W. BATES.

MR. F. A. DE RÖEPSTORFF has compiled a *Vocabulary of Dialects spoken in the Nicobar and Andaman Isles*, with short account of the natives, their customs and habits, and of previous attempts at colonisation. This acquires a special value from the fact that some of the dialects here recorded are dying out, and some of the customs and beliefs becoming obsolete. The work has been printed at Calcutta, at the office of the Superintendent of Government Printing.

Henry Brinklow's Complaynt of Roderick Mors, somtyme a gray fryre, unto the parliament house of England his natural cuntry; for the redresse of certen wicked lawes, euell customs, a[n]d cruel decreys. (About A.D. 1542.)

The Lamentacyon of a Christen Ayaynst the Cytie of London made by Roderigo Mors. (A.D. 1545.)

Edited from the Black-letter Originals by J. Meadows Cowper, F.R.H.S., Editor of "The Times' Whistle," "England in Henry VIII.'s Time," "The Select Works of Archdeacon Crowley," &c., &c. (London: Published for the Early English Text Society by N. Trübner & Co., 57 and 59 Ludgate Hill, MDCCCLXXIV.)

THE author of these two works was an apostate Grey Friar, who married—as nearly every apostate monk we have ever heard of did—and who became a mercer and citizen of London, and died in the last year of the reign of Henry VIII. Little is, or need be, known of him beyond the fact that Bale states that he was "fide magis quam eruditione clarus"—a fact which is amply testified by the two tracts which Mr. Meadows Cowper has brought to light. In the latter he twice speaks of an intended publication, which in all probability was the third work of his which Bale says he had seen in print, and was entitled *An Expostulation to the Clergy*. Among the signatures of the Grey Friars who resigned on November 12, an. 30 Henry VIII. occurs the name of Rodericus Boto. It seems probable, from the very unusual Christian name, that this is the same individual, and perhaps the spelling of the name Boto may be at fault.

It is very uncertain where these tracts were printed. The place assigned by the colophon of one of the copies of the latter work is fictitious, and perhaps no reliance can be placed on the statement of the colophon of the first tract that it was printed at Savoy, or on that of the other which assigns it to Nuremberg without mentioning a printer's name. The editor has paid more attention to the contents of the publications than to their bibliographical curiosity. And we must say that we do not think the introduction to such a volume is at all a fitting place for an editor to ventilate his opinions on religious or ecclesiastical matters. Brinklow's opinions may be, and really are, of some importance as indicating the line of thought adopted by himself—and, no doubt, by others of his class—at the time when the Act of the Six Articles was in force; and the tracts are valuable as throwing light upon the condition and conduct of the clergy of the day, however much or little credit the reader may be disposed to give to the testimony of one whose business it was to magnify the faults of those from whom he had apostatized.

One of the principal points of interest in the work consists in its contributing towards the proof of what has only lately begun to dawn upon people's minds—viz., how little direct influence Lutheranism ever has had in this country. Even as early as 1542—if that is the date to be assigned to Brinklow's first publication—opinions had widely spread in England which Luther would have dis-

claimed with as violent an impetuosity as ever he exerted against Roman doctrine. Indeed, this author goes beyond almost every other writer, of the men who belonged to the new learning, in his hatred of bishops; he inveighs against the observance of Sunday instead of the Sabbath, violently condemns auricular confession, calls the Mass the greatest of idols, and explains his doctrine of the Lord's Supper to be that, "as we have tasted, eaten, and seen this Holy Supper or Sacrament of thanksgiving, even so we verily believe that Christ died for our sins."

His prejudice against clerical celibacy leads him into several tirades against the supposed chastity of priests and bishops, and he says in one place that he could name the priests and the places also (p. 111). Of his mode of writing the following may be taken as a fair specimen:—

"What an abhominacyon is it that I shoulde go poure out my vyces in the eare of an unlearned buzarde, and specyally for a woman whereby Syr Johan knoweth where to be sped. Yea if she will not graunt unto hym, he will not shame to threaten her to open her vice, and so for feare she must agree to his abhominable desire." (p. 116.)

How much of truth may be looked for in such statements, or how far they represent the conduct of the writer himself during the time when he was a Grey Friar, must be judged by each reader according as his prejudice or his knowledge of history, or both, may guide him.

Assuredly the accusation he brings against Stephen Gardiner now appears for the first time. It shall be given in his own words:—

"Steuyne Gardner, which was the cheefe causer of that wicked act" (the Act, i. e., of the Six Articles) "is it not manifest and openly known that he kepeth other mennys wyves which I could name and will doo hereafter, if he leaue not his shameles whordom." (p. 64.)

NICHOLAS POCCOCK.

NEW NOVELS.

Three Feathers. By William Black. (London: Sampson Low & Co., 1875.)

Alice Lorraine. By R. D. Blackmore. (London: Sampson Low & Co., 1875.)

The Story of a Soul. By Mrs. A. Craven. (London: Smith, Elder & Co., 1875.)

Cremation; or, Sir Harry Forrester's Ring. By Miss Barrington. (Newport, Isle of Wight: J. Gubbins, 1875.)

Love Me, or Love Me Not. By Mrs. F. G. Faithfull. (London: Henry S. King & Co., 1875.)

Open, Sesame! By Florence Marryat. (London: Chatto & Windus, 1875.)

Russian Romance. Translated from A. S. Poushkin by Mrs. J. Buchan Telfer. (London: Henry S. King & Co., 1875.)

Most people, we suppose, whether they have followed the fortunes of Miss Wemma Rosewarne month by month, or have more wisely reserved them for continuous reading, will agree with us in thinking that Mr. Black has made a new experiment in *Three Feathers*. In all his former novels the characters have been, to use a vague but convenient term, interesting; and their interest has been delightfully enshrined in an

aspic of description. In *Three Feathers* there is very little description, and the characters are, to our taste, curiously devoid of interest in themselves. We always devote particular attention (probably from the innate blackness of the critical character) to the villain of a story; and we are bound to say that Mr. Roscorla, the villain of this book, does not come up to our mark. No doubt his crimes are sufficiently atrocious. To begin with, he is fifty years old, and he appears once to have played unlimited loo. Being engaged to a girl, and receiving a letter from her to the effect that she has fallen in love with a younger man (a friend of his, by the way, and cognisant of the engagement), he is so lost to all decency as to fly into a rage. And we are sorry to say that, the young lady having voluntarily re-engaged herself to him, and then without any notice eloping with the said young man, he is abandoned enough to lose his temper again. All this is very very wrong, but somehow it does not seem to us to justify the peculiar acrimony with which he is treated by the author and all the other characters. Then the young man just mentioned is a doubtful hero. He is not only an ill-mannered, unlettered, and ill-conditioned cub—this is nothing—but he appears to us every now and then to exhibit traces of a far worse fault, namely, positive vulgarity. And the heroine—though perfectly natural as any girl drawn by Mr. Black must infallibly be—is so inexcusably vacillating that she altogether fails to secure our sympathies. The minor characters are better, but they are not good—for Mr. Black. *On n'a pas impunément derrière soi* such novels as he has already written. As to the setting of the story, the author has apparently determined to revenge himself on certain critics by cartailing his descriptions. But he has not been able to resist the spirit always, otherwise we might have been defrauded of the following wonderful eye-and-ear picture:—

"From time to time, as they turned, they caught a glimpse of hills all ablaze with gorse; and near the horizon a long line of pale azure with a single white ship visible in the haze. On the other side of the valley a man was harrowing: they could hear him calling to the horses, and the jingling of the chains. Then there was the murmur of the stream far below, where the sunlight just caught the light green of the larches."

There is only one novelist in England who can write like that.

Alice Lorraine is an altogether satisfactory book. It does not require very great critical powers to formulate Mr. Blackmore's differences as a writer. Strong local colouring, with a most determined quaintness of thought and speech, made the fortune (and very deservedly) of *Lorna Doone*. But one is a little afraid of abuse in the management of such means, and certainly the monotonously elaborate oddity of *The Maid of Sker* was wearisome enough. We must congratulate Mr. Blackmore on a thorough recovery in *Alice Lorraine*. His mannerism has quite regained the crispness which we feared it had lost, and his powers as an actual story-teller have never been shown to better advantage. The book is a book which you

read straight through, not because as a reviewer it is your nature to, but because you can't leave off. And not only is the story interesting and the style attractive, with its odd rhyparography, but in the course of the book we come across passages and episodes of remarkable beauty. These are not quotable because, according to Mr. Blackmore's manner, they are diffused and not concentrated. But the pastoral of the first volume, describing Hilary Lorraine's Kentish visit, the siege of Badajos in the second, and the final scene at the Woeburn in the third, are things not to be easily forgotten by a reader of contemporary, or indeed of any, novels. And not the least merit of these episodes is that they are not really episodes at all, but climaxes of interest legitimately arrived at and departed from. The characters are all good, that is to say, they are as good as they need be for their purpose. Mr. Blackmore has never gone into the analytic business, but he knows quite well how to construct characters which shall be externally consistent, and up to their work. It is really very difficult to find any fault with the book; an ultra-captious critic might perhaps object to the profusion of Dutch painting, and to the unnecessary minuteness and repetition with which such personages as the boy Bonny and his donkey are (somewhat in Mr. Henry Kingsley's earlier manner) dwelt upon. But for our own part we have never been able to admit in matters artistic that you can ever have too much of a good thing, if it be good. And *Alice Lorraine* is most undoubtedly good.

We are not sure that if our advice had been asked, we should have given assent to the project of translating Mrs. Craven's *Histoire d'une Ame*. For we do not think that many of the large class of novel readers who do not willingly read anything out of their mother-tongue will care much for the service rendered to them. And, on the other hand, Miss Bowles (who by the way has translated the book admirably) has been exceedingly cruel to the agonised mothers who write to the *Queen* and similar papers, imploring some one to mention French novels which will not raise a blush on the cheeks of the young person. In such cases Mrs. Craven's books are an infallible specific, and if they are to lose their virtue by being translated we really don't know what is to become of the young person. But now that the thing has been done and done well, the young person must take her chance. *The Story of a Soul* has for subject an old enough theme, the unbelieving husband sanctified by the wife. That this theme is treated with great skill and taste, and in a very interesting manner, all who know Mrs. Craven's books will be prepared to hear; as also that it is dealt with in a key which prevents detailed criticism in this place. Any such criticism could only bring out the curious but obvious differences which arise from taking points of view which are not so much opposed to as remote from one another. For instance, Mrs. Craven speaks of "the facile gift of beauty!" But did not the late Mr. Mill talk about "the accident of sex?"

The subject of Miss Barrington's funny little pamphlet makes one expect something like the well-known "Blackwood article" of

ancient days. How a bereaved husband boiled his wife down and wore her in a ring, and what a painful effect she had on her successor till she providentially made a hole in the ring (which must have been bad gold) and ran out, seems at first sight rather appalling. But Miss Barrington has not followed the immortal directions given to Miss Psyche Zenobia, and there is nothing in the tale about the Supernal Oneness or the Infernal Twoness either. On the contrary, it is a pleasantly and sensibly written little story. But an advocate of cremation might justly urge that the title is unfair, for Mrs. Forrester number one is not cremated in an open and orthodox manner, but subjected to secret and unholy practices.

Love Me, or Love Me Not (the appropriateness of which title we confess that we discern but dimly) is one of a very numerous class of novels. When we have read a few pages we know, without the exercise of any black art, exactly what to expect. We know that we shall have to follow and sympathise with the perfectly gratuitous misfortunes of a young woman endowed with that peculiar transcendental sense of duty which shows itself in making herself, and most people with whom she has to do, exceedingly uncomfortable. We also know (at least so it happens, and it seems to us as if we knew it) that she will jilt an uncommonly good sort of fellow (on whom the whole blame will be laid), and eventually take her chance of happiness (concerning the value of which chance we have our opinion) with a foolish and cross-grained young man, of high moral principles and no manners. The name of the young woman in this case is Winifred Chace, and she would be rather nice if she were a little less dutiful and a little more aware of her own mind. The name of the young man is Mark Cameron, and his folly is, even among his class, remarkable. There is really nothing more to say about the book.

Mrs. Ross Church has chosen the machinery of Spiritualism as the main working power of her new story, nor is there anything to wonder at in the choice; indeed, it is rather surprising that so few novelists have as yet availed themselves of the pleasant excitement of dark séances and complaisant Katies as seasoning for their compounds. But we do not think that, in the present instance, the machinery has been very skilfully worked. Lord Valence's delusion, notwithstanding the pains taken (by the insertion of an inordinately voluminous diary), to make us believe in it, somehow does not impress us at all properly. Instead of sympathising with him, we only feel that he is a weak-minded young man who wants a good shaking. The wicked feminine conspirator—the Cat, as Mrs. Ross Church calls her, observing the capital letter religiously—could hardly have failed to be found out by him, and by the heroine also if either had a grain of common sense. The morals of the book are two—both something musty—first, that there is nothing like beginning with a little aversion, and secondly that you should not attempt to keep house with your sister-in-law. The heroine, with her healthy vigorous idea of curing her husband's delusions by the very drastic

remedy of eloping with another man, has some merits—and so indeed has the book, though it is sometimes oppressively lively, and sometimes oppressively slow.

The principal and very obvious drawback to the enjoyment of *Russian Romance* is the multitude of dark allusions—dark that is to say to us, and probably to other English readers. The translator does her best, indeed she informs us in foot-notes that *vodka* means a glass of spirits, and the like, till we grow slightly weary of the information and begin to wonder why she does not save herself the trouble by translating the word in the text. But we are, no doubt most unreasonably, irritated by such a sentence as this: "He wiped his tears picturesquely with his coat-tails, like zealous Terentitch in Dmitrieff's beautiful ballad." Who is zealous Terentitch? Who is Dmitrieff? Why do we not know that beautiful ballad of coat-tails? However, as we have said, this is no doubt most unreasonable, and we ought to be thankful for what is given us. Moreover, these tales are really attractive enough, especially by reason of the odd simplicity which seems characteristic of Russian story. Except in manner, there is nothing very original about them; indeed, the last scene of the first and longest story, "The Captain's Daughter," is, to use a very mild word, borrowed from Jeanie Deans' interview with Queen Caroline. Except when Dumas thought fit in *Les Louves de Machecoul* to translate several chapters of *Rob Roy*, we hardly know a parallel instance of adaptation. Still the stories are pleasant enough reading.

GEORGE SAINTSBURY.

THE COUNCIL OF CONSTANCE.

König Sigismund und Heinrich der Fünfte von England. Ein Beitrag zur Geschichte der Zeit des Constanzer Concils. Von Dr. Max Lenz. (Berlin: Georg Reimer, 1874.)

IN this little treatise of 215 pages we have an important contribution to European, and especially to English history. The relations between Sigismund, King of the Romans, and our own Henry V. are a subject which has hitherto been treated in a very superficial manner, while the political bearings of the Council of Constance have been almost entirely overlooked. Dr. Lenz has concentrated his attention upon these two subjects, and has examined closely and critically all the authorities relating to them—German, French, and English. In his analysis of the English sources of information, he corrects some hitherto unchallenged mistakes of Hearne and other editors as to the authorship of the works printed by them. The chronicle attributed to Thomas of Elmham is shown not to be really his. On the other hand, the anonymous chaplain's narrative, published by Williams with the title *Gesta Henrici Quinti*, is clearly proved to have been written by Elmham. The *Liber Metricus*, edited by Mr. Charles Cole in the *Rolls Series*, which is undoubtedly the work of Elmham, is declared by the author himself to be a mere epitome of a book written by him in prose; and this book can be clearly identified with the chaplain's narrative. These are points

which it will concern future historians of England to take note of.

But the main object of the present treatise is an examination of the policy of Sigismund King of the Romans, especially in his relations with England and France. His conduct, even at the first blush, has a suspicious look of double-dealing, which we may at once say is not by any means removed on closer examination. Dr. Lenz is no hero worshipper, and he certainly does not attempt to make King Sigismund greater than he actually was. He merely traces out for us in a very interesting manner the particular influences by which he was governed in each successive stage of his career during the life of Henry V. of England. Indeed, we are almost inclined to think that in one or two matters he depreciates Sigismund unduly, pointing in the end to the failure of his policy as if it was due to weakness in the man, and not, mainly at least, to the complications by which he was surrounded. Perhaps, even in our moral judgment of his character, these complications deserve to be considered; for it is needless blaming any one for not taking a direct route if the streets are all winding and crooked. At all events, Sigismund was a king who had a very distinct object in view, which he pursued through thick and thin as far as his power would serve. And it is hard to say that that object was a purely selfish one, merely because his own interests were in a remarkable degree bound up with it.

The point which strikes us as most remarkable in his career is the manner in which, from the most unpromising beginnings, he not only rose to be the secular head of Christendom, but certainly succeeded in reviving for a time the old predominance of the Holy Roman Empire. He had already reached middle age when he was elected King of the Romans in 1410. He was forty-six when he was crowned at Aix in 1414. Before that time he had been King of Hungary, where he ruled uncomfortably over a factious nobility at home, and when he went forth to resist the Turk, he lost a magnificent army at Nicopolis. For years he was an exile and a wanderer, and when he returned to his kingdom he was imprisoned by his own subjects. Nevertheless, on the death of the Emperor Rupert a small portion of the German electors gave him their votes. The rest supported his cousin Jobst or Jodocus, while his elder brother Wenzel, or Wenceslaus, who had been deposed, still maintained his pretensions. But in a short time Jobst died, and Wenzel resigned his claims, so that Sigismund, who certainly was supported only by a minority of the electors—a popular German rhyme said that a child and a fool had elected a king at Frankfort behind the choir—remained without a rival.

Yet, even as undisputed head of the Empire he had still to vindicate the importance of his position. That which undoubtedly gave him an influence in Europe not due even to the Imperial dignity, was the wonderful diplomacy and tact with which he succeeded in terminating the long-standing schism in the Papacy. There were at this time no less than three Popes claiming the allegiance of the Christian world. Two of them had been deposed by the Council

of Pisa, but refused to acknowledge its authority; the third was the worthless John XXIII., who had been driven out of Rome by the King of Naples. A Pope in this situation was not in a condition to resist the overtures of Sigismund for a general Council. The project had already been so far entertained before the Pope was driven from Rome, that the Council had been actually summoned to meet in the Imperial city itself. But Sigismund wrung from the legates of the exiled Pontiff the concession that it should meet in the German city of Constance; and, before the Pope himself had ratified the agreement, he issued a universal edict, as King of the Romans, for the holding of a Council there on November 1, 1414.

This was a crushing blow to Pope John, who saw that his ruin was now almost inevitable. Yet it was a bold step in one who was not yet Emperor, nor had even been crowned King of the Romans, seeing that the pre-eminent authority even of an Emperor would not have been acknowledged throughout Europe. Dr. Lenz, however, shows us clearly how Sigismund framed his course so as to avoid wounding national susceptibilities. To France he addressed himself, not as the head of Christendom, but merely as a member of the friendly House of Luxemburg, while England also courted his alliance. With the goodwill of both Powers he was crowned at Aix, and immediately afterwards opened the Council of Constance. In the professed interests of peace he afterwards visited both France and England, but having ascertained for himself that the victors of Agincourt were likely to maintain their ascendancy, he kept the peace negotiations at a standstill till he could lay his plans with Henry for throwing off the mask at a convenient season and declaring war against France himself.

From a merely political point of view it may seem that this double dealing ended in nothing at all. Neither Sigismund nor Henry gained any material advantage from the league formed between them at Canterbury. The Bohemians gave Sigismund so much trouble that he made no attempt to recover from France any territory that had once belonged to the Empire; and Henry for the same reason called in vain upon his ally to assist him in the war. But the understanding between England and the Empire had most important effects upon the proceedings at Constance, which were continued all the time of his absence. It effectually prevented the election of another French Pope, and perhaps averted another schism. The success of the Council of Constance in freeing Christendom from these evils certainly redeemed for a time the Holy Roman Empire from the contempt into which it had even then begun to fall.

On this part of the subject, however, we shall not attempt to follow Dr. Lenz minutely. The proceedings of the Council of Constance have, it is true, a special interest at this time from the reference made to them in Mr. Gladstone's recent pamphlet, and to understand them perfectly the student must henceforth make use of Dr. Lenz's labours. But for a detailed account of the facts, accompanied by a very thorough examination

of evidences, we must be content to refer the reader to the book itself.

JAMES GAIRDNER.

CURRENT LITERATURE.

Studies in Political Economy. By Anthony Musgrave, C.M.G., Governor of South Australia. (Henry S. King & Co.) If Governor Musgrave governs no more wisely than he writes, which we are far from supposing, South Australia would afford a signal example of the truth of the old saying, with how little wisdom the world is governed. The principal object of his *Studies* is to dispel an error in which he imagines that Mr. Mill and other economists have "floundered," namely, that money has no value and is a mere medium of exchange, and gold and silver become valueless as soon as converted into coin. Mr. Mill's exposition of the subject is that money has, like other commodities, a value dependent immediately on demand and supply, and remotely on its cost of production. How could sovereigns and shillings have different values, if neither had any value? Mr. Mill's theory is, not that coin has no value or exchangeability like other commodities, but that it has universal exchangeability which they have not, being legal tender and a thing which everyone will accept to any amount; on which account its value varies inversely as its quantity, which is not the case with other commodities—corn, for example. Governor Musgrave is not more happy in controverting Mr. Mill's doctrine that demand for commodities is not demand for labour; in other words, that the purchase of commodities is not equivalent to the payment of wages. If a man with 10,000*l.* a year spends that amount on commodities for himself, his horses, dogs, deer, pheasants, and other animals, he and his animals get commodities to the value of 10,000*l.* If, on the contrary, he spends the same amount directly in wages, labourers get 10,000*l.* worth of commodities. Labourers, moreover, would often starve had they to wait for their wages until the things they help to produce are sold. And when they are sold, the capitalist does not spend the whole price upon labourers; he deducts profit, rent, and the cost of materials, implements, and animals. Very little labour is employed for the production of some commodities. The governor of a pastoral country ought to know that labourers may get very little out of the price of a flock of sheep.

First Lessons in Business Matters. By a Banker's Daughter. (Macmillan.) This little book, which, as its title suggests, only deals with the most elementary parts of its subject, contains a considerable amount of information on various matters, and is likely to be useful to ladies who may be under the necessity of occasionally conducting their own business affairs. If all who need its first lesson (on the duty of writing plainly and concisely) would only buy the book and follow its advice, the authoress would have no reason to complain of want of success, and the world at large would receive no inconsiderable benefit.

The Unseen Universe. (Macmillan.) This is an ingenious series of corollaries from hypotheses that occupy the extreme border of scientific enquiry, and so belongs to a kind of speculation of which most scientific enquirers are not unnaturally jealous, and it is rather doubtful whether the orthodox are yet reduced to be grateful for such a defence as can be constructed out of a combination of Origenism and Atomism. As far as one can make out, the authors (one of whom it is a temptation to identify with a certain professor of Moral Philosophy who has written upon Matter and Ethics before) wish us to believe that God the Father is required (in accordance with the doctrine of continuity) as the postulate of the Universe of Matter, and God the Son as the postulate of the Universe of Energy, and God the Spirit as the postulate of the Universe of Life; and that if we prefer not to speculate on the Deity, at any rate a rather

Swedenborgian immortality is guaranteed by the interchange of energy between the Visible and Invisible universe, which seems to be implied in the doctrine that the history of the universe, or at least of the solar system, has been a long process of aggregation of mass and dissipation of energy. It is rather odd that there are people who think that speculations of this kind can make religion more stable than it is made already by the experience of saints, the habitual temper of comprehensive philosophers, and the desires of common people.

Songs of Two Worlds. By a New Writer. Third Series. (Smith, Elder & Co.) The concluding series of this popular work is quite worthy of its predecessors, and it is pleasant to find that the author has already begun to reconsider his intention of writing, or at any rate printing, no more poetry. "The Food of Song" and "The Birth of Verse" are a very clear and delightful account of the author's literary method, a subject on which some further light is thrown in the poem headed "From Hades," where we have refined and fanciful interpretations of the legends of Actaeon, of Orpheus, and Endymion. Actaeon is the type of souls overmastered by this passion; Orpheus, of genius willingly led captive of the commonplace through his affections (which in the "Home Altar" are treated as the consecration of life); Endymion, of those whose youth is well lost in dreams too fair to be realised. From "A Dialogue" between the author and his soul, we learn that, like the writer of the *Iliad*, he regards the body as the true self. Of the other poems, the most important is "Evensong" where the writer watches the sunset and listens to the music from a church where evening service is going on, while he goes over most of the ground traversed in Tennyson's "Two Voices," with much the same result. At any rate, he reaches no conviction too strong to be shaken by the death of an amanuensis. "Frederic" (the amanuensis in question) and "At Chambers" are both very pretty faintly *Heinesque* ballads on incidents of London life. "Street Children" only reminds us of Matthew Arnold by the metre. "The Enigma" reproduces Mr. Rossetti's "Jenny," in what some may call a chastened, others a washed-out version. In the same way it may be asked whether the noble and felicitous diction of the "Ode to New Rome" embodies the commonplaces of amiable Philistinism as the dictates of a generous and temperate philosophy. It is fair to warn the fastidious that both the Albert Memorial at Kensington, and the character of the late Prince Consort arouse the enthusiasm of the author.

The Pinetum: being a Synopsis of all the Coniferous Plants at present known. By George Gordon, A.L.S. Second Edition. (H. G. Bohn.) The first edition of this book was published in 1858, and has for some time been unprocurable. It will no doubt be found no less useful than its predecessor to persons who are interested in the cultivation of Coniferae, but who not being professed botanists do not possess the technical books which treat of these plants. Mr. Gordon's strong point is his practical empirical knowledge of the plants. For the technical matter which he has introduced he has apparently had recourse to other writers. The present book is therefore in no sense a fresh working up of the subject from a scientific point of view. That is a desideratum of which the need is still unsatisfied. But those for whose use the book is intended will find it very fairly answer their needs, and, at any rate for the present, a not untrustworthy—though perhaps not wholly satisfactory—guide. With so good an index it seems almost a pity to have abandoned any approach to a scientific arrangement of the genera for one so purely arbitrary as the alphabetical. Beyond this we have nothing to say, except to put in a plea for Don's original spelling *Athrotaxis*, instead of that so commonly adopted *Arthrotaxis*.

DR. BARLOW has added another to those contri-

butions to Dante literature for which he is already famous, *Sei Cento Lezioni della Divina Commedia* (Williams and Norgate). This is meant as a supplement to Lord Vernon's *Dante*, which reprinted the text of the four earliest editions of Dante, those of Foligno, Jesi, and Mantua, published in 1472, and also a Neapolitan edition without date. There is, however, another Neapolitan edition of the date of 1477. This Dr. Barlow first intended to reprint entire, but found that it contained so many typographical errors that he changed his intention, and has published instead a selection of some 600 readings, which are compared with the corresponding readings of the four texts in the Vernon Dante. Generally speaking there is a strong resemblance between the Neapolitan text of 1477 and that of Foligno.

In reprinting in facsimile Gilbert Burnet's *Some Passages of the Life and Death of . . . John Earl of Rochester* (Elliot Stock), in other words Burnet's account of the arguments by which he converted that witty reprobate on his death-bed to an acknowledgment of the truth of Christian morality, Lord Ronald Gower expresses a hope that the book may be a warning to those whose lives in the reign of Victoria resemble his "in a course of selfish and wicked indulgence." It is sincerely to be hoped that it may be so, but it may be doubted whether many will "have their eyes opened to the reckless folly of leading what is called a 'fast life,'" by a book the antique form and type of which must be rather repulsive to eyes familiar only with the railway novel of the present age, or by arguments which breathe the spirit of the seventeenth rather than of the nineteenth century.

Selections from "Odds and Ends," a MS. Magazine issued by the St. Paul's Literary and Educational Society, and edited by George Milner. Vol. I. (Manchester: printed for the Society.) This is the title of a small privately printed book, forming a memorial of the good work a literary coterie may effect under not very promising circumstances. St. Paul's is situated in a poor and densely-populated part of Manchester, and has been a centre of religious and intellectual life. With between two and three thousand scholars attending its Sunday schools, with charitable and provident societies in abundance, it has also its literary clubs and libraries. The papers and lectures read in a single session are numerous enough to set up half-a-dozen societies. It was founded in 1843, and has 201 members, of whom 45 are women. The MS. magazine has been in progress since 1855, and these selections show that no inconsiderable amount of literary power has been developed among its members. There are some good local word-portraits, and some very graceful verses by the editor.

Essays for Englishwomen and Law Students. A Profitable Book upon Domestic Law. By C. J. Bunyon, M.A., Barrister-at-Law. (Longmans.) The author, who is well known as a serious writer on the law of life insurance, has here undertaken to give "his fair friends," to whom he dedicates this little work, "such a modicum of law as may be profitable to them, or they may wish to know;" and he has done so in a very amusing style, "full of old saws and modern instances." He has a chapter on every subject which can arise in non-mercantile and non-professional life, and each is just as entertaining as a chapter in a novel, besides giving thoroughly sound instruction. We can confidently recommend it to those for whom it is intended. Though a man should not be his owl, lawyer, a man—or a woman either—should not be without the elementary notions on which the transactions of every-day life depend.

It has been known for some time among Mr. Tennyson's friends that he considers much of the "Doubtful Play" of *Edward III.* to be Shakspeare's. He has now, it seems, given leave to a Mr. Alexander Teetgen, of Lucerne, to print this opinion—"I have no doubt a good deal of it is

Shakespeare's;" and Mr. Teetgen has published the Laureate's words in a pamphlet, unfortunately as silly and bombastical as anything we ever saw. The title of this production is "Shakespeare's 'King Edward the Third,' absurdly called, and scandalously treated as a 'Doubtful Play;' an Indignation pamphlet; together with an Essay on the Poetry of the Future, by Alexander Teetgen. Self-justified Shakespeare. 'The Subtlest of Authors.'" (Williams & Norgate.) Having never seen the discussions on the authenticity of *Edward III.* in the ACADEMY of 1874 and other journals and tracts, knowing nothing of the English reprints of it, mis-stating facts about Professor Delius's careful edition of the play, Mr. Teetgen first shows his carelessness and ignorance. He then gives specimens of his judgment, by declaring that the unquestionably spurious *Birth of Merlin* and *London Prodigal* are, in his belief, by Shakespeare, in, at least, great part; that in "Luce" in the *London Prodigal* we have the sublimity of sweetness among Shakespeare's women (!); and that the only man who since Shakespeare's time has approached his "ring," "is Emerson, our only bard." Further, as one of his specimens of the poetry of the future, whose subject is Transcendentalism, which is "The Missing Rib in Shakespeare," Mr. Teetgen gives us:—

"If not, come, Autumn, with thy charms,
For charms thou hast indeed;
Sublime in mystic Death's dim arms—
Death, making life a weed."

He further informs us that "there is no sign of apprenticeship" in Shakespeare's works: and having thus shown that he is absolutely incapable of forming a judgment worth a farthing on any question of poetry, he wants us to take his opinion on Delius—the best Shakespeare editor in Germany—and on many other editors, and to believe him when he says that "'Shakespeare' is written in light (like the handwriting on the wall) all over every page" of *Edward III.* Mr. J. Payne Collier is, we believe, the only other person in England who has ventured a like opinion. Its fallacy was promptly exposed in THE ACADEMY of last year (April 25, 1874), and the windbag of Mr. Teetgen can add nothing to its weight. On the question of what part of *Edward III.* is Shakespeare's we trust that Mr. Tennyson and other competent critics will shortly give their judgment, with their grounds for forming it.

Lotos Leaves. (Chatto & Windus.) The gorgeous binding and good print of this volume are its chief attractions. It is said to be written by members of the Lotos Club, and if that means a club for doing nothing, we cannot wonder at the production. The writers number among them Wilkie Collins, Mark Twain, Whitelaw Reid, John Hay, Isaac Bromley, and others. The book consists chiefly of adventures, stories, and poems. The adventures are weak, the stories are weaker, the poems are weakest; but it will look well on drawing-room tables, and is the sort of book which became popular about fifty years ago as part of the furniture of a well-arranged sitting-room.

EDITOR.

NOTES AND NEWS.

We understand that *The Life and Letters of Lord Macaulay*, a work which has long been in preparation by his nephew, Mr. G. O. Trevelyan, M.P. for the Hawick District of Burghs, is now in the printer's hands, and will be published in the next publishing season.

ONE of the best generals of the Second Empire, Marshal Randon, left a series of Memoirs, the first volume of which has just been published in Paris. They are valueless from a political point of view, but throw great light on the history of Algeria from 1852 to 1857.

MESSEURS. PLON are about to publish a work of the highest interest for students of politics and diplomacy—*L'Histoire diplomatique de la Guerre*

Franco-Allemande, by M. A. Soral, *attaché* in 1870-71 to the mission of M. de Chaudordy, who has since given up the diplomatic career to devote himself to study and the duties of a professorship of diplomatic history at the Ecole Libre des Sciences Politiques. He was in a position to follow day by day all the diplomatic negotiations which took place during the war, and he relates them in the greatest detail, and criticises them with the impartiality of an historian. The book will contain an account of the unsuccessful efforts made by England in favour of peace—a subject hitherto very imperfectly known.

WALT WHITMAN writes to a correspondent:—

"Yes, I shall, unless prevented, bring out a volume this summer, partly as my contribution to our National Centennial. It is to be called *Two Rivulets* (i.e., two flowing chains of prose and verse, emanating the real and ideal), it will embody much that I had previously written . . . but about one-third, as I guess, that is fresh. *Leaves of Grass*, proper, will remain as it is identically. The new volume will have nearly or quite as much matter as *L. of G.* (It is a sort of omnibus in which I have packed all the belated ones since the outset of the *Leaves*.)"

THE Sunday Shakspeare Society is to wind up its first session by reading *As You Like It* on Box Hill next Sunday. Most of the members will walk from Epsom over Epsom and Mickleham Downs, and meet in front of the Keeper's Cottage on Box Hill at three o'clock for their reading.

A MEETING is announced to take place at Willis's Rooms on Monday, June 7, at 1.30 P.M., in favour of the institution of a Chair in one of the Universities of Scotland for the cultivation of the various branches of the Celtic Languages. The Marquis of Huntly is to preside on the occasion, and many noblemen and gentlemen distinguished in literature and art have signified their intention to be present. Dr. Blackie, Professor of Greek in the University of Edinburgh, is also expected to be present to advocate the claims of the aboriginal inhabitants of the British Isles, for the preservation of the ancient vernacular.

AMONG the suggestions made to the authorities in reference to the Arctic Expedition was one from the Vegetarian Society, pointing out the opportunity which it afforded of making observations in the matter of diet, and for disposing of the "very popular fallacy that a flesh or animal fat diet is largely essential to the sustenance of human life in Arctic regions." In reply, their Lordships regret that they cannot adopt the suggestion.

THE last number of the *Bibliotheca Sacra* contains a paper, by the Rev. Selah Merrill, on "Assyrian and Babylonian Monuments in America." There are "slabs enough, to say nothing of bricks and smaller relics, to panel or wainscot a wall 270 feet in continuous length, and the height of this wainscotting would be, for almost the entire distance, nearly 8 feet." Particulars are given of localities where these relics have been deposited.

A PUBLIC meeting of the ratepayers of Bethnal Green decided, in December last, to adopt the Free Libraries Act. The formalities required by the law were duly observed, but the Vestry now refuse to carry the resolution into effect, alleging that a poll of the ratepayers should have been taken. This bit of bad law is simply a cloak to hide the unwillingness of the Vestry, made up chiefly of small property owners, to tax themselves in the interests of popular enlightenment and education. We are glad, therefore, to learn that these foes of progress are to be fought. A committee of ratepayers has been formed to obtain a *mandamus* from the Court of Queen's Bench to compel them to organise a library in accordance with the wish of their constituents as expressed in the mode prescribed by the Free Libraries Act. The fund to defray the legal expenses which this course will involve has already

received contributions from the Duke of Westminster, the Archbishop of Canterbury, the Rev. Septimus Hansard, the promoter of the movement, Mr. George Dixon, M.P., and others. We wish the movement full success.

THE government of Peru has added a faculty of political and administrative science to the course of studies at the University of San Marcos. M. Pradier-Fodere, of Paris, has been charged with the organisation and direction of this school for the education of diplomats, consuls and public servants.

BACON'S Essays have been translated into Bengali by Dharmadās Adhikārī.

BABŪ RAJENDRALALA MITRA's long-expected *Antiquities of Orissa* has at length appeared. The first instalment forms a handsomely printed quarto, illustrated by the students of the Calcutta School of Art, under the superintendence of Mr. Locke.

MR. SKEAT has begun to print the Notes to his great three-version edition of William's *Vision of Piers Plowman*, for the Early English Text Society.

MISS EVA C. GORDON, of Pixholme, is translating for the Chaucer Society Dr. P. Lindner's essay on "Alliteration in Chaucer." Mr. Henry Cromie's "Ryme-Index to the Ellesmere MS. of the Canterbury Tales" for the same society is printed as far as "core."

THE poet Skelton's Englishing of Poggius's translation of the History of Diodorus Siculus is being copied for the Early English Text Society, from the unique MS. in the Library of Corpus Christi College, Cambridge, by Mr. Fowler, Master of the King's College Choristers' School.

THE REV. G. WHEELWRIGHT, of Crowhurst, East Grinstead, the sub-editor of the F words for the Philological Society's proposed English Dictionary, has put forth an "appeal to the English-speaking public on behalf of a new English dictionary." It contains a quarto sheet of specimens of his work, a statement of what has been done for the Dictionary since 1860, and an appeal for further help. The real want is a trained philologist, with a thousand a year of his own, and a resolve to work ten or twelve hours a day at revising the etymologies, &c., already prepared by the sub-editors, and at getting the rest of the material into order. But unluckily no English Littré has yet turned up; and the Oxford Press cannot be convinced that the work when finished will sell enough to pay them for the outlay necessary to finish it. About half the work is done. The Rev. J. E. B. Mayor suggests the formation of a separate Dictionary Society to take up the book. But who is to be the working man of the new society?

PROFESSOR WAGNER, in his late Report on Latin to the Philological Society, notes "that not a single contribution to Latin scholarship has been made by the French in 1874: many schoolbooks have been published, but what we have seen did not appear to be very scholarly. No independent French work, that can be called an actual contribution to Latin philology, has lately come to our knowledge. The Italians do not seem to produce anything important in the same branch of study, nor do the Spanish or Portuguese. Among the smaller nations, the Danes have produced respectable Latin scholars, notably Madvig. The Germans, the English, and the Danes—that is, the Teutonic race—are doing the honours of Latin philology."

AS we have before briefly announced, Dr. Giuseppe Pitre, of Palermo, has recently published in that city a very rich collection of Sicilian popular tales. It contains upwards of 400 "popular traditions," and occupies no fewer than four volumes of the extremely valuable "Biblioteca delle Tradizioni Popolari Siciliane," of which he is the editor. The work is one of which Sicily may justly be proud, and the highest praise is due to

Dr. Pitre for the great pains he has taken in collecting the stories it contains, the conscientious accuracy with which the exact words of the story-tellers have been reported, and the scholarlike manner in which he has handled his vast mass of materials. Thoroughly well acquainted with what has been done in other countries, he has known how to turn to the best account the resources of his own, and he has conferred a boon on foreign readers for which they may well be grateful to him, by presenting them with a copious Glossary and a *Grammatica del Dialetto e delle Parlate Siciliane*.

We learn from the *Pall Mall Gazette* that at the request of Professors Ranke and Giesebrecht, the Prussian Lieutenant-General von Troscki has undertaken to write the history of the military sciences for the great work originated by King Maximilian II. of Bavaria, *The History of the Sciences in Germany*.

In one of Giusti's most touching poems the poet tells how, as he hears the sweet strains of Mozart rising into the air from a military band composed of hated Austrians, his mind projected itself into the future and brought vividly before him the day when the Austrian should have left Italy free, and when his countrymen would hasten to embrace as brothers those whom she loathed as oppressors. Politically, as we all know, the prediction was realised when the King of Italy met the Emperor of Austria at Venice. Still more truly is it being realised every day by the scientific men of Italy, always prompt to receive new ideas from whatever country they may come, and to welcome the scholars who have laboured beyond the Alps. No narrow patriotism makes it hard for them to give ear to counsel conveyed in a foreign tongue. Only last month Professor Max Müller received a hearty welcome at Florence, and the readers of the *Rivista Europea* for the present month will be able to see with what generous acknowledgment of his merits he was greeted by Professor de Gubernatis, in a lecture delivered on April 3 in the Circolo Filologico at Florence, in which he showed something of his own familiarity with the science of Comparative Mythology, and declared himself prepared to fight against all assailants under Professor Max Müller's banner.

The first field meeting of the Woolhope Naturalists' Club was held on the 20th inst. at Caerleon-upon-Usk, under the presidency of the Rev. Charles J. Robinson. The day was almost wholly devoted to the examination of the important Roman remains with which the local museum is filled, and but scanty attention was paid either to King Arthur or to S. Dubritius, whose memorials are certainly of a less substantial character. It will be remembered that Caerleon (*Castrum legionis*) was occupied by the second Augustan legion, that it ranked as a Roman colony, and by its name of *Ica Silurum* was recognised as the chief city of the Silurians. But few persons are aware how extensive are the traces of Roman occupation throughout the immediate neighbourhood. The site of the amphitheatre may be plainly discerned, and the adjacent ground is still called "Bear House Field;" on the hill-side the plough and the spade are continually exhuming urns, coffins, and sepulchral slabs, and in the recent restoration of the church a vast mass of Roman masonry was discovered at its base. The contents of the museum, drawn chiefly from Caerleon and Caerwent, are extremely interesting. Special notice was directed to an inscription which recorded the building of certain "centuriae" for the soldiers. Mr. J. E. Lee (the author of *Ica Silurum*) suggests that this word means "barracks," and it is certainly difficult to see what other interpretation can be put upon it, though dictionaries are silent as to such a use of the word. On two inscriptions the name of Geta has been mutilated or partially effaced, affording strange contemporary evidence of the unpopularity of the son of Severus.

A very beautiful fragment of sculpture was exhibited, representing a combat between some wild animal and a dog of the mastiff breed. The latter bears but little resemblance to the wolf, the muzzle being much more obtuse, the position of the eyes different, and the frame more full. Amulets, antefixa, fibulae, Samian ware of foreign and domestic manufacture, tesserae, and other objects of Roman origin, are still found at Caerleon, and very recently the collection of coins in the museum has been enriched by the addition of one belonging to the reign of Otho, the earliest that has yet been discovered. The Club was entertained by Mr. Lee at the Priory, a modern building occupying the site of a Cistercian house, and traditionally the residence of Dubritius, the anti-Pelagian Archbishop of St. Davids. The temptations to worldliness which caused the removal of the see to the remote promontory of Pembroke certainly do not now exist at Caerleon.

AMONG the questions, historical and literary, raised in anticipation of the celebration of the Centennial of the Declaration of Independence said to have been signed at Charlotte, North Carolina, U.S., on May 20, 1775, is that of the real origin of the dedication of the town to that formidable patron, the hornet. Hornets' nests have been sent from every county and every State of the Union in such numbers, that the *New York Herald* thinks it advisable to inform intending visitors that the inhabitants of these frail structures are no more. Two reasons are generally given for this delicate attention to Charlotte. One is that the place was, during the War of Independence, designated by Lord Cornwallis the Hornets' Nest of America; the other that a doughty little patriotic journal of that name was published there a hundred years ago, the matter of which was pungent, while the texture of the paper itself resembled in colour the grey flakes of which a hornet's nest is composed. It seems, however, that there is no positive proof of the existence at that time of such a periodical. It is only certain that a journal called the *Hornet's Nest* was published at Murfreesboro during the war of 1812, being one of the eight newspapers then issued in the State; and that this title was also given to a paper printed in Charlotte as late as 1850.

Messrs. HODDER AND STOUGHTON will publish on July 1 the first number of the *Clergyman's Magazine*, a periodical intended to provide for the want experienced in the present day by many of the clergy in the shape of a magazine which will at once be of use to them in relation to their manifold work in the pulpit, the study, and the parish. The *Clergyman's Magazine* will be the recognized organ of the Church Homiletical Society, and its contributors will include the Archbishops of Canterbury and York, several of the Bishops, besides a large number of other dignitaries, and many eminent clergymen.

THREE of the monks of the Monastero della Trinita di Cava at Naples have brought out the two first volumes of a *Codex diplomaticus Cavensis*. (Napoli: Hoepli, 1873, 1875.) This is to contain all the documents preserved in the Archives of the Monastery of Cava. These archives, after those of the Vatican and of Montecassino, are the richest of all Italy in important documents relating to the history of the Middle Ages. The first of the two volumes now published contains 211 parchments, a *Synopsis*, a chronological table of the Princes of Salerno from 840 to 1083, and an appendix in which there is a description of a biblical manuscript of the sixth century. The second volume contains 247 parchments, a *Monitum*, and the description of two Codices. Each volume contains a chronological index of the parchments, and an alphabetical index of the names occurring in them, together with some facsimiles. Most of these documents relate only to the history of the Princes of Salerno, but they throw much light on the institutions and customs of the Middle Ages. The

entire collection of documents will embrace ten volumes.

La Guerra e la sua Storia, by Nicola Marselli (Milano: Treves), is the first of three volumes on the history of war. In an interesting chapter called "La Societa Civile" the author combats the arguments used by the old military school against national armies, and in the third book, "L'Esercito," he speaks of the necessity of compulsory military service.

THE Hanseatic Historical Association, which held its last annual meeting at Hamburg from May 17-19, has announced that it will meet in 1876 at Cologne, where the members are to assemble in the old Hanse Hall, in which, in the year 1367, the then powerful Hansers drew up the terms of their celebrated Confederation against Valdemar Atterdag, of Denmark. The result of that day's conference was calamitous to the merry monarch. After returning an offensive answer to the declaration of war from the seventy-seven Confederate towns, and telling the herald who brought it to go back to the "seven und seventigh Gensen" (i.e. Geese, in allusion to the name "Hanser," which was applied to a barn-door fowl), who had sent him, and let them know he had set up a golden goose over his prison-tower at Vordingborg in readiness for their coming—he was defeated by the Leaguers, and ultimately forced to take to flight and leave his kingdom at their mercy.

AN important addition is said to have been made to German incunabula by the discovery in the sacristy of the parish church of Kleinbautzen, in Saxony, of an Old Testament printed by Gutenberg. It had been presented to the church in 1677, by the Kammerjunker Heinrich von Nostiz Malschwitz, but had in the course of time been thrown aside and lost sight of, until a recent clearing away of rubbish brought it to light from the midst of the other books by which it had been concealed. According to German papers, this specimen of the firstfruits of printing has been bought by one of our own countrymen for 8,850 marks.

THE INDIA MUSEUM.

THOSE persons who attended, or took interest in the meeting of Orientalists held in London during the past autumn will, doubtless, remember the part reading of an elaborate paper prepared by Dr. Forbes Watson, official reporter on the products of India, advocating the establishment of an Indian Institute in connexion with the museum under his charge. The occasion thus chosen for mooted the proposal was unfortunate. A number of learned Orientalists had been drawn together to London to hear addresses and discuss questions which were, to them, not only of ordinary interest, but which would enable them to ventilate the learning they had acquired, and the theories they had formed throughout a lifetime of labour and perseverance. Men mostly of middle or advanced age, and, in some instances, of European repute, they could hardly be expected to lend their sympathies to a case which, however good and well put, was addressed rather to Her Majesty's Government in England than to an International Congress; and it is not surprising that the paper met with comparatively meagre consideration, and made way for more pressing and pertinent subjects. Moreover, it is only Englishmen who can properly understand the spirit which actuates their governing financiers in recommending for scientific objects that kind of State support which, according to the reported speech of an eminent ex-minister at the anniversary dinner of the Royal Geographical Society on Monday last, "makes no difference in the annual balance-sheet." Were foreigners consulted upon these points, there is but little doubt of the nature of their decision; and if such decision were adopted, it is probable that in addition to possessing Dr. Forbes Watson's proposed institute and museum, London would be embellished by a new

street opening out St. Paul's to the river, and boast of a subsidised national drama, purified and restored under the *aegis* of the Education Department.

But although Dr. Forbes Watson's project has not been definitively accepted, the views which he has expressed with so much force and intelligence, and illustrated by careful details resulting from long experience, cannot fail to command attention in giving practical effect to the disposition, in any form, of an Indian Museum. Our business is to see what has been done to meet the exigency of the hour, now that the Eastern galleries of the International Exhibition have been selected as the fittest place to receive for the nonce the collections transferred from the upper rooms of the India Office.

• The India Museum in its new *habitat* was visited by a limited number of persons on Monday afternoon, was open to a very large number at the hospitable invitation of the President of the Institution of Civil Engineers and Mrs. Harrison on Tuesday evening, and will be available as a public resort on the 1st proximo. Those who came to the conversation passed first through the French Annexe, most elegantly fitted up for the occasion with carpet hangings and a profusion of charming flowers; and, ascending the staircase at the further end, entered the upper gallery. Appropriated to the Museum are an upper and a lower gallery, each divided into five rooms or sections. The contents of the former, numbered from XX. to XVI. respectively (the higher figure being that nearest the hall of entrance), are classified under heads to which we shall make distinct reference.

No. XX., representing "Archaeology, Sculpture, and Architecture," is of mark and interest. In it are Dr. Leitner's collections and a special collection called the "Yarkand Museum" (*museum in museo*), arranged by Captain Chapman, a member of Sir Douglas Forsyth's recent mission. The first, exhibited already in the gallery of the Albert Hall, and officially reported on at the Vienna Exhibition as "tangible results of active and persevering labours," have not, perhaps, been yet appreciated at their full worth. Whether their antiquarian and artistic character, or their ethnological aspect in the illustration of a little-known people beyond the north-west frontier of India, be held the more attractive, it cannot be denied that Dr. Leitner deserves thanks for his substantial contribution to science, and acknowledgment of the patience and energy which have enabled him to bring together so many valuable and interesting objects. The specimens from Eastern Turkistan must be gratefully received in somewhat vague association with British India, until such time as Central Asia can be more fitly represented; but now that a knowledge of the people, the politics, and the geography of the regions extending from the Caspian to China Proper becomes daily more important, it might not be out of place to make some practical proposals for giving them a department of their own. Visitors will need little special guidance to remark the wonders of Ellora and Ajunta, or of ancient Indian architecture displayed in the copies of frescoes and photographs on the wall: nor will they pass unobserving the massive idols in the centre of the room. But it is more than probable that they will not be so spontaneously drawn to the inspection of the Brahmanabad collection of the late Mr. A. F. Bellasis. Let us, therefore, take the opportunity to mention that Brahmanabad is the name of a sort of Sind Herculeum or Pompeii, that it is the supposed site of a large Hindu city flourishing in the days of Brahmanical temporal power; that it has a legend of a wicked king who lived many centuries ago, whose misdeeds caused the destruction of his capital by an earthquake; that, although not widely known, it bears a great local repute; that Mr. Bellasis and other gentlemen found time profitably spent in excavating its mounds; and

that the pottery, glass, coins, carnelians, agates, and many curiosities recovered in the rooms of unearthed houses are well worthy of notice and enquiry. A pamphlet on the subject was published at Karachi in 1854, and was, it is believed, reproduced at a later date.

No. XIX. has more to exhibit of the rich "Yarkand Museum," besides a very valuable collection of arms arranged by the Hon. W. Egerton, M.P., in a manner to show them off to the best possible advantage. These are classed according as they belong to the aboriginal or non-Aryan, or to Aryan races. Among them we find specimens from the Andaman and Nicobar Islands, Ohhota Nagpur, and many varieties from Malabar to Thibet. A buffalo-hide shield from Nepal is handsome and substantial.

Nos. XVIII., XVII., and XVI. are more thoroughly Indian collections; and notwithstanding that the pottery and paintings, the gold and silver, and brass and copper work, the carvings in ivory and sandal wood, the kimkhwab, silks and shawls, have long become familiar to the British sight-seer, the specimens now shown are sufficiently artistic and beautiful to call for attention and approval.

The carpets are hung on the walls of the rooms generally, commencing from the lower entrance. Among them are some fine Indian productions; but the chief attraction is to the Persian samples which appear more numerous. To Mr. Vincent Robinson, owner of part of the collection, the Museum is indebted for a geographical arrangement of these. The manufactures of Senna and Persian Kurdistan, Hamadan, Mark-had, Herat and Karman may be recognised by the connoisseur; but a clear specification of locality whence derived might be attached to each with advantage. One very fine sample of Karman workmanship is exhibited. The carpets from this city are not so well known in England as those of Western Persia. Perhaps the better kind are not, as a rule, exported at all. We know of none finer than that made for the shrine of Shah Niámat Ullah, at Malúm, twenty-three miles S.S.E. of the capital of the province, by Ustúd Husain, the best of the skilled local craftsmen. The large district of Káian, in the east of Persia, is not well, if in any way, represented. Yet it has many carpet-manufacturing villages; and one, Darakhsh, bears a high reputation in the trade.

We can add little more than a bare notice of the sections in the Lower Gallery. Nos. XI. and XII. contain the zoological collections, which may be pronounced a sure success, both in respect of the scientific and sporting world as of mere pleasure-seeking visitors, men, women, or children. No. XIII., "Departmental Offices," is explained by its title; No. XIV. is assigned to "Mineralogy, Geology, and Physical Geography;" and No. XV. to "Vegetable Products." The Queensland Annexe, entered from No. XIV., is to be regarded, we are told, "as a commencement of a collection which will be largely increased as soon as the proposed and much-wanted Colonial Museum comes into existence."

In such good keeping as that of Dr. Forbes Watson, the director, and Dr. Birdwood, the curator—and with the aid of Mr. Moore and the other officers in charge of the several sections—the India Museum should thrive in almost any locality; but we confess to entertaining a hope that, unless it be fairly "imperialised," it may some day be brought into more immediate proximity to the Government office which is now to it *in loco parentis*.

F. J. GOLDSMID.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

VI. Crete (continued).

OUR object now was to re-cross the island on the eastern side of Mount Ida to the town of Megalocastron, or Candia, on the northern coast; but before doing so we determined to make a *détour* to

visit a place which is known in all the neighbouring district by the name of "the Labyrinth" (*ὁ λαβύρινθος*). Our host, Captain George, undertook to be our guide; and accordingly the next morning (March 29) we started in his company, and fording the stream close under the acropolis of Gortyna, ascended the hills towards the north-west, and in an hour's time reached the place which bears that name. It is entered by an aperture of no great size in the mountain side, where the rocks are of clayey limestone, forming horizontal layers; and when inside, you find what looks almost like a flat roof, while chambers and passages run off from the entrance in various directions. The appearance at first sight is that of artificial construction, but more probably it is entirely natural, though some persons think it has served for a quarry. We were furnished each with a taper, and descended by a passage, on both sides of which the fallen stones had been piled up; the roof above us varied from four to sixteen feet in height. Winding about, we came to an upright stone, the work of a modern Ariadne, set there to show the way, for at intervals other passages branched off from the main one: *irremediabilis error* would have been the certain fate of any one who entered without a light. Captain George described to us how for three years during the late war (1867-9) the Christian inhabitants of the neighbouring villages, to the number of 500, and himself among them, had lived here, as their predecessors had done during the former insurrection, to escape the Turks, who had burned their homes, and carried off their flocks and herds, and all other property that they could lay their hands on. He pointed out to us the places where the stones were piled up so as to form chambers, each of which was occupied by a family. When I enquired, half in joke, where their refectory (*τράπεζα*) was, he replied that far, far within, there was a large and lofty central hall, capable of holding 500 people together, to which they gave that name, and that here they used to meet from time to time, and dance, sing, and enjoy themselves. They had brought a provision of bread to eat and oil for light; and water they obtained from a spring in the innermost part of the cavern, though there are no stalactites or dripping water in other parts. The heat, he said, was often very great, owing to the confined air and the number of persons. After wandering in different directions for half an hour, during which time we had not penetrated into one-tenth of its ramifications, we returned to the open air.

Notwithstanding the modern name, and the opinion of some scholars in favour of this place, there is no reason for supposing that this was the original Cretan labyrinth. That place was in all probability a mythical conception, like the stories attached to it, though, like many other Greek legends, it may have been attached to some geographical feature, such as a cavern; and that such *subterranea* were associated with the early history of the country is rendered probable by the Greek word for a refuge, *σπηλαιόφυγον*, which seems to mean "a Cretan hiding-place." But all Greek writers localise the story at Cnossus, besides which in the island, bear as their emblem an idealised representation of the Labyrinth. Claudian indeed (*Sext. Cons. Hon.* 634) speaks of *semiferi Gortynia tecta juveni*, by which epithet perhaps he simply means "Cretan;" but it is quite conceivable that when Gortyna became the rival of Cnossus, the inhabitants borrowed the legend, and adopted this place as their labyrinth from its singular correspondence to the traditional idea, and that hence the legend became naturalised here.

Ascending the hillside, we crossed a plateau, the ground beneath which is mined by the Labyrinth, and at one point Captain George pointed out to us the position of the Refectory underground. Higher up we obtained a view of all the snowy mountains of Crete together, comprising the Dictææ mountains, Ida, Kedros, and the White Mountains. I have mentioned that Ida is now called

Psilorites; the original name, however, still survives in Neda (νην Ἰδα), as a small elevated plain is called which is deeply sunk amid the higher summits. The Captain now parted from us, and we continued to mount over stony barren mountains and clayey valleys, in which a few oleanders were growing, until we took leave of the southern sea, and once more crossed the ridge of the island, near which is the small village of Hagia Barbara. The road which descends from hence to Hagios Thomas is excessively bad, in addition to which our guide lost his way. We observed here what had struck us also on the west side of Ida, that the tracks in the northern part of Crete are far worse than those to the south, probably owing to the greater amount of soft soil. This renders travelling a difficult matter during or after bad weather: on our journey to Arkadi our baggage-horse once sank into the mud, and was with difficulty extricated, and on this occasion nothing but extraordinary surefootedness prevented it from falling. The absence of all traffic and communication, here and everywhere, was painfully remarkable.

Hagios Thomas occupies an elevated position just below a plateau of soft limestone rock of a light grey colour, which falls to the village in precipices of 40 or 50 feet high; from the face of these huge blocks have fallen away, and lie detached close beneath. In several of these, and also in the face of the cliff, very curious ancient rock-tombs have been excavated, which reminded my companion of those of Petra, and are more akin to the Lycian sepulchres than to anything that is found in Greece Proper. One block has three of these in various parts of it, and the effect they produce is strange, from their lying out of the perpendicular. They are all of the same shape, being entered by a small square-headed doorway, and are square within, with arched recesses surmounted by niches on three sides; the floor is also hollowed out in parts into shallow chambers. Nothing is known as to the ancient city that occupied this site, but, whatever its name, it was probably Roman, for only Roman coins were brought to me by the people of the village, one of them being of the Emperor Gordian. Descending again from hence by an intricate path, and passing at intervals through groves of chestnuts not yet in leaf, about nightfall we arrive at Venerato, a name which sounds as if it dated from Venetian times. On the way we obtained fine views of Mount Iuktas, which seems to have been regarded as the burial-place of Zeus, for the neighbouring villagers, hardly otherwise than through an ancient tradition, give the name of "the Sepulchre of Zeus" (τοῦ Διὸς τὸ μνημεῖον) to a ruin on its crest, and there is ample evidence that a reputed tomb of the god was shown in Crete even later than the time of Constantine. It rises to the height of 2,700 feet, on the opposite side of a wide and deep valley towards the east, and bears on its summit a white chapel of St. John the Baptist, while the village of Khani Castelli lies at its base; to the north the sea appears, with the island of Dia. In this connexion it is worthy of remark that the modern Cretans make use of the invocation Ζῶντι θεῷ, and on the sides of Parnassus the exclamation "God of Crete" is used to express incredulity, which seems exactly to correspond to a statement of Origen, who said that the early Christians were accused of ridiculing the worshippers of Zeus, because the burial-place of the god was shown in Crete.

The village of Venerato, which is situated in a commanding position on the edge of a cliff overhanging a gorge, is in a more pitiable state of ruin than almost any we had seen. The miserable room in which we passed the night was covered with mould, and anything but water-tight. This place was the scene of a horrible massacre at the commencement of the Greek War of Independence in 1821, when the Moslems, with the intention of intimidating the Christian population, issued from the neigh-

bouring town of Megalo-castron, and massacred all the males whom they found in this and the surrounding villages. To that town we descended the next morning in four hours, having timed our journey well, for not long after our arrival the smoke of the steamer by which we were to depart was in sight on the horizon. In all these parts Megalo-castron is familiarly known as The Castron, which name in Albania we had found to be given to Argyro-castron; and similarly throughout the Aegean and in European Turkey Constantinople is spoken of as The City (ἡ πόλις). A few persons of the upper class prefer to call it Hieracleion, using the name of the ancient city which occupied the site; this was the port of Cnossus, and the ruins of that ancient capital—if so they can be called, for nothing but a single wall remains—are to be seen at an hour's distance to the south, in a position remarkable neither for strength nor beauty. The same thing may be said of the two other principal Cretan cities, Cydonia and Gortyna. As to the Venetian name of Candia, by which Megalo-castron is better known—it is never heard now in Crete, and as a name for the island it never was used at all. The fame of the place in history mainly depends on the gallant defence against the Turks by the Venetians under Morosini, ending in a capitulation in 1669. It is still surrounded by the massive Venetian walls, and in approaching from the land side a deep moat has to be crossed, and a winding passage traversed, before you arrive at the gateway.

Outside the gateway a number of lepers were seated on the ground to beg for alms. This disease is a terrible scourge in parts of Crete, and since it is regarded as contagious, as soon as the first sign of it appears on the body, the unfortunate patient is excluded from the towns. Consequently, there is a lepers' village near Megalo-castron, and we passed a similar one not far from the gates of Retimo. It affects especially the hands and feet, the nose and eyes: one woman, who came close to me to beg, had her hand sadly disfigured, and a painful look about the eyes. This disease is different from what we conceive the ancient leprosy to have been. Within the walls everything presented the appearance of an ordinary Turkish town, with bazaars and veiled women; though the latter were not necessarily Mahometan, for here, as in one or two other towns in Turkey, the Christian women have adopted the Moslem costume. It is a large place, containing from 15,000 to 18,000 inhabitants, but the buildings are poor and straggling. The port, which is enclosed, like that of Khanea, by Venetian moles, lies on the eastern side, and faces east, like that at Retimo. Over a tower, which commands its entrance from the sea, the lion of St. Mark may be seen in two places, and on the land side, partly entire, and partly in ruins, stand the lofty arched roofs of the docks or sheds of the Venetian galleys. During the few hours of our stay we were kindly entertained by our Vice-Consul, Mr. Lysimachus Calocherino, a man of great information about the country, and reputed to be the wealthiest man in Crete, his father having been a long-headed person, and having made much money in the island. Like Mr. Triphylli, of Retimo, he came originally from Cerigo. From him I learnt that parts of the poem of *Erotocritos*, the most famous work that has been written in the Cretan dialect, are still sung by the peasants, but mainly in the eastern districts, of which its author, Cornaros, was a native. He estimated the entire population of Crete as from 280,000 to 300,000 souls.

As we leave Megalo-castron, it looks fine from the sea, with its minarets and walls, backed by the striking ridge of Mount Iuktas, which is here seen in profile. After nightfall, as we passed along the shore, the views of Mount Ida were fine in the brilliant moonlight, and in the morning we found ourselves once more off Khanea, from whence the White Mountains were seen superbly clear, with shapes more sharply cut and bolder outlines than those of any other of the Cretan ranges. We

had time to land and visit the Venetian docks, which resemble those of Megalo-castron, and have a place for drawing up the galleys; after which we walked round the eastern portion of the walls outside, where the breach was pointed out to us which had been made by the Turkish cannon. After a visit to the Consul, Mr. Sandwith, and our other friends, we embarked again, and arrived the next morning at Syra.

A journey in Crete, such as I have described, leaves a profoundly melancholy impression on the mind. Everywhere there was poverty, which in some cases bordered on destitution. It was painful even to feel that we ourselves had enough to eat, when others had so little; and, if we had any compassion to spare from human beings, the poor starved dogs were indeed a spectacle to move it. We were assured, indeed, by Mr. Sandwith, who has done everything in his power to alleviate the distress, that we saw it at its very worst, and that there was a prospect of a good harvest, which would mitigate the suffering. This, we may hope, has been the case, but still the root of the evil lies deeper. There is a widespread feeling among the people, that before ten years are over they will be again in insurrection, and for this reason they do not care to repair their dwellings. Now those who know the Cretans best affirm that, when unmolested, they are a quiet, peace-loving people, and certainly all that we saw tended to confirm this. The bad reputation of their forefathers for being "liars, evil beasts, &c.," does not apply to the present population, and we were much struck by the few complaints we heard, and the absence of begging. The bearing of the people generally in these hard times was most manly. It must have required a large amount of misrule, neglect, and oppression to bring such a people to such a condition. All the necessities of life, except wine, are excessively dear, and notwithstanding the fertility of the soil, the corn that is grown does not suffice for the consumption of the island. The tithe is the only regular impost, but the manner in which this is farmed greatly increases its oppressiveness, and the price of articles is seriously raised in the towns by the taxes or licences of shops, which in some cases are extremely heavy. Quite lately great injury has been caused by the introduction of a debased coinage, first by the government, and subsequently by merchants, in consequence of which the people are unwilling to receive the money. But causes such as these would have been quite inadequate to produce such deep-seated alienation, apart from the wholesale barbarities perpetrated by Omar Pasha's troops, which, were they not thoroughly well attested (see *Revue des Deux Mondes*, vol. lxxiv. p. 896), would be quite incredible.

The Cretans are usually about or a little above the middle height, though some are very tall and well-grown men. With few exceptions, they have dark hair and eyes, oval faces with rather a pointed chin, full cheeks, and noses somewhat aquiline and sometimes even hooked: the expression is generally good humoured and intelligent. The men's dress is quite different from what is found elsewhere in Greece and Turkey, consisting of a long boot reaching above the calf, blue baggy trousers gathered in at the knee, a red sash, white shirt, blue waistcoat, corresponding to the trousers, and a jacket; over which is worn a short capote, usually white, with a hood to cover the head, though sometimes a skull-cap is seen. Of these, the boots and cloak seem to have come down from classical times, the former being mentioned by Galen, who thinks their use was suggested by the ruggedness of the Cretan mountains, the latter by Aristophanes (*Thesm.* 730), who calls it the κρητικόν. To classical students the interest of the island consists, not in any important historical events of which it was the scene, but in the peculiarity of its institutions, and in its having been the principal stepping-stone by which Phœnician civilisation passed into Greece.

H. F. TOZER.

SELECTED BOOKS.

General Literature and Art.

- ARNOLD, F. Our Bishops and Deans. Hurst & Blackett.
BOUVILLER, J. B. Description archéologique des Monuments celtiques, romains et du moyen âge du Puy-de-Dôme. Paris: Thibaud.
BURNET, G. Some Passages of the Life and Death of John, Earl of Rochester. Facsimile Reprint. Eliot Stock.
DEVILLE, J. Recueil de documents et de statuts relatifs à la corporation des tapissiers, de 1258 à 1875. Paris: Châtr.
LELAND, C. G., E. H. PALMER, and JANET TUCKER. English Gipsy Songs. In Romany, with metrical English translations. Trübner.
LONSDALE, H. The Worthies of Cumberland. Vol. VI. Routledge.
MOLIERE, The Dramatic Works of, rendered into English by Henri van Laun. Edinburgh: Paterson.
SEHRING, M. A. The History of Protestant Missions in India, from their Commencement in 1706 to 1871. Trübner.
WOLF-HUNTING and Wild Sport in Lower Brittany. Chapman & Hall.

History.

- BRUCE, J. The Quarrel between the Earl of Manchester and Oliver Cromwell. Camden Society.
PAULOUIN, l'abbé. La Chouannerie du Maine et pays adjacents, 1793-1799-1815-1832. Le Mans: Monnoyer.
PÉLÉAUX, N. Histoire sommaire et chronologique de la ville de Rouen. Rouen: Métairie. 12 fr.
WROTHESLEY'S Chronicle of England during the Reigns of the Tudors, 1485-1508. Camden Society.

Physical Science, &c.

- NUHN, A. Lehrbuch der vergleichenden Anatomie. 1. Thl. Heidelberg: Winter. 12 M.
TOBIAS, W. Grenzen der Philosophie, constatirt gegen Riemann und Helmholtz, vertheidigt gegen von Hartmann und Leaker. Berlin: Müller.

Philology.

- OSTHOFF, H. Forschungen im Gebiete der indogermanischen nominalen Stammbildung. 1. Thl. Jena: Costenoble. 6 M.

CORRESPONDENCE.

AN IMPORTANT MS. OF THE PSALMS.

Bodleian Library: May 24.

The last word has not yet been spoken concerning variations in the Old Testament. The Kennicott and De Rossi MSS. are now surpassed by the old fragments of the Imperial Library of St. Petersburg (see the variations communicated by me to the *Journal Asiatique*, 1865, i. p. 542). This library will soon possess the famous collection of the late Firkovitz (*ACADEMY*, July 25, 1874), in which a large number of ancient fragments of the Old Testament are to be found. The Eastern Jewish congregations no doubt still have old MSS. of the Old Testament which have never been collated; I mention, for instance, the synagogues of Cairo and Aleppo. A MS. of the Psalms (defective at the beginning and the end) of an ancient date is now in London in the possession of the well-known traveller, Rabbi Jacob Saphir, of Jerusalem, author of *Eben Saphir*, or *Diary concerning the Jews of Yemen, India, Malabar, etc.* (*ACADEMY*, 1875, p. 39), which I have lately had an opportunity of seeing for a few moments. The learned Rabbi asserts that it belongs to the ninth century; I, however, would ascribe it to the eleventh. But the date does not affect the importance of the variations. For instance, Ps. xxxvii. 8, the MS. reads אֶת־לִרְעָה אֶת־לִרְעָה instead of the strange אֶת־לִרְעָה. Ps. lxiii. 3, the MS. omits the word רִבְּהָ (compare verse 7), which offers very great difficulty; admissible indeed is only either the Syriac version, which refers the word to מִשְׁנֵבִי, or the Arabic, which takes it in the sense of *ever*. Ps. cii. 13, the MS. has כִּסְאָךְ instead of זִכְרֶךְ (compare Lam. v. 19), which latter gives no good sense and where the י spoils the beauty of the parallel passage. As far as I understand from the learned Rabbi, he has made collations of the biblical texts as well as of the Masorah in many libraries both public and private, and these he would bring out as a third part of his *Eben Saphir* if assistance should be given him for the purpose. In the presence of such MSS., can we advocate a definite revision of the translation of the Old Testament? Certainly not. Communications are easy enough now to all parts of the world, and competent persons ought to be sent out at once to make collations with old MSS. before the Revisers settle the sense of doubtful passages.

AD. NEUBAUER.

PEPYS' DIARY.

Kensington: May 24, 1875.

The question, "Are we, or are we not, to have a genuine *Pepys*?" is of such importance that the parties interested ought not to have the settlement all to themselves. To my thinking the claim of Mr. Bell as representing Dr. Neville, Lord Braybrooke, Mr. Colburn, Mr. Bohn, and perhaps several other intermediate hands, though urged, no doubt, in perfect honesty and good faith, is simply monstrous. Let us suppose a parallel case in the sister art of painting. In the Bodleian, as we all know, is a picture of the great Lord Burghley ambling along upon his mule, which we are likewise to suppose had never been engraved till the late Dr. Philip Bliss, shall we say, had a copy made which he presented to his brother, a square in Essex. The brother liked it so well that, in 1824, he published an engraving of so much of the picture as represented the great statesman's head and shoulders. This print at once became popular, and after twenty-four years the Essex squire thought he might venture to extend the plate so as to include the ears and tail of the mule, and accordingly, in 1848, this enlarged version was issued and very soon took the place of the other in every collector's portfolio. This satisfied the public for a time, but gradually people began to ask why the rest of the picture should not be engraved, and no answer being received from the expected quarter, one of the authorities of the Bodleian, after an interval of half a century, caused another and more accurate copy to be made, and, with the full consent and approbation of his brethren, announced an entirely fresh and complete engraving for immediate publication. But here at once the representative, three times removed, of the Essex squire steps in with, "Hold! you may engrave Burghley's head and shoulders, because my forty-two years' use of them expired in 1866, but there you must stop short. The mule's ears and tail are mine till 1890, and as for the fore and hind legs of the beast, the skirt of the statesman's gown, and the gilliflower he carries in his hand, they are mine, absolutely and exclusively mine, till such time as it pleases me to make them public, and for forty-two years afterwards."

The two cases appear to me exactly parallel, and should Mr. Bell's view be upheld, I do not see why he and his descendants by judicious subdivision of the new matter, making it public by dribblets at intervals of about forty years, should not continue to be enjoying the copyright in the reign of Albert the Thirteenth.

F. CUNNINGHAM.

23 Sussex Place, Regent's Park:
May 25, 1875.

I do not at all agree with Mr. Bell that my transcript is a duplicate of the first. The mistakes in the former editions are so numerous, and many of them so flagrant, that I intend, at the end of each volume, to publish a list of the chief of them, so that any one who chooses to take the trouble may compare the mistakes with the corrections and form his own judgment respecting them.

The position I maintain is this, that with the permission of the College I have a right to decipher and publish the whole or any part of Pepys' manuscripts, and when published I shall consider that edition as my copyright. But there is nothing to hinder the College hereafter from allowing any future Fellow to decipher afresh the original MS., if he thinks fit, and to publish it, although the copyright of my MS. has not expired.

I also do not see why Magdalene College should not have accepted "a valuable benefaction derived from the proceeds of the copyright" of Lord Braybrooke's book. Lord Braybrooke undertook the task as "a labour of love," and he gave the profits of it to Magdalene College (of which College he was the Visitor) *entirely as a free gift*. This has always been the full belief of the Fellows

of the College, and this is the decided opinion of his son, the present Master of Magdalene.

I will only add in justification of myself, that I never had the remotest wish to do Mr. Bell any injury, that I have been for a long time trying in vain to discover to whom the copyright of the edition of 1848 belonged, that I thought it was in the possession of the present Lord Braybrooke, that I received a letter from him dated February 9, 1875, in which he says, "I have no objection to your making use of the *Life of Pepys*, with the notes in the last edition, by my father," and that it was only three weeks ago (when it was too late) that I learnt accidentally that the copyright in question was the property of Mr. Bell.

MYNORS BRIGHT.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 29, 3 p.m.	Royal Institution: Professor Douglas on "The Chinese Language and Literature."
	8.30 p.m. Royal Albert Hall: Last Performance of Verdi's <i>Requiem</i> .
MONDAY, May 31, 3 p.m.	Asiatic: Anniversary.
	8 p.m. Welsh Choral Union (Second Concert), St. James's Hall.
TUESDAY, June 1, 3 p.m.	Royal Institution: Professor Gladstone on "Chemical Force."
	" British Orchestral Society (Last Concert), St. James's Hall.
	7 p.m. Sculptors of England: Anniversary.
	8.30 p.m. Biblical Archaeology: Mr. F. R. Conder on "Ancient Metrology;" Mr. S. Sharpe on "The Ancient Egyptian Shaw for the Head;" Professor J. Campbell on "The Ethnology of Palestine in the time of David;" Mr. E. R. Hodges on "An Unpublished Assyrian Inscription in the Vatican Museum."
WEDNESDAY, June 2, 1 p.m.	Zoological: Papers by Messrs. G. E. Dobson, H. Adams, and G. French Angus.
	3 p.m. Horticultural.
THURSDAY, June 3, 11 a.m.	Midle. Krebs's Second Recital (St. James's Hall).
	8 p.m. Microscopical.
FRIDAY, June 4, 3 p.m.	Society of Arts: Morning Meeting at Stafford House.
	Royal Institution: Professor Dewar on "The Progress of Physico-Chemical Enquiry."
	5 p.m. Zoological Gardens: Professor Flower on "Elephants."
	7.30 p.m. London Institution: Solré.
	8 p.m. Linnean. Chemical.
	" Royal Society Club. Inventors' Institute.
	8.30 p.m. Royal. Antiquaries.
SATURDAY, June 5, 3 p.m.	Mr. Charles Hallé's Recital, St. James's Hall.
	4 p.m. Archaeological Institute.
	8 p.m. Geologists' Association.
	" Philological: Mr. A. J. Ellis on "Some Points of Ancient Greek Pronunciation."
SUNDAY, June 6, 9 p.m.	Royal Institution: Professor Tyndall on "Whitworth's Planes, Standard Measures, and Guns."

SCIENCE.

The Micrographic Dictionary: a Guide to the Examination and Investigation of the Structure and Nature of Microscopic Objects. By J. W. Griffith, M.D., &c., Member of the Royal College of Physicians, and Arthur Henfrey, F.R.S., F.L.S., &c., Professor of Botany in King's College, London. Third Edition, edited by J. W. Griffith, M.D., &c., and Professor Martin Duncan, M.B. Lond., F.H.S., F.G.S., and assisted by the Rev. M. J. Berkeley, M.A., F.L.S., and T. Rupert Jones, F.R.S., F.G.S., Professor of Geology, Royal Military and Staff Colleges, Sandhurst, &c. Illustrated by Forty-eight Plates and Eight hundred and twelve Woodcuts. (London: Van Voorst, 1875.)

FROM the time the *Micrographic Dictionary* made its first appearance, which was in 1855, it has been considered an indispensable work for students of minute structure and elementary forms. This character was, on the whole, well maintained in the

second edition, completed in 1859; and, notwithstanding some serious deficiencies, it must be ascribed to the third edition, which, after greatly exercising the patience of those who subscribed for it in separate numbers, is at last finished in a manner that deserves considerable praise.

The preface to the new edition explains that "ill health and professional engagements" on the part of Dr. Griffith caused the delay up to the letter "H," after which the editorial task was undertaken by Professor Duncan, and proceeded more vigorously. The articles on Foraminifera were entrusted to Professor Rupert Jones; and no one—except his fellow-labourer, Mr. Parker—could be regarded as equally fitted for that portion of the work. The articles on Fungi have likewise been revised by the best man for the purpose—the Rev. M. J. Berkeley; and valuable notes on Lichens have been contributed by the Rev. W. A. Leighton.

The weakest part of the book is the "Introduction," together with the scattered articles concerning the microscope as an instrument, its objectives, miscellaneous apparatus, and methods of employment. Most of this matter is sadly out of date and very incomplete. For example, the information about immersion lenses is very scanty; the relation of angular aperture to focal length, as illustrated by the best new glasses, scarcely touched upon; the term "penetrating power" is still often used in the old and obsolete sense of separating power, whereas it is much more convenient to employ it, as most recent writers do, to express the power of bringing objects that are not precisely in the same horizontal plane into satisfactory view at the same time. This is not merely a verbal objection, as the way in which penetrating, resolving, or separating powers are defined affects the clearness, and often the accuracy, of the explanations given of the action of objectives constructed upon different patterns. Neither in the Introduction (section, *Object Glasses*), nor under "Achromatism," nor "Objective" can we find any account of the combinations now employed to get rid of chromatic and spherical errors. "Aberration" refers us to "Optics," but there is nothing under that heading. The article "Test Objects" ought to have been entirely re-written. It is throughout unfit for the present day. To give one example of this: the old story—true enough once—is repeated that "if we examine a valve of *Gyrosigma* [why not *Pleurosigma*?] by direct light, the minute structure will be invisible, however small or large the angular aperture may be, or how ever perfect the defining power." Now, the fact is, that unless a valve of *Pleurosigma angulatum*, or other species, is unusually delicate, its markings can be easily shown with a fine $\frac{1}{2}$, or lower power of recent make, and direct light obtained with an achromatic condenser and a stop, cutting off all oblique rays—say giving a pencil of 30° , or less. Powell and Lealand's immersion $\frac{1}{2}$ shows them well with the smallest central hole of Ross $\frac{1}{16}$ condenser, marked 20° , and Beck's $\frac{1}{2}$ with C eye-piece does it with the next stop marked 30° . The better the corrections, the less is the necessity for great

obliquity in exhibiting these objects, or for excess of angular aperture. It may be said that pencils of light having angles of 20° or 30° are not direct, though for practical purposes they are so considered. The most direct light that can be obtained is employed when the microscope is used in daytime, the stage mirror turned aside, and the instrument, without any condenser, simply pointed at the sky. So used, the $\frac{1}{2}$ above mentioned, with A eye-piece, defines even delicate valves of *P. angulatum* beautifully.

Since the last edition, the microspectroscope has come into considerable use, and the articles on "Blood," "Chlorophyll," and others relating to substances which it is employed to investigate, should have included particulars of the spectra to be observed. This is not the case, and under the heading "Microspectroscope" the information afforded is of little use.

Lepidocyrtus curvicolis is described under its old name "Podura," no notice being taken of Sir J. Lubbock's researches and classification. "The scales of several species belonging to even different genera" are stated to be "exactly similar, both in form and markings." This is a mistake which a mere inspection of the plates in Lubbock's book *Monograph of the Collembola and Thysanura* would have corrected, though the drawings there given would probably have been modified in some minute details if their author, the late Richard Beck, whose early death was a loss to science, had lived to re-examine them with the best immersion lenses.

We might point to other articles in which more pains should have been taken to bring the various subject-matter down to date, but enough has been said to show that there is room for a supplement if the work is to be made fairly complete.

It would, however, be unfair to the editors and publisher if only shortcomings were pointed out. Looking to new topics, we find "Pedalion," the interesting rotifer discovered by Dr. Hudson, among the fresh articles, and under the head of "Lichens" the new theories thus mentioned:—

"Schwendener states that all these growths (lichens) are not simple plants or individuals, but rather colonies which consist of multitudes of individuals, of which one alone plays the master, while the rest in perpetual activity prepare his food. The master is the Ascomycete, the slaves are green Algae. He asserts that Nostocaceous plants which live in moist or wet habitats, not those which are purely aquatic, form a foundation or basis of Collemaceae. But this opinion that lichens are parasitic in Algae is open to much doubt."

The recent views of Haeckel will be found sufficiently explained under the heads of "Plastids" and "Protista." The article on "Spongida" has been rewritten, and an entirely new and valuable one contributed on "Rocks." That on "Nerves" is considerably enlarged by new matter, so is that on "Muscle," in which Schäfer's views of its structure are explained and a new wood-cut given, exhibiting the distribution of nerve fibrils, or muscular fibrils. "Pebrine," the curious parasitic disease of silkworms, which has inflicted such heavy losses on

sericulturalists, and which Pasteur ably investigated, is also included in this edition.

The new matter is stated to amount to about 100 pages; three new plates have been added, 46, 47, 48, representing Fungi, Foraminifera, and various objects from Infusorians to a section of the spinal cord, after Lockhart Clarke; and the old plates have been re-engraved on copper. In introducing new plates, it would have been better to have made a fresh arrangement in the consecutive order of the old ones, and in re-engraving the former plates, some of their contents might have been better distributed. For example, Plates 40, 41, 42, and 48 are all "Various Objects," without any logical connexion; sorting them out would have enabled infusoria, rotifers, diatoms, &c., to have been placed in their natural position. Plates 18 and 48, instead of being far apart, should have followed, as both are devoted to Foraminifera.

A more extended notice, fairly drawn up, would show many more instances of omissions that ought to have been supplied, and of rectifications not made, and it would also point to numerous instances in which the work of revision has been well done.

On the whole, although there must be regret that a little more intelligent labour was not bestowed upon it, the *Micrographic Dictionary*, in its third edition, deserves far more consideration for its merits than blame for its defects. In spite of the latter, it is emphatically a valuable book.

HENRY J. SLACK.

A First Japanese Book for English Students.
By John O'Neill. (London: Harrison & Sons, 1874.)

THE study of Japanese has not received the same favourable attention in England as it has in France. For the explanation of this it is needless to seek, but the result has been that, while shelf-loads of manuals of that language have been published in Paris, Aston's Grammars, and Hepburn's Dictionary have until now been the only aids which the English student of Japanese has had at his command to help him over the difficulties in his way. To these, Mr. O'Neill has now added a "First Book," which will be found to serve as a most useful supplement to Aston's grammar of the colloquial language. In this work we have the text of a sermon—miscalled, by a slip of the pen, on the title-page, a "Buddhist Sermon"—by a priest belonging to the Shingakū sect, accompanied by an interleaved transcription in English letters, a literal translation, and interlineal glosses. And at the end there is given us a copious vocabulary, followed by tables of the Hiragana and Katakana characters. The style in which the sermon is written is purely colloquial, and as such, the study of it is just that which should occupy the attention of a beginner. The first object to be sought by one wishing to gain a practical knowledge of any language must be to learn to speak it. More especially is this the case with Chinese and Japanese, in studying which it becomes so necessary to depend on the verbal explanations of native tutors. As an aid to gaining this proficiency Mr. O'Neill's book will be found most useful.

But that the value of this assistance may be fairly weighed, it is necessary that our readers should understand that there are four kinds of characters in which Japanese may be written, and that there are five distinct styles of composition. The characters are—the square Chinese character, the cursive Chinese character, the native Katakana, and the Hiragana. The five styles are:—1. The style in which ancient poetry is written, and which is distinguished by a total absence of Chinese words, and by its richness in particles and grammatical terminations. 2. The style in which historical works, known as *Monogatari*, are written, and in which a small proportion of Chinese words is to be found. 3. The style employed in modern popular literature, in which Chinese words are freely used. 4. The style adopted in epistolary correspondence and official documents, in which a large proportion of Chinese words and idioms is admitted. And 5. The colloquial style, such as is found in the work before us, and which, as in the present case, is always written in cursive Chinese characters and Japanese Hiragana intermixed.

The particular sermon chosen by Mr. O'Neill to form the subject of his treatise, is one of which a translation is to be found in Mr. Mitford's *Tales of Old Japan*, and which is full of the quaint dry humour which characterises this kind of literature in that country. The audiences addressed are principally of the shopkeeping and lower classes, and the allusions and illustrations with which the discourses are seasoned are sometimes of a kind to offend more fastidious ears. Anecdotes are freely introduced, and if the published sermons are fair specimens of the productions of these wandering preachers, their listeners have a decided advantage as far as liveliness is concerned over most English congregations. The translation of the sermon before us has been carefully and most literally rendered, to enable students to trace the meaning and grammatical value of each word, and where difficulties arise they will find them fully explained in the footnotes.

The transcription of Japanese into English letters is surrounded with more than usual difficulty: not only are some of the sounds such as it is next to impossible to represent in English letters, but by the crasis of vowel sounds and by the elision of certain syllables, the difference between a literal transcription syllable by syllable of the Japanese words, and their transcription as pronounced, is very great. For instance, the Japanese word *Motsutomo* is pronounced *Mottomo*, and thus a further difficulty arises, namely, that of recognising the words in which such changes take place. The practicability of establishing a universal system of transcribing Japanese was one of the subjects brought forward at the Paris Oriental Congress, and after long and repeated discussions all hope of arriving at a definite method was abandoned. Mr. O'Neill has adopted Hepburn's system, which is, as he says, a practical compromise between the actual orthography and the pronunciation, and for the convenience of English students this, no doubt, is the best he could have followed. We trust his work will have the wide circulation it deserves. It amply fulfils

the object of its author, and forms a practical and useful introduction to the language of Japan.

ROBERT K. DOUGLAS.

SCIENCE NOTES.

ZOOLOGY.

Distribution of Animals.—The long-looked-for work on the geographical distribution of animals by Mr. A. R. Wallace may be expected to appear in autumn. It will be published by Messrs. Macmillan and Co., in two octavo volumes, illustrated by maps and by plates representing groups of the animals characteristic of each of the zoographical sub-regions.

Ornithological Works.—British ornithologists are by no means inactive at present. Lieutenant-Colonel Irby has just published a volume on the *Ornithology of the Straits of Gibraltar* (Porter, 6 Tenterden Street), treating of the birds found on both the Spanish and Moorish sides of the straits. Interesting details are given of the distribution and habits of 335 species, founded on the author's own investigations during a prolonged residence at Gibraltar, collated with the observations of Lord Lilford, Mr. Saunders, Mr. Tyrwhitt-Drake, and M. Favier. The first part has been issued of an *Ornithological Miscellany*, by Mr. G. Dawson Rowley. (Trübner & Co.) The scope of the work is somewhat indefinite, but this portion is devoted entirely to New Zealand birds, and is illustrated by fine coloured plates by Mr. Keulemans of the various species of Apteryx. Mr. H. E. Dresser continues the publication of his beautiful *Birds of Europe* with most praiseworthy regularity, and the second volume of Mr. R. B. Sharpe's *Catalogue of the Birds in the British Museum*, including the family of owls (Strigidae), will shortly appear. Mr. R. Swinhoe, formerly H.B.M. Consul at Chefoo, is about to issue the prospectus of a history of the *Birds of China*, uniform with Mr. Dresser's work. It will be published to subscribers in bi-monthly quarto parts, and coloured plates will be given of such species as do not come within Mr. Dresser's range. The two works will thus embrace the whole of the birds of the Palaearctic Region, excepting those of Japan and of North-Eastern Siberia, and it is to be hoped that one of these gentlemen will eventually fill up this small remaining blank. Mr. Swinhoe's investigations into the natural history of China are widely known, and this final embodiment of his results will be warmly welcomed by ornithologists.

Transit of Venus Expedition.—The zoological results of the Expedition of 1874 are beginning to come to hand. Mr. Slater has brought from Rodriguez an unrivalled collection of the bones of the extinct solitaire of that island, and is at present engaged in their arrangement. The Rev. A. E. Eaton has sent his first report from Kerguelen's Island to the Royal Society (*Proceedings*, xxiii. pp. 351–356). The only land mammals found on the island were the introduced goat and mouse, and the Expedition was attempting to add to the fauna by turning down some rabbits. Two species of seals had been obtained, and twenty-two or twenty-three of birds, mostly albatrosses, petrels, and penguins. Fish were scarce, and the marine invertebrata are passed over in the report as having probably been more fully collected by the *Challenger*. By far the most interesting part of the fauna of Kerguelen's Land appears to be the entomology. The insects collected belong to the orders Coleoptera, Colembola, Diptera, and Lepidoptera; and Mr. Eaton finds, in accordance with the observations of other naturalists on oceanic islands, that most of the larger species are incapable of flight. Thus the wings are much shortened in a species of Tinea, and the insect, though active, only moves by jumps, while they are reduced or even rudimentary in most of the flies, and the larger beetles have their wing-cases or elytra firmly soldered together.

Origin of Vertebrata.—The structure of the now famous ascidians and of the lancelet (*Amphioxus*) has recently been the subject of memoirs by several distinguished zoologists, in connexion with the supposed origin of the vertebrated animals. On December 17 last, Professor Huxley read before the Royal Society a "Preliminary Note upon the Brain and Skull of *Amphioxus lanceolatus*" (*Ann. and Mag. Nat. Hist.*, 4th Series, xv., pp. 225–230), in which he shows that although these organs are not fully differentiated in the lancelet, yet well-marked divisions of the nervous axis and spinal column exist which answer to the encephalon and cranium of the higher fishes. The homologies of the anterior pairs of nerves are worked out, and the skull is considered to be represented by the segments of the body which lie in front of the fifteenth, counting from before backwards. The many points of resemblance in structure between the lancelet and the young form or larvae of the lampreys (*Petromyzon*) are insisted on, and it is suggested that *Amphioxus* should be regarded as the type of a new primary division of the class Pisces to be called Entomocrania, characterised by its permanently segmented skull, as contrasted with all other known fishes, in which the primary cranial segmentation is lost, and for which the term Holocrania is proposed.

The view of most recent zoologists that the origin of the vertebrated sub-kingdom is to be traced through *Amphioxus* from the Ascidians, is supported by M. Ussow in the last published part of his "Zoologisch-embryologische Untersuchungen" (*Archiv für Naturgeschichte*, 1875, pp. 1–18; *Ann. Mag. Nat. Hist.* xv., pp. 321–333). He considers the Tunicata to be quite distinct from the Mollusca both in their embryonal development and in their type of structure. Their closest affinities are with the Bryozoa, but adherence is given to Schmidt's classification in which they form a distinct class of Proto-vertebrata.

Dr. Anton Dohrn advocates a contrary opinion in a memoir entitled *Der Ursprung der Wirbelthiere, und das Princip des Functionwechsels* (Leipzig, 1875). His embryological investigations lead him to seek for the probable ancestors of the higher animals among the Arthropoda rather than the Tunicata, and to revert to the views of the elder St. Hilaire, who described insects as vertebrates which run with their back downwards, rather than to those of Kowalevsky and his followers who trace the line through the Ascidians and the lancelet. So far from being the representative of the original vertebrates, the *Amphioxus* is regarded by Dr. Dohrn as a degenerate descendant of the cyclostomous fish, and the so-called larvae of the Ascidians are the result of a still longer continued process of degradation. With regard to the principle of change of function, the general rule is laid down that the function of an organ is made up of a principal and other secondary components; if the former decrease in force and the latter increase, the whole function is changed, and the organ itself is altered in consequence.

Handbuch der Zoologie.—By the recent publication of the second part of the first volume of Carus and Gerstaecker's *Handbuch der Zoologie* (Leipzig, 1875), that useful text-book has at length been completed. This final issue concludes the account of the Vertebrata, and treats of the Mollusca and Molluscoidea. The publication of the parts of this work have certainly been irregular, the second volume having appeared in 1863, and the first part of the first volume in 1868. The reason of this is now fully explained in the preface. Dr. Peters, of Berlin, who had originally undertaken the *Vertebrata*, was unfortunately forced by pressure of other occupations first to delay and then to relinquish the execution of the task; and thus, with the exception of the Arthropoda, which were treated of by Herr Gerstaecker, the whole weight of the work eventually fell into the able hands of Professor Carus.

Zoological Society.—The long projected "Lion House" at the Zoological Gardens is now rapidly rising, and when completed will form a handsome addition to the Society's buildings. It is intended for the better accommodation of the larger feline animals, as the lions, tigers, leopards, &c., and will have a frontage of a hundred and twenty-seven feet, with an elevation of about thirty feet. A large corridor with a glazed roof will afford protection from the weather to the visitors, and also obviate the necessity of closing up the cages of the more delicate species in winter. The dens will be fourteen in number, each with two sleeping apartments, and each can be made at will to communicate with one of four strongly palisaded open courts. Thus the animals will be enabled in turn to enjoy the luxury of uncramped movement and exercise, and thus will, of course, exhibit their power and grace to much better advantage than in their present confined quarters.

BOTANY.

Flora of La Plata or the Argentine Confederation.—Under the title of *Plantae Lorentzianae, Beschreibung der ersten und zweiten Sammlung argentinischer Pflanzen des Professor Lorentz zu Cordoba*, Dr. Grisebach, of Göttingen, has published an interesting contribution to the botany of South America. The vegetation of La Plata is comparatively little known, though better known to English botanists, it would appear, than to the author of the *Plantae Lorentzianae*, who has overlooked the labours of Miers and other writers on plants from the same region. German botanists are not behind at criticising the work of their British fellow-labourers, and justly reproach them for their neglect of physiology; but it may be affirmed that nearly all German work in systematic botany would be much better left undone by them, as they have not adequate material to bring their publications in this branch up to the knowledge of the times. Dr. Grisebach does not escape this censure, but his work should be known here, and we may note that it was published in the *Abhandlungen der königlichen Gesellschaft der Wissenschaften zu Göttingen*. The poverty of the flora of the Pampas of La Plata is fully borne out by the results of two years' assiduous collecting by Professor Lorentz, undertaken in the service of the Argentine Government. The provinces explored were Cordoba, Santiago del Estero, Tucuman, and Catamarca, lying between 26° and 31° S. lat.; and the total number of species of vascular plants collected amounted to less than a thousand. The vegetation of the Pampas was known to be monotonous and poor in species, but a more diversified flora might have been expected in the mountainous parts. This, however, does not appear to be the case, for the greater portion of the plants described are from the mountains of Cordoba, Tucuman and Catamarca. The endemic types form a considerable percentage of the whole flora—as much as forty per cent., according to Grisebach; but this estimate is doubtless much too high. Dr. Grisebach describes many "new genera," including twelve monotypic ones, and a large proportion of his species are described as such; but a careful revision would greatly reduce the number. Thus, his *Neosparton ephedroides* is probably a species of *Dioscorea*, his *Sterrhymenia Cynocrambe* is *Sclerophylax Arnottii*, a plant figured in a German work (Schnitzlein's *Iconographia*), as well as the less known *Illustrations of South American Botany*, by Miers—and we might give other instances. Among other things, Dr. Grisebach establishes two new genera of *Gramineae*, one of which (*Diachyum*) he considers of noteworthy importance in explaining the morphological nature of the floral structure of grasses. This plant he describes as having two distinct *paleae* instead of a single two-ribbed *palea*; but, judging from his own figure, it might be regarded as having one deeply divided *palea*, a more or less divided *palea* being of frequent occurrence. The descriptive portion of Dr. Grisebach's paper is preceded by a

general sketch of the characteristic features of the vegetation of the different regions explored, which, from the writer's extensive knowledge of phytogeography, is of more interest than the other, though it contains few new facts. Only one palm, *Copernicia campestris*, was found. We have only to add that many of the plants collected by Tweedie, Miers, and others, and previously described, will now be encumbered with synonyms.

The Hydrophyllaceae.—In the tenth volume of the *Proceedings of the American Academy of Arts and Sciences*, Dr. Asa Gray gives a conspectus of the North American *Hydrophyllaceae*. The family as understood by Gray, and most systematists of the present time, includes the *Hydroleae*. Even as thus constituted, this family attains its greatest concentration in North America, thirteen out of fifteen of the recognised genera being represented there. The exceptions are *Wigandia*, a South American genus, and *Codon*, a very curious monotypic South African genus. Most of the genera and species of this group have a somewhat restricted range of distribution, but *Hydrolea* is represented in tropical Africa, Asia and Australia, as well as North and South America, and several of the species of this genus have a very wide geographical area. The North American species of this family number nearly one hundred. Dr. Gray makes few alterations in the limitation of the genera. To *Phacelia*, *Eutoca*, *Whillavia*, and *Cosmanthus* are referred, forming a rather polymorphous genus, so far as habit is concerned, and embracing some fifty species. *Miltizia* of Gray is merged in *Emmenanthes*. In accordance with Mr. Bentham's suggestion, his *Ourisia californica* and the *Villarsia pumila* of Grisebach are brought hither under the generic appellation of *Hesperochiron*. A few new species are described, and some reduced.

The Pomaceae.—This group of plants has engaged the attention of botanists of the most opposite views regarding the limitation of families, genera, and species. Among the latest are Wenzig (*Linnaea*, 1874) and Decaisne (*Nouvelles Archives du Museum*, vol. ix.), of which we have a reprint before us. Bentham and Hooker (*Genera Plantarum*) reduce the number of genera to nine, and consider them as forming a tribe of the *Rosaceae*. Most Continental botanists, including the two named, raise this group to the dignity of an independent family, but no two agree respecting the limits of the genera and species. M. Wenzig's memoir is scarcely entitled to the same consideration as the more recent work of M. Decaisne, who, as a pomologist of the first rank, has made this group his special study for a long series of years. He admits twenty-four genera, including those established by Tournefort, Lindley, and other writers, besides three new ones—*Docynia*, *Pourthiaea*, and *Micromeles*—based upon species referred by other writers to *Pyrus*, *Photinia*, &c. M. Decaisne takes his characters from the aestivation of the petals, the attachment of the ovules, the position of the radicle with regard to the cotyledons, number of cells in the ovary, and ovules in each cell, &c.

The Cranial Nerves of the Spiny Shark, "Echinorhinus spinosus."—Messrs. W. Bruce Clarke and W. Hatchett Jackson, Demonstrators of Anatomy at the University Museum, Oxford, have just made a careful dissection of the cranial nerves of *Echinorhinus spinosus*, and have arrived at the following results, which differ more or less from those attained by other investigators:—

(i.) The three motor nerves of the eye are all present, but the third nerve, in addition to supplying the usual muscles, sends an extra branch to the external rectus, which is also supplied as usual by its own nerve, the sixth nerve.

(ii.) The Ramus ophthalmicus, which in *Hexanchus* is single, judging from Gegenbaur's description, is here differentiated into a R. ophthalmicus and a R. nasalis, both arising at the same point from the main trigeminal trunk. The Ramus

ophthalmicus runs behind the orbit and gives off dorsal sensory branches and a single ciliary nerve, and then perforates the anterior wall of the orbit. The Ramus nasalis runs below the superior and internal recti, and the superior oblique, as in man; and then perforates the anterior wall of the orbit about one-half externally to the R. ophthalmicus. The two nerves then anastomose repeatedly, and are jointly distributed to the skin on the dorsal surface and anterior margin of the snout. Consequently they must be regarded as a Ramus dorsalis, and cannot in any sense be said, as they have been said, to mark out an orbito-nasal cleft. The arrangement here described seems to be intermediate between that found on the one hand in *Hexanchus*, and on the other in certain other sharks, as *Acanthias* and *Carcharias*.

(iii.) The superior maxillary nerve is distributed chiefly to the skin below the orbit and on the inferior surface of the snout, the main stem running near the middle line.

The inferior maxillary, after giving off a Ramus dorsalis and a muscular branch, is entirely distributed to the external surface of Meckel's cartilage or the mandible.

The facial, which in this shark has a Ramus dorsalis supplies the internal surface of the mandible and the teeth it bears. It is the first nerve which has a visceral branch to the alimentary canal. This ventral nerve is distributed to the palate and to the teeth carried by the pterygo-palatine cartilage.

From these facts it appears to follow:—

(a) That the superior and inferior maxillary nerves respectively mark out a visceral cleft—the oral cleft.

(b) That the palato-ptyergoid cartilage is not a true visceral arch serially homologous with subsequent visceral arches, but is an intercalation—a result agreeing with the facts of embryology.

(iv.) The vagus, which arises by four well-marked roots, gives off three or four Rami dorsales, and the lateral line nerve from its mode of origin and its distribution appears to correspond to a series of Rami dorsales.

(v.) After giving off the branchial nerves, and before breaking up into cardiac and other visceral branches, the trunk of the vagus sends a nerve which, uniting with a factor derived from the cervical cord, supplies a muscle connected with the shoulder-girdle. In this nerve may perhaps be found the homologue of a spinal accessory.

(vi.) There are four small nerves, the two anterior of which rise from the inferior surface of the medulla oblongata, the two posterior a little further down, which pierce the occipital region of the skull. They must either correspond with spinal nerves which have lost their posterior roots, or they must be regarded as the anterior roots of the vagus. Against this latter view it might be urged that they do not join the main stem of the vagus, as do the anterior vagal roots described by Gegenbaur in *Hexanchus*.

The first nerve is distributed solely to a muscle which rises from the exoccipital region of the skull, and is attached to the supra-scapula.

The three succeeding nerves give branches to the same muscle and then join with the ventral cords of the first five undoubted spinal nerves, possessing well-marked posterior roots, to form the cervical plexus. The single trunk rising from the plexus first gives off the above-mentioned factor to the vagus branch described under (v.) *supra*, and then is distributed apparently to the muscles in front of the epicoracoid.

In these four nerves may perhaps be found the homologues of the hypoglossal.

Gegenbaur concedes that in *Hexanchus* both hypoglossal and spinal accessory exist, bound up with the main trunk of the vagus. In *Echinorhinus* the facts described under (v.) and (vi.) respectively, appear to point to a further differentiation—a step in advance to the stage found in *Hexanchus*.

M. W. DE FONVIELLE has reported to the French Academy the particulars of his ballean

ascent from the gas-works of La Villette on May 2. They encountered a good deal of snow, which made their balloon heavier, and only permitted them to reach an altitude of 3,800 mètres. About 4 P.M. they entered four layers of cloud, which they estimated at 5,000 mètres in thickness. They commenced about 600 mètres above the ground. The snow was in fine needles, like cut hair, and not branched. At 3,000 mètres they saw two shadows of their balloon, the upper one elongated, large, and upright; the lower inverted, but not deformed. The two shadows were surrounded with an immense aureole. A little higher up they saw three aureoles at once: one round the balloon, another round the car, and a third embracing both. All exhibited the red tint innermost. At 5.26 P.M. the sky was quite blue, but the sun so little bright that they could stare at it.

THE *Neue Jahrbücher für Philologie und Pädagogik* (Fleckeisen und Masius), vol. cxii., part ii., contains an important article by H. Baumgart on the well-worn subject of the tragic *catharsis*. The writer subjects Bernays' interpretation of *κάθαρσις παθημάτων*, and his whole treatment of the matter to a searching criticism. His own view of the expression approximates to that of Lessing. While admitting the existence of a medical metaphor in the word *κάθαρσις*, he conceives *κάθαρσις παθημάτων* to mean "a purging taking place in the sphere of the emotions;" a process by which the emotions are brought to their due measure of purity and intensity. And the whole passage about the effect of tragedy he translates thus: "Tragedy is the imitation of an action which, by means of sympathy and terror, effects a purgation upon the imperfect exhibition of these feelings." The other articles of importance in this number are a number of *conjectanea* by Bücheler, chiefly upon the Eugubine tables, and an interesting paper by Baehrens on the MS. tradition and criticism of the Vergilian *opuscula*.

In the following number the veteran scholar G. F. Schömann discusses the question of the Athenian *ephetæ*, a subject on which A. Philippi also contributes a lively controversial article against Schöll. Gustav Meyer writes on the subject of the Macedonian language, warning scholars against a too hasty inference from the existing glosses as to the Hellenic character of this language assumed by Fick. F. Görres contributes a paper on the textual criticism of some of the historians of the later Empire.

A long article by Rieck, entitled "Maturitätszeugnisse, nicht Maturitätsprüfung," occupies in both numbers a large part of the space given to educational matter. The writer argues with great earnestness in favour of a system of government inspection of the *gymnasia*, and against the present system of the granting of certificates of maturity after examination held jointly by the officers of the school and a representative of the Government. The granting of the certificate of maturity should, Herr Rieck thinks, be left entirely in the hands of the head master, and the interference of Government should be limited to a general superintendence. The argument is based chiefly on the assumption that the present system of examination tends to produce a dead level of uniformity hostile to the independent development of the schools, and fosters an inclination to cram and to deception. Space will not allow of our noticing the other and less important educational articles in these numbers.

THE most important articles in the *Zeitschrift für die Oesterreichischen Gymnasien* for March and April are the additions to Latin lexicography by Paucker and Wröbel. An interesting biographical sketch of Robert Rösler, by F. Krones, in the March number is well worth reading.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY (Monday, May 10).

F. C. WACE, Esq., in the Chair. Mr. Pearson made a communication on the Mantuan vase, which he had inspected at Brunswick in January last. He commenced his remarks by reading a translation of the description of the vase given in a number of the volume for 1874 of a German art publication, issued at Stuttgart, called the *Kunst-handwerk*, from which he also produced two plates, giving different views of the vase. This description first narrated the history of the vase, from the time that it was found in the plunder of the palace of the Gonzagas at Mantua, in the year 1630, down to the time of its removal by the late Duke of Brunswick in 1830, at which time it still possessed the golden mounting now wanting; in 1630 it was valued at 20,000 ducats (about 9,000*l.*), since which date it has not changed owners by sale. The next point noticed was the golden mounting which is seen in the engravings given in the Leipzig *Acta Eruditorum* of 1683, or in vol. vii. of Gronovius' *Thesaurus*. This mounting, said to be of late Gothic style (i.e., the sixteenth century), was removed probably by the late Duke, at the time he had it with him, and is not now forthcoming. Now that it is removed, it is obvious that alterations were made in order to mount it, which slightly changed the style of the vase as originally designed. The vase is about 6½ inches high, and 2½ in its diameter, where greatest: it is cut out of a sardonix of the shape of a kidney, which has five or six layers of white and brown. The stone is so cut as to enable the different hues to bring out into relief the figures engraved on the vase: of this the writer gives instances, which can only be properly recognised by inspection. The general subject of the work is the Presence of Demeter with Triptolemus at the Lesser Eleusinia, and differences of opinion as to some of the details need throw no doubt on its main design. A full discussion of this point will be found in the two publications of the seventeenth century referred to. Its date is fixed by Professor Riegel, of Brunswick, the writer of the memoir from which these remarks are an extract, from 150 B.C. to 100 A.D., and the style of the figures engraved on it is said to be that of the best period of Hellenic art.

Mr. Pearson added some observations of his own in favour of the belief that we have in it a real onyx unguent-vase of the classical era. From the time of Herodotus down to that of Virgil, and of the Evangelists, small jars of the kind were evidently used for this purpose; and the size indicated by the word *λίτρα* (less than a pound troy) answers fairly to the size of the Mantuan vase. He also mentioned that the vase shows no tinge of dark red, a colour always found in the oriental onyx, a stone which the ancients and moderns agree in thus distinguishing from the common onyx. In conclusion, he bespoke the attention of the meeting to the bronze figure of a lion, said to have been erected by Henry the Lion on his return from the Crusades at the end of the twelfth century, standing on a high stone pedestal (near the cathedral) in the town of Brunswick.

METEOROLOGICAL SOCIETY (Wednesday, May 19).

DR. R. J. MANN, President, in the Chair. The following papers were read:—

"On some Practical Points connected with the Construction of Lightning Conductors," by Dr. R. J. Mann. The paper dealt especially with the material and dimensions of conductors, the nature and influence of points, the essentials of earth contacts, connexion with metallic masses forming a part of the construction of buildings, the power of induction in producing return shocks, the dangerous action of metal chimney-pots upon unprotected chimney shafts, and the facility with which houses may be efficiently protected when the defence is made part of the original design of

the architect. The conditions which were finally insisted upon as indispensable to efficiency of protection, were: (1) ample dimensions and unbroken continuity in the lightning-rod; (2) large and free earth contacts, with frequent examination by galvanometers of the condition of these to prove that they are not in process of impairment through the operation of chemical erosion; (3) the employment of sufficient points above to dominate all parts of the building; (4) the addition of terminal points to the conducting system wherever any part of the structure of the building comes near to the limiting surface of a conical space having the main point of the conductor for its height and a breadth equal to twice the height of the point from the earth for the diameter of its base; (5) the avoidance of all less elevated conducting divergencies within striking distance of the conductor, and especially such dangerous divergencies of this character as gas-pipes connected with the general mains, and therefore forming good earth contacts.

"On Certain Small Oscillations of the Barometer," by the Hon. Ralph Abercromby, F.R.S. These small oscillations of the barometer (sometimes called "pumping") have long been associated with gusts of wind, but the precise nature of their action has not been determined. The author gives two examples as typical:—1. Window looking south, wind nearly south, in strong gusts. In this case the first motion of the barometer was always upwards about 0.01 inch, as if the effect of the wind, being arrested by the house, was to compress the air in the room. 2. A corner house, one window to south, another to west, wind south, in strong gusts. With the west window open, there were violent oscillations, but in this case the first motion was always downwards. On opening the south window as well, the pumping ceased. The explanation seems to be that the wind blowing past the west window drew air out of the room; but when the south window was opened as much air came in as was drawn out, and the pumping ceased. It is well known to medical men that many acute diseases are aggravated by strong winds, and the author has observed this distress to be associated with pumping of the barometer. He suggests the following practical methods of palliation:—If windows can be borne open, try by crossing, or otherwise altering the draughts, to diminish the distress. When as in most cases, windows cannot be open, all doors and windows should be closely shut, as well as the vent of the chimney, if there is no fire, and, if possible, the patient should be moved to a room on the lee side of the house.

"Proposed Modification of the Mechanism at present in use for reading Barometers, so that the Third Decimal Place may be obtained absolutely," by R. E. Power, L.R.C.P.

NUMISMATIC SOCIETY (Thursday, May 20).

MR. W. C. ROBERTS exhibited the Ashantee Medal and the Best Shot Medal. The designs are by Mr. Poynter.

MR. C. F. KEARY read a paper in continuation of the subject raised by Mr. Pownall at the previous meeting—namely, the probability of Offa having employed Italian artists for his coins. In this paper the writer sought to show, by an examination of the contemporary Italian coinage and of the English and Irish illuminated MSS. of the period, that the art upon these coins was entirely native.

PHILOLOGICAL (Friday, May 21.—Anniversary Meeting).

THE REV. DR. RICHARD MORRIS, President, in the Chair. The following members were elected to the Society's officers for the ensuing session:—President, the Rev. Richard Morris. Vice-Presidents, the Archbishop of Dublin; the ex-Bishop of St. Davids; Edwin Guest, Esq.; Whitley Stokes, Esq.; Alexander J. Ellis, Esq. Ordinary

Members, E. L. Brandreth, Esq.; C. Cassal, Esq.; J. B. Cayley, Esq.; R. N. Cust, Esq.; the Rev. J. Davies; E. R. Horton, Esq.; the Rev. B. H. Kennedy; Russell Martineau, Esq.; the Rev. J. J. Mayor; J. Muir, Esq.; James A. H. Murray, Esq.; Henry Nicol, Esq.; Joseph Payne, Esq.; J. Peile, Esq.; Charles Rieu, Esq.; the Rev. W. V. Skeat; Henry Sweet, Esq.; Edward B. Tylor, Esq.; W. Wagner, Esq.; Hensleigh Wedgwood, Esq. Treasurer, William Payne, Esq., The Keep, Forest Hill, London, S.E. Hon. Secretary, Frederick J. Furnivall, Esq., 3 St. George's square, Primrose Hill, N.W. The thanks of the society were voted to the Council of University College, for the use of the college rooms for the society's meetings. The President read his Annual Address, containing reports by (1) himself, on the work of the Society in 1874; (2) the Rev. J. Legge, on Chinese Philology; (3) the Rev. K. Cheyne, on Semitic Philology; (4) Professor Ggeling, on Sanskrit; (5) Mr. T. W. Rhys Davids, on Pali; (6) Mr. R. N. Cust, on the Vernacular languages of India; (7) Mr. R. W. Morfill, on Russian Philology; (8) Rev. Professor J. B. Mayor, on Greek; (9) Professor Wagner, on Latin; (10) Mr. J. Rhys, on Celtic; (11) himself on English philology; (12) the Rev. W. W. Skeat, on the English Dialect Society; (13) M. Paul Meyer on Romance and Provençal; and (14) M. Picot, on Vallachian. The thanks of the meeting were voted to the President, and to the scholars who had helped him with their valuable reports.

ANNUEAN SOCIETY (Monday, May 24.—Anniversary Meeting).

MR. G. J. ALLMAN, F.R.S., President, in the chair. The Officers and Council of the Society for the ensuing year were elected as follows: President, Dr. G. J. Allman, F.R.S.; Treasurer, Mr. J. G. Jeffreys, F.R.S.; Secretaries, F. Currey, F.R.S., St. G. J. Mivart, F.R.S.; other members of Council, G. Bentham, F.R.S., G. Bush, F.R.S., V. T. T. Dyer, J. E. Hartwig, W. P. Hiern, Dr. D. Hooker, F.R.S., Major-General Scott, H. T. tainton, F.R.S., R. B. Sharpe, Charles Stewart, J. J. Weir. The President then delivered the usual annual address.

FINE ART.

THE WATER-COLOUR SOCIETY.

(Second Notice.)

MR. WALTER DUNCAN is a young painter of good capacity, in danger of doing himself less than justice by a somewhat blunt and off-hand mode of execution. *Hoodman's Blind* (a mediæval game 'blind-man's buff') is a case in point; it shows that the artist has a true vein to work, but he does not work it with much stress. *Undine rising on the Well* has not unnaturally an unreal look, but is not so very unreal in detail when one looks to it. *Agnes*, a young woman cast up on the shore, probably with the remains of life in her t, and found by a labouring boy, has a fair amount of force; but perhaps *The Sonnet* may be pronounced the best of the artist's contributions—plethoric cavalier of the Dürer period philandering after a handsome damsel, who walks on with trifling unheedfulness. Mr. Brewtnall succeeds at with *The Little Mermaid* ("Straight towards the shore she swam with the handsome prince"), and *The Alchemist*; the former has a certain fairy-like air in the city and atmosphere, pleasantly so, and the latter picture is ably done. The chemist, in company with a stalwart assistant, gazing wistfully at the liquor in a phial; he is fitting old, and feeble of eye and hand, and has a watery look, expectant, yet not thinking to have come right even yet. Mr. Haag continues to paint Oriental subjects with effect, though they are done, as usual, rather too much by receipt. *Nargileh* is talented, with the blueish-white light shining on the lustrous back of a brown

mulatto boy, and on the silk of the master's knee, and elsewhere about his figure, in the luxurious interior. *Waiting for the Coach* is a nice specimen of Mr. E. K. Johnson—a lady about to part from her son, who is going up to town, or in some other way launching out on the uncertainties of life. Miss Gillies paints with a good deal of sentiment *The Old Peasant and his Daughter*, praying in sorrow-struck silence in a Catholic church; the feeling of the design corresponds closely to its motto—"It was too hard for me, until I went into the sanctuary of God." Mr. Birket Foster is quite as much a figure-painter as a landscape-painter this year: the *Fish Stall at Venice* is the most noticeable of his productions, and is markedly clever, although it lacks something of the sunny and joyous: one feels that the whole thing is contemplated by an outsider. The national type, if not English, is not rightly Venetian either—hardly more so than in the home-picture named *A Cottage*, with a group of a crockery-seller and rural customers. *A Shrine, Venice*, is very agreeable: a vegetable-boat is passing along the canal, and one of the girls has gone out of it into the little oratory, to repeat a simple prayer and come forth again. Mr. Marsh persists in painting *The Garden Seat*—substantially the same pictorial material that we observed and praised in the last exhibition of the Society, though now projected backwards from the eighteenth century into mediævalism: we see the same blueish-green formless seat, and background of red and white roses, and of yellowing sunset sky. This iteration is not a promising symptom: moreover, the lady's drapery is formless to an extreme degree. No doubt, however, some eulogium, had not this been already discounted, would be due to the work of the current year. *A Gentleman of the Road* is a peculiar subject cleverly treated by Mr. J. D. Watson—a mounted highwayman, whose horse stops to drink, while he looks round at the ill-omened remote sight of a criminal hung in chains. *In the Wood*, two lovers pausing by a pool, is also a good example of this highly competent and very prolific painter. Mr. E. Radford shows himself a careful executant in *Blague*—a Zouave in vivacious talk with a more than commonly bare-legged peasant woman: both the figures are well posed. *Weary* represents with similar merit an English girl sewing in her bedroom.

Among the landscape-painters, we may give precedence to Messrs. Alfred Hunt, Albert Goodwin, Boyce, and North, and Miss Clara Montalba. Mr. Hunt has hardly done anything in which we take more pleasure than in his leading work, *The Pelican of Seaham unloading at Hastings—quick Work between Tides*: not indeed that there is any peculiar beauty about its materials, but the charm of natural rather mournful sentiment, and of art, is paramount. We look from the brown sands to the heavy saturated sky, with its dim break of pink upon cumulus-clouds amid the indefinite grey, and hence to the huddle of sails on the sea-craft beached below the bluff of crag. Throughout there is a sense of practical life and daily occupation; the human population are doing their business, and the sky and sea, gathering and relaxing, darkening and clearing, are doing theirs on their unmeasured scale. Another fine work is the *Cloud March at Twilight*: a boisterous seashore with a castled rock, somewhat recalling the style of Cox. *When Summer Days are Fine*, and *A Rent in Wetherlam*, might be cited as showing great knowledge, and the results of elaborate work aforetime, though these paintings are not themselves particularly worked up; *Going Nutting* is even rather slight, and may have been done chiefly with a view to sale. Mr. Albert Goodwin makes a very choice and uncommon little thing of *The Colours carried to their rest*; a street-scene in a cathedral city, on a grey faint winter-day, with a detachment of soldiers marching along, their backs turned to the spectator. *Eastward of Eden*, with Cain "gone forth from the presence of the

Lord," is about the most ambitious attempt we remember from Mr. Goodwin, who attains herein a fair level of success. The first murderer crouches by a leafless tree, near his unaccepted altar, under a stormy slaty sky, and amid herbage through which rock-masses protrude dispersedly. *The Hospital of St. Cross* is a noticeable and bold piece of effect; the sky, heavy with rain, is grey almost to louring, and contrasts, not altogether pleasantly, with the profuse mantling red of a Virginia creeper. *At Dunster, West Somerset*, is an excellent example of Mr. Boyce—an artist whom we never miss without regret, nor re-encounter without enjoyment. This is a charming piece of mottled tinting, green, red, and deep grey, tanned and stained with age, flecked with the perpetual youth of sunshine. Very good again is *On the Coast of Somerset*; a mounded hill-side covered with brushwood, close to the shallows of the sea, over which the horizon is of pale salmon-hue; the stony plain at its margin is clumped with grass-tufts: a sheep comes there to browse what he may, and two rooks to pick up the worms. *January in Algiers* is an important painting by Mr. North: the orange-trees make the winter luscious, roses and fuchsias grow wild and free. It is a scene of prodigal beauty, almost morbid and oppressive, and in execution somewhat too unsubstantial. *The Vicarage Croft* exhibits a similar tone of feeling; lazy profusion, whose languor passes into melancholy. *On the Way to the Campo Santo* is a Venetian lagoon-piece by Miss Montalba, remarkably fine. The priests and other members of a funeral-party are passing in a boat near the Church of the Salute, on a close rainy day which deepens the colour without obscuring it: they flit noiselessly by the white houses, with tiled roofs of dark red merging into brownness. All the constituents of this scene are vividly felt and realised.

Other landscape-painters whom we should not pass unmentioned are—Dodgson, *Pennard Castle, Gower*; E. A. Goodall, *The Remains of the Causeway which originally extended from the Nile to the Libyan Hills, described by Herodotus as a work more wonderful than the Pyramids*; Glennie, *View from the Capo di Sorrento*; Collingwood Smith, *Windsor from Datchet*, with the afternoon sun blazing through a tree; *Venice*; *Sunset on the Adriatic, from the Lido, Venice*, a *Reminiscence of Guido Reni*—the cloud-forms being thrown into a shadowy semblance of Guido's *Aurora*; Branwhite, *The Lake in Trotworth Park, Early Moonlight*; Powell, *Loch Corruisk*; Alfred Fripp, *The Mill Pool*; H. P. Rivière, *Sunset, Rome*, with the Castle of Sant' Angelo; Whaite, *Snow in Harvest*; W. M. Hale, *Moonrise, Lake of Como*; Palmer, *The Travellers*, highly characteristic of the master, and consequently, though not one of his very finest works, elevated and striking.

Mr. Marks comes forward as one of the principal animal-painters, with his two subjects named (in a rather superfluous resolve to be funny) *Darby and Joan*, and *Edwin and Angelina*, the former a pair of adjutant storks, the latter of cranes, quaint and elegant respectively. *A Group of Horses and Cattle on the Histon Marshes, North Devon*, is a leading specimen of Mr. Brittan Willis; and *Mist on the Hill Side*, a pleasant one of Mr. Jenkins—a group of sheep, with their breaths visibly exhaling. Mrs. Harrison (*Poppies and Green Corn*), and Mr. Albert Goodwin (*A Black and White Study*), represent floral art. The latter is, indeed, a figure-subject of an out-of-the-way kind, portraying a chimney-sweep in a conservatory, and a girl dressed in white muslin, accompanied by a Pomeranian dog; but the still-life here is the main ingredient.

THE SOCIETY OF FRENCH ARTISTS.

(Second Notice.)

WE have already spoken of this collection, so far as the contributions of M. Legros are concerned: we return to it to say a few words of the other leading exhibitors.

Fortuny's *Bull-fight* is an astounding piece of

bravura. It must no doubt be accepted as a mere sketch or dabbing-in of the subject, and as such it shows a fury of execution, an amount of point, certainty, and facility, enough to make the most accomplished painters open their eyes. One might even suppose it to have been jotted down as it stands during the performance in the arena. To see it is to believe in it; but no words of ours could realise to the reader's mind the whirl of its action, and the chaos of its precision. Munkacsy is an eminent professor of a style of art for which the name of "the ugly style" would hardly be too strong: he is forcible, truthful, and artistic, but seems to like those aspects of human form and nature which come nearest to the brutal. His picture of *Washerwomen* is an example. His manner is not unrelated to that of M. Roybet, author of *The Chessplayers*: this latter picture, however, is considerably less extreme in the same direction. De Nittis paints *The Skater* (a lady), and other items of Parisian scenery and its population: he has an observant eye and an adroit touch, but works too much within the sphere of the jaunty. Two excellent productions are the oil-pictures of Lhermitte—*The Market-place at Ploudal-Meizeau*, *Finistère*, and *Une Fileuse Bretonne*: the former, a composition of numerous figures, is skilful in the highest degree, and executed with great refinement. There is also a capital crayon drawing by this artist. The *Flemish Interior, Seventeenth Century*, by Pille, is a cross between the style of Leys, and that of some of the older Low-Country masters knowing in the painting of white satin: it is an able piece of work. A small Millet of a workman chopping timber, and *Le Cahier Bleu*, by Miss Nellie Eppe—a young woman lying lazily and luxuriously on a fur-strewn sofa, reading a French novel, with her eyes on nearly the same lateral level as the printed page, and holding a paper-cutter between the leaves—should not be overlooked: the first is a fair though not a very important example, and the second is extremely clever.

Among the landscape painters we encounter the brother-in-law of this lady, Mr. Alma-Tadema, and among the still-life painters her sister, Mrs. Alma-Tadema. *Cherry Blossom*—a tree in its yellowish-white bloom showing against a sky of a more dead or grey-tinged white—is contributed by the former, and is a choice little bit, although the result of the opposition between the two hues of white is rather noxious to the purity of the cherry-bloom, which looks in consequence almost dingy. The lady's work is named *Avant le Banquet*: it shows a table richly provided with wine-glasses, plate, and other objects, and shows it excellently: there is little shade in the picture, and hence the items are congregated together with an effect tending towards confusion, but this is hardly a fault. A very fine portrait-bust of this talented lady, a terra-cotta by Dalou, stands in the centre of the Exhibition room, highly lifelike in expression. Landscapes by Dupré, Corot, Courbet, C. F. Daubigny, Michel, and our own Wallis (*Study of Oaks, Dartmoor*, very forcible in its juicy handling), appear on the walls to more or less advantage; however, not one of these is a work of exceptional importance. *The Shepherd's Dog*, by Troyon, is a good specimen, with much expression, and more drama than is usual with this painter: the canine guardian has to keep a vigorous and calculating look-out after his charge on a gusty inclement day. M. Fantin, as usual, supplies some first-rate flower-pieces: see especially the *Narcissus*, with its glass vase of opalescent blue, the *Azaleas and Violets*, and the *Pansies* (84).

W. M. ROSSETTI.

NEW PRINTS AND DRAWINGS AT THE BRITISH MUSEUM.

THE sale of the prints and drawings belonging to the late Emile Galichon, which took place last

week in Paris, has enabled the Keeper of the Department at the British Museum to make a very valuable addition to the national art treasures. It is much to the credit of the present Government that it has once more proved its liberality in supporting the interests of art, and that by the help of a special grant made for the purpose some of the most precious specimens belonging to the late M. Galichon have passed into the national collection. The value and variety of the prints belonging to M. Galichon were widely known, and the sale attracted nearly all the principal private collectors on both sides of the Channel. But notwithstanding the keenness of the competition, the Museum has secured several examples of the highest importance, and a word of recognition is certainly due to English amateurs like Mr. Malcolm, who, in more than one instance, generously permitted the national collection to take precedence of his own. If it had not been for his self-denial, two at least of the most important prints must have passed beyond the reach of the resources at the command of the Museum.

Among the drawings by old masters thus added to a collection already rich, there is one which has a particular interest for the English student. One of the very few authentic works of Lionardo da Vinci in this country is the cartoon possessed by the Royal Academy representing the Virgin and Saint Anne. The picture in the Louvre may or may not be the painter's own handiwork, but about the cartoon, notwithstanding some obscurity in its history, there can be very little doubt. It was exhibited in Florence about the year 1502, and the scheme of the composition is minutely and enthusiastically described by Vasari. The drawing from the Galichon collection represents a study for this cartoon. It is executed in chalk and Indian ink, and so far as all the essential parts of the design are concerned it is complete. There exists in the Academy at Venice a finished drawing in red chalk for the picture in the Louvre, but so far as I am aware, this is the only drawing in existence in preparation for the cartoon in London. In the Galichon catalogue it was described as a drawing for the Virgin and St. Anne of the Louvre, but this is an error due no doubt to a want of familiarity with the beautiful work which the Academy has so long kept concealed. For it must be borne in mind that the two compositions are altogether distinct. There are important differences between them which prove that the cartoon could not have been made as a study for the Louvre picture. Of these differences one relates to the arrangement of the two principal figures; another is the existence in the cartoon of the figure of the infant St. John. This figure does not belong to the painting, but it belongs to the cartoon at the Academy, and it also belongs to the Galichon drawing. By the acquisition of this drawing, therefore, we complete the history of the one indisputable work of Lionardo that we possess in this country. At the foot of the paper on which the composition is made out are two or three sketches of engineering designs such as are scattered over many of Lionardo's drawings, and on the other side is a study in profile of a male head of a type well known and often reproduced by the painter. On looking at the reverse of the design it may be observed that the outlines of the principal composition have been traced through by means of sensitive paper, and this would seem to show, what is fully borne out by the general appearance of the drawing, that this was the sketch in which the artist by means of experiment worked out his idea to completeness, and that he afterwards took on another sheet a clean impression of its outlines.

The remaining drawings may be taken in the order of the catalogue. There is a study by Fra Bartolomeo for a Holy Family, executed in his careful style with the pen, and slightly injured, as nearly all the master's drawings are, by the action

of the body colour which he has used to heighten the lights. It is, however, a very graceful composition, showing the Virgin seated and holding out the form of the infant Jesus to meet the proffered caresses of the little St. John, who is in the arms of St. Elizabeth. To the left is the figure of St. Joseph between two angels. A sheet of studies by Botticelli forms an interesting feature in the series. On one side of the paper the artist has drawn a male figure in different attitudes and with different arrangements of drapery: on the other side there are three figures or three varied attitudes of the same figure. The drawing, which is in excellent state of preservation, is executed with the silver point upon tinted paper and heightened with white. In general character and in the prominence given to the study of costume and drapery, it resembles a drawing by Botticelli already possessed by the Museum. An old man's head of the life-size, by Lorenzo di Credi, and two sheets of studies by Verocchio, may be mentioned together as works of pupil and master. The latter are a valuable addition to the collection at the Museum, which is not rich in works of Verocchio. They are chiefly studies of infant form in the nude, of great beauty and delicacy in workmanship, and possessing in the type of the face qualities that may be traced through the work both of Lionardo and Lorenzo di Credi. The drawings form part of an album of sketches by the master, the greater number of which are now in the collection of M. Lasalle of Paris. A remarkably fine drawing by Benedetto Montagna, the materials for a composition of the Coronation of the Virgin, attributed to Cosimo Rosselli, and a drawing of a head in profile by one of the early Venetian artists, may be mentioned as prominent among the remaining examples.

The most important specimens of engraving belong to the early Italian schools. Here we find a print of the Virgin with Saints by Giovanni Antonio da Brescia, of great beauty as well as of extraordinary rarity. The works of this engraver generally alternate in style between the art of Mantegna and that of Marc Antonio, with now and then a slight trace of Dürer's influence, but the print now under notice possesses a distinct individuality. The method of execution with slanting lines shows the teaching of Mantegna, and there is no trace at all either in execution or sentiment of the system of Marc Antonio. But in the scheme of the composition and in the expression of the faces there is a tenderness and feeling which separates the work clearly from Brescia's ordinary imitations of Mantegna. The Virgin, with the Child in her arms, is seated in a niche, the figures of the two saints Helena and Michael standing on either side of her. The mother's face, of great sweetness, gazes calmly from the picture, while her arms encircle the child, to whom, with the right hand, she offers a pomegranate. St. Helena stands on the left gazing at the central group, and supporting, with joined hands, a large form of the Cross; on the other side St. Michael, winged and in armour, grasps a sword with the right hand; and behind them both, and above the low stone parapet that traverses the design, the tops of cypress trees are imaged against a quiet sky. The design is of great beauty, and the workmanship is masterly: the softness and elegance of the draperies is specially remarkable in a work executed upon these earlier principles of Italian engraving. This print was unknown to Bartsch, but it is described by Passavant (vol. v., No. 33). Another rare specimen is a Saint Anthony by Nicoletto da Modena, not mentioned by either of the authorities. The landscape behind the figure, with its wide expanse of water bounded by rocky shores, is of considerable beauty; and in this part of the print it is possible, as in many of the landscapes of Nicoletto, to trace the influence of Dürer. Another print by the same master, also rare, represents a design of a satyr cutting up a doe that hangs by the legs from the branches of a tree.

Both these works by Nicoletto are mentioned in the catalogue of his engravings published by M. Galichon in the fourth volume of the *Gazette des Beaux-Arts*. A small print of Hercules and Antæus, by the "master, of the year 1515," and two examples of Marc Antonio, both needed to complete the Museum series, are among the remaining engravings of the Italian schools.

In works by German masters the Museum series wants little that the Galichon collection could supply; but a splendid proof of the St. Michael by Martin Schongauer replaces a very imperfect print of the same subject. Finally, I may mention an interesting addition to the more modern part of the collection in several rare etchings by Goya. For the first of these, called *El Garotte*, the Museum already possesses the artist's original drawing. This is numbered (246) in M. Paul Lefort's catalogue of the painter's work. The three remaining examples—numbered respectively (255), (258), and (264)—are scarcely less remarkable as showing the artist's power.

J. COMYNS CARR.

THE FRESCOES OF THE SISTINE CHAPEL.

MR. HEATH WILSON delivered a lecture on the frescoes of the vault of the Sistine Chapel on April 29 before the Philological Society of Florence. He began by explaining that it was his intention to express a different opinion of the history of Michel Angelo's connexion with the Chapel of Sixtus from that prevalent, based on the authority of Vasari and Coudivi. He gave a brief résumé of their statements, including the well-known story of the employment of the Florentine artists, their sudden dismissal, and Michel Angelo's solitary labour, and his preparation even of colours and of lime for his work. He described Vasari's account of the time occupied by the great artist over his work, and accepted by so many subsequent writers as true, and especially what both biographers assert so emphatically, that he did not retouch the completed frescoes in distemper colour, nor gild ornaments upon them, although requested to do so by the Pope. The lecturer also adverted to the current opinion that Michel Angelo began to paint on May 10, 1508. He then showed upon practical and technical grounds that this was impossible, as Michel Angelo had not been six weeks in Rome, and the preparations usually described, and arrival and dismissal of the Florentine artists were, in fact, impracticable in so short a time. He then showed by documentary evidence that the vault was not even rough plastered, and that this operation was not completed till the following July. That Michel Angelo employed Francesco Guarnacci to negotiate with the Florentine artists, and that they had not left Florence for Rome so late as July 24. That Michel Angelo himself visited Florence soon after, and that his contract with them, although not dated, was obviously written afterwards. He showed that Michel Angelo did not unceremoniously dismiss them all; he provided for possible failure of the plan of assistance, and employed assistance and did not paint alone, although he did most of the work with his own hands. He showed that he could not grind hundredweights of colour in addition to his work as an artist, nor prepare lime for more than ten thousand square feet of vault, and rescued the memory of the artist from these foolish stories. He showed that when the chapel was first exhibited to the Roman people it could not be one-half of it. The payments by the Pope show that it was even less than one-third. The lecturer dwelt upon the effect of the frescoes on the style of Raphael, and expressed his belief that that great artist was not personally responsible for the intrigue of Bramante to deprive Michel Angelo of the rest of the commission to paint the vault. Having described at some length the subjects of the frescoes, and Michel Angelo's purpose as well as his treatment of his theme, the lecturer then stated

what he had seen when he closely examined the frescoes from the scaffold provided by the Papal authorities. He found evidence that Michel Angelo had not painted without assistants, and showed by a letter of his that Jacopo Z. Indaco remained with him till January, 1509. He saw clearly that the assertions of the biographers, that he had not retouched the frescoes in distemper, were entirely erroneous, for they are in almost every part glazed and retouched with size colour, the size in which is so soluble that a wet finger will remove it. He also described the parts of the frescoes which Michel Angelo had gilt. He then offered evidence which showed that Michel Angelo was still painting in the Chapel after the sack of Prato and the fall of Florence under the Medici in 1512, and that he completed the vault of the chapel towards the end of that year. That he never was paid the balance due on his contract, and that Julius died in his debt. The lecturer gave touching extracts from letters by Michel Angelo showing his personal sufferings and the harsh treatment to which he was exposed. He ended thus:—

"It might have been supposed that every means would have been taken to ensure the safety and preservation of the frescoes of the Chapel of Sixtus. Such is not the case; they are neglected, they have been wilfully maltreated. It may be asked by whom—whether by the troops of foreign barbarians or by revolutionary mobs? By neither, but by the sacristan and church decorator. These ignorant and unconscious enemies of genius and of its works have smoked to ink darkness the noblest pictures in the world with blazing tapers, or have nailed their gaudy hangings to the most precious examples of Italian art.

"Many square feet of the fresco of the Last Judgment are defaced by ladders placed against it to fasten up the tapestry of an altar-piece, the iron framework of which is fixed in the painting.

"Cobwebs hang from every part of the ceiling, and the busy spiders, in undisturbed security, weave myriads of their nets over the surface of the masterpieces. But this is not all; at some time much of the vault has been washed by the rudest hands with a caustic fluid, which in many parts has injured the frescoes beyond hope of restoration. In some places the plaster has fallen down, and has been mended with a carelessness which would have been discreditable in the dwelling of poverty.

"Where is there a lover of art or of his country, or of the memory of Michel Angelo, whose pulses do not quicken when he reflects on the indignity with which these great creations have been treated?

"They cannot be allowed to perish. The evil which has been done is of a past age. Among the good signs of the present we may reckon the care now taken both of the monuments of Christian art and of all art everywhere, and that it is felt that neglect is inexcusable, and a betrayal of the interests and of the most precious records of history and of civilisation.

"In Rome at the present time we may mark with gratitude and respect the loving care with which the venerable Pontiff has directed the preservation and restoration of some of the most interesting and valuable monuments of Christian art in the world. We may, therefore, hope that this will be extended to the Chapel of Sixtus and the noble works of art which it contains.

"Florence is about to celebrate the fourth centenary of the birth of her greatest artist, who at the same time was one of her noblest citizens. That celebration will be felt to be imperfect if it be allowed to pass without steps being taken to preserve for future ages the frescoes by Michel Angelo in the Sistine chapel."

ART SALES.

THE sale of the paintings of Millet took place on the 10th inst., at the Hôtel Drouot. The collection chiefly consisted of some sixty paintings and studies, principally of Gréville and in Normandy, with various sketches taken in Auvergne. *The Fisherman's Family*, 2,700 fr.; *Little Shepherdess seated*, 10,000 fr.; *Mother with her Children*, 7,050 fr.; *A Shepherdess (Winter)*, 3,000 fr.; *The*

Beach at Gréville, 2,100 fr.; *Cliffs and Rocks of Gréville*, 3,000 fr.; *House in the Village of Gruchy-Gréville*, with sea view, 6,400 fr.; *Millet's House at Gréville*, 4,000 fr.; *Milkmaid leaning against a Tree*, 7,600 fr.; *Woman spreading out Linen*, 4,200 fr.; *Potato gathering*, 4,000 fr.; *Wool-combing*, 4,600 fr.; *Woman carrying two Pails*, 5,150 fr.; *Woman milking a Cow*, 6,800 fr.; *Sheep-shearing*, 7,100 fr.; *Rocks and Apple-trees near Barbizon*, 4,000 fr.; *Wood Clearer*, 10,000 fr.; *End of the Day*, 7,300 fr.; *Pig Killers*, 24,000 fr.; *Shepherdess seated on a rock*, 13,000 fr.; *Shepherdess watching her Flock*, 4,700 fr.; *Fishing-boats at Sea*, 6,300 fr.; *Cowherd calling his Cows*, 4,000 fr.; *Whirlwind*, 10,900 fr.; *Church of Gréville*, 12,200 fr.; *Normandy Milkman*, 5,000 fr.; *Donkey on a Common*, 6,950 fr.; *Hunting by Torchlight*, 5,000 fr.; *Shepherdess returning with her Flock*, *Setting Sun*, 11,000 fr.; *The Sea seen from the Pastures of Gréville*, 14,200 fr. The water-colours and crayons all sold well: *An Auvergnat Girl tending a Goat*, 2,935 fr.; and *A little Shepherdess knitting*, 2,500 fr. The sale realised 221,034 fr. (8,841 l. 7s.).

THE choice collection of engravings and niellos of the late M. Galichon, director of the *Gazette des Beaux-Arts*, was dispersed at the Hôtel Drouot on the 10th and following days. The specimens were all of the first order; for the works of engravers had been the study of his life, and his judgment not even second to Bartsch or Passavant, the great oracle of collectors. Of the nielli:—*The Adoration of the Magi*, by Maso Finiguerra sold for 4,100 fr.; *Pyramus and Thisbe*, 905 fr.; *Artaxerxes receiving the Head of Cyrus*, 700 fr.; *Vulcan*, 455 fr.; *Knife handle*, 705 fr.; *Hercules and Dejanira*, 325 fr.; *Psyche*, 300 fr.; *A Pax*, 650 fr. Among the engravings:—B. Baldini, *Adoration of the Magi*, 2,000 fr.; Jacopo Barbieri (the Master of the Caduceus), *Man carrying a Cradle*, 420 fr.; *Venus*, 600 fr.; *Satyr playing the Pipe*, 900 fr.; *Sacrifice to Priapus*, 1,080 fr.; *St. Sebastian*, 4,105 fr.; *Woman looking in a Glass*, 1,205 fr.; G. A. de Brescia, *Virgin with Saints*, 7,700 fr.; *Hercules killing the Lernaean Hydra*, 1,200 fr.; J. Campagnola, *The Samaritan*, 2,300 fr.; *Ganymede*, 1,900 fr.; *The Young Shepherd*, 2,550 fr.; D. Campagnola, *Twelve Children dancing*, 3,700 fr.; Albert Dürer, *Adam and Eve*, 2,990 fr.; *St. Eustachius or St. Hubert*, 2,550 fr.; *Melancholia*, 960 fr.; *The Coat of Arms with Death*, 2,150 fr.; A. Vandyck, *Titian and his Mistress*, 330 fr.; P. Flindt, *Lamps, cups, goblets, and seventy pieces of metal work*, 4,000 fr.; Claude Lorraine, *Setting Sun*, 1,800 fr.; *Description of the Fêtes given by the Ambassador of Spain on the News of the Election of Ferdinand III.*, 4,250 fr.; Lucas of Leyden, *David playing the Harp before Saul*, 620 fr.; *The Passion of Our Saviour* (nine engravings), 3,900 fr.; *Return of the Prodigal Son*, 8,600 fr.; *Conversion of St. Paul*, 1,350 fr.; *Temptation of St. Anthony*, 1,500 fr.; *Mary Magdalen*, 8,500 fr.; *Mars and Venus*, 1,850 fr.; F. Lippi, *The Annunciation*, 3,305 fr.; *Christ presented to the People*, 3,305 fr.; *The Presentation in the Temple*, 1,005 fr.; A. Mantegna, *Entombment*, 920 fr.; *Mocetto, Triumph of Neptune*, 2,805 fr.; *The Virgin enthroned*, 3,900 fr.; *Bacchus*, 3,160 fr.; N. da Modena, *Orpheus*, 1,005 fr.; *The Vestal Lucia*, 1,950 fr.; B. Mantegna, *Rape of Europa*, 1,000 fr.; *Man with an Arrow*, 2,705 fr.; *St. Jerome and another Saint*, 2,000 fr.; Marcantonio Raimondi, *David slaying Goliath*, 1,300 fr.; *Descent from the Cross*, 2,000 fr.; *St. Paul preaching at Athens*, after Raffaello, 3,005 fr.; *Notre-Dame à l'Escalier*, 4,705 fr.; *Vierge au Palmier*, after Raffaello, 3,500 fr.; *Judgment of Paris*, after Raffaello, 6,705 fr.; *The Vintage*, after Raffaello, 2,250 fr.; *Venus and Cupid*, 2,705 fr.; *Mars, Venus, and Cupid*, after Mantegna, 1,400 fr.; *Amadeus*, after Francia, 2,300 fr.; *Poetry*, after Raffaello, 2,500 fr.; *St. Cecilia*, after Raffaello, 2,950 fr.; *The Serpent speaking to a Youth*, 4,000 fr.; *The Singer*, after a design of Raimondi, 7,005 fr.; *Les Grimpeurs*, 3,600 fr.; *Pietro Aretino*, after Titian, 3,500 fr.; Rembrandt, *Christ preach-*

ing, 1,100 fr.; *Christ healing the Sick* (the Hundred Guilder Piece), 9,600 fr.; *Christ presented to the People*, 4,700 fr.; *St. Jerome*, 2,605 fr.; *The Canal*, 2,000 fr.; *Rembrandt's Mill*, 630 fr.; *The Gold-weigher*, 700 fr.; *Portrait of John Luitma*, 3,000 fr.; *John Asselyn*, 3,000 fr.; *The Cottage and Hay Barn*, 6,511 fr.; *Robetta, The Virgin*, 580 fr.; *Schoengauer, The Entombment*, 500 fr.; *The Virgin seated in a Court*, 2,005 fr.; *Death of the Virgin*, 1,305 fr.; *St. George*, 1300 fr.; *St. Michael*, 2,500 fr.; *O. De Sesto, Decollation of St. John the Baptist*, 7,000 fr.; *Zagel, Martyrdom of St. Sebastian*, 400 fr.

THE collection of the late M. Adolphe Fould, son of the minister of Napoleon III., was dispersed on May 14, at the Hôtel Drouot. It consisted of ancient and modern pictures and a large number of water-colour drawings. Among the pictures were:—Boucher, *A Concert in a Park*, 2,600 fr.; Danloux, *The Little Gluttons*, a pair, 2,200 fr.; Fragonard, *Young Woman inspired by Love*, 2,900 fr.; Kraus, *The Night Watcher*, 800 fr.; Lépicie, *The Proposal*, charming picture full of feeling, dated 1776, 5,000 fr.; Reynolds, *The Promenade*, 1,005 fr.; Roslin, supposed *Portrait of Mme. Roslin*, 2,000 fr.; Valkenburg, *Still Life*, worthy of Weenix, 1,950 fr.; E. Detaille, *Un Incroyable*, 3,035 fr.; Marilhat, *The Caravan*, 9,000 fr.; Camille Roqueplan, *Rousseau gathering Cherries with Mdlles. de Graffenried and Galley*, 4,000 fr.; Tissot, *A Walk outside the Ramparts*, 7,000 fr.; Debucaut, *Public Fête upon the Place de la Concorde*, 750 fr.; and *The Marché des Innocents*, body-coloured drawing, 1,000 fr.; and another, *The Grandfather*, 601 fr.

M. ALEXANDRE, whose house was the most celebrated in Europe for fans, sold his collection on the 12th of this month, consisting of numerous paintings on fans not mounted, among which were some by the first artists:—H. Baron, *Fête in a Park*, 1,520 fr.; Mme. Calamatta, *The Triumph of Venus*, after Boucher, 1,360 fr.; Auguste Delacroix, *A Breton Marriage*, 1,030 fr.; Fragonard, *The Serenade*, 1,160 fr.; and *The Rustic Repast*, 1,030 fr.; *A Repast at Venice*, 1,200 fr.; *Life in a Château*, 1,200 fr.; Lami, *Ball at the Opera*, 1,950 fr.; and *The Fountain of Youth*, 1,950 fr.; Couture, *Pierrot before the Tribunal*, 3,800 fr.; Wyld, *View of Genoa*, mounted upon a tortoiseshell fan, 1,100 fr. The sale produced 70,745 fr. (2,830l.).

ON the 18th and 19th Messrs. Sotheby, Wilkinson and Hodge sold the fine collection of etchings and engravings formed by the late Mr. Vaughan, for which the prices obtained were extraordinary. The works of Albert Dürer, Marc Antonio, and Rembrandt were especially fine:—Albert Dürer, *Adam and Eve*, 49l. 10s.; *The Passion*, 26l. 10s.; *The Nativity*, 25l.; *The Crucifixion*, 30 gs.; *The Prodigal Son*, 11l.; *The Virgin with a Crown of Stars and Sceptre*, 20l. 5s.; Another, 22l. 10s.; *Virgin with a Pear*, 11l. 15s.; Another, finer impression, 20 gs.; *The Virgin and Child with the Monkey*, 30 gs.; *St. Jerome in his Cell*, 70l. 10s.; Another, 25l. 10s.; *The Great Fortune*, 21l. 10s.; *Lady and Gentleman walking*, 45l. 10s.; Desnoyers, *La Vierge au Poisson*, 14l.; Hollar, *Antwerp Cathedral*, 17l. 5s.; Lucas van Leyden, *David playing before Saul*, 25l. 10s.; *The Poet Virgil*, 10l. 15s.; Müller, *St. John*, after Domenichino, 17l.; Nanteuil, *Turenne*, 17l.; Marc Antonio Raimondi and school, *Joseph and Potiphar's Wife*, 8l. 15s.; *The Massacre of the Innocents*, 74l. 10s.; *Our Saviour in the House of Simon the Pharisee*, 58l.; *The Descent from the Cross*, 64l. *Paul preaching at Athens*, 77l.; *The Virgin ascending the Steps of the Temple*, 20l. 15s.; *La Vierge au Paimier*, 42 gs.; *La Vierge au Berceau*, 60l.; *The Martyrdom of St. Lawrence*, of the rare state, with the "two forks," 48l.; *The Five Saints*, 20l. 10s.; *St. Cecilia*, 65l.; *The Martyrdom of St. Félicité*, 115l.; *Dido*, 28l.; *Alexander and the Works of Homer*, 135l.; *The Triumph of Titus*, 64l.; *Mount Parnassus*, 37l.; *The Dancing Faun*,

37l. 10s.; *Mercury*, 47l. 10s.; *Cupid and the Graces*, 20l. 10s.; *L'Homme et la Femme aux Boules*, 63l.; *The Virtues*, 23l.; *The Women with Signs of the Zodiac*, 35l.; *The Cassolette*, 27l. 10s. Rembrandt: *Rembrandt leaning on a Stone Sill*, 32l. 10s.; *Rembrandt drawing*, 26l. 10s.; *The Angel appearing to the Shepherds*, 32l.; *The Flight into Egypt*, 30l. 10s.; *Christ with the Doctors*, 30l.; *Our Lord before Pilate*, splendid impression of the second state, 166l.; *The Crucifixion*, first state, 69l. 10s.; *the Ecce Homo*, first state, 87l.; *The Descent from the Cross*, second state, 73l.; *St. Jerome*, 50l. 10s.; *St. Francis*, 50l.; *Jason and Creusa*, first state, 40l. 10s.; *A Woman holding an Arrow*, 30l.; *The Three Cottages*, 42l.; *Landscape with a Flock of Sheep*, 51l.; *Renier Anslou*, 33l.; *Young Haaring*, a magnificent impression in the first state, sold for the enormous price of 330l.; *John Luitma*, first state, 115l.; *John Asselyn*, first state, 70l.; *Ephraim Bonus*, 90l.; *Utenbogardus*, 30l.; *John Cornelius Sylvius*, 90l. 10s.; *The Great Coppener*, third state, 110l.; *The Great Jewish Bride*, 32l. 10s. Martin Schoen, *St. James fighting against the Saracens*, 97l.; *Woman taken in Adultery*, 31l. 10s.; C. Vischer, *The Skaters*, after Ostade, 17l.; Wille, *Les Musiciens Ambulants*, 17l. 10s.; *L'Instruction Paternelle*, 15l. 15s.; Woollett, *The First Premium Landscape*, after Smith, 10l. 5s.; M. Zagel, *The Tournament*, 25l. 10s. The amount realised was 4,888l. 12s.

NOTES AND NEWS.

WE are gratified to learn that the Queen lately approved of the grant of a pension of 100l. a-year, from the Civil List, to the widow of the late sculptor, Mr. J. Birnie Philip. Nothing is more deceptive than large and seemingly lucrative commissions in fine art. We have it on good authority that the expenses entailed upon Mr. Philip by his great undertaking, the half of the sculptured podium of the Albert Monument in Hyde Park, swallowed up all his profits.

THE most recent acquisitions of the South Kensington Museum consist of a fine series of examples of Japanese art workmanship from the collection of the well-known author of *Tales of Old Japan*. The principal of these works is a magnificent sea-eagle wrought in iron, by Miyôchin Muniham, a Japanese artificer of the sixteenth century. "Under Heaven there never was a smith the equal of Miyôchin Muniham."—(*Japan Cyclopædia*.) The bird has apparently just swooped down with wide-spread wings and settled upon a rock. The animation shown in the form of the creature is really fine, and tells us, if any evidence were necessary, that Japan must have boasted of artists of no mean talent three centuries ago. The other acquisitions are a tazza supported by a dragon, in bronze, by Tô Un, eighteenth century; a tazza decorated with cranes, in bronze, by Sei Min, eighteenth century; a tazza decorated with dragons, in bronze, by Ts Un, eighteenth century; a tazza with Indian decorations supported on four elephants' trunks, in bronze, by Sei Min, eighteenth century; a toy halberd, consisting of a dragon's head, in bronze, eighteenth century; a small fish in bronze, by an artificer of the Tokugawa family eighteenth century; and a group of a dragon and tiger, fighting (emblematic of the wars of the elements), by Sei Min, eighteenth century. In the same glass case is a collection of Chinese and Indian works of art in jade (some jewelled) and in bronze, purchased at the sale of the late well-known collector, Colonel Guthrie.

MR. HEMANS writes to us from Rome:—"It has lately been discovered that Raphael's celebrated picture, the *Deposition from the Cross*, the chief treasure of the Borghese Gallery, has been much damaged, cracks having appeared on the surface. The Prince Borghese requested the Academy of S. Luke to investigate. Two well-known artists deputed by that body reported, after due inspection, that a restoration was requisite.

The Prince, desiring to act on this professional advice, consigned the picture to the Academy, with the request that a competent artist might be chosen for the task, and commissioned by the S. Luke Academicians themselves to undertake what is necessary for the preservation of this masterpiece in the Borghese Palace. An article on this subject is given in the first number of the newly-commenced periodical, *Roma Artistica*, published at Rome—the only 'Belle Arti' paper of any note now appearing in this city."

M. BERTRANDE has, after a fashion not uncommon on this side of the Channel, reprinted in the *Revue Archéologique* (May) an article on the Gauls, which he had written for the Dictionary of the French Archaeological Commission, and had read before the Académie des Inscriptions in April. But this effort at publicity is warranted by the needs of the subject, which is the distinction between the terms Celts and Gauls now so constantly confused. The Gauls were simply a branch of the great Celtic race, and did not assume the compact form of a distinct nation till the fourth or fifth century B.C. Archaeologically the remains of the Celts are to be distinguished as consisting of tools and arms of stone with a mixture of objects in bronze, while in those of the Galli or Galatas iron is conspicuous. It seems to have been with the introduction of iron that the Gauls rose into national importance. The Celtic remains are to be found principally in the west of France, the Gaulic in the east and south-east.

WHAT was formerly only a very reasonable conjecture, viz., that the ancient name of Scopelos, one of the islands of the Cyclades, was Peparethos, has now become an established fact by the discovery in a sixteenth century MS., containing extracts from Cyriac of Ancona, of a Greek inscription copied by him in Scopelos where Peparethos is given as the name of the island. The inscription bears the date of the Archon Coponius Maximus, and belongs to the first or second century A.D. This discovery has been made by M. Riemann, of the French schools at Athens and Rome, and is communicated by M. A. Dumont to the *Revue Archéologique* for May.

M. RAVASSON communicated in April to the Académie des Inscriptions a paper on the meaning of the banquet scenes which are frequently represented on Greek sepulchral stelæ. He contends that these scenes do not represent, as is supposed, a leave-taking between the deceased and his or her relatives on earth, but a reunion of these persons in an after world. It may be so, but it is not easy to forget to what lengths this same idea of a reunion led Panofka in his explanations of legendary subjects. It was his *deux ex machina*.

THE Exhibition of Corot's works was opened at the Ecole des Beaux-Arts on the 22nd instant. It includes about 250 of the master's pictures and studies.

THE *Journal des Débats* announces that a French subject, M. Blin, has bought the site of the ancient Cetobrica, near Setubal in Portugal. Cetobrica, the port and arsenal of Sertorius, was overwhelmed by the sea in the fifth century of our era, but the subsidence of the waters in 1814 restored the ruins to sight beneath their covering of sand. Only one previous attempt at exploration is recorded, which yielded, imperfect as it was, rich results; and it is now hoped that M. Blin will set on foot a systematic and thorough exploration of the buried city, which will yield results not unworthy to be compared with those attained at Pompeii. The *Débats* is not without hopes that a stroke of the axe may lay bare the statue of Sertorius and his white fawn.

A VERY important decree was issued on the 22nd inst. on the proposition of the French Minister of Public Instruction, of which the following are the principal provisions:—

(1) The establishment of an Upper Council of Fine Arts in the Ministry of Public Instruction, composed of

Minister, Secretary, and Director, the prefect of Seine, twelve artists (six painters, two sculptors, architects, one engraver, one musician), two members of the Academy of Inscriptions, one member of the Academy of Sciences, the perpetual Secretary of the Academy of Fine Arts, the Directors of the Ecole Nationale des Beaux-Arts, of the Conservatoire National de Musique, of museums, of bâtiments, a member of the Sévres Commission, and persons distinguished by their knowledge of art.

(2) the members who do not sit *ex officio* to be elected annually by the Minister of Public Instruction; (3) the Council to hold ordinary meetings once a month; (4) the Council may be called upon to give its opinion on the organisation of exhibitions of art, on prize competitions, on general questions relating to art-teaching and national manufactures, on state subscriptions to art works and publications, and undertakings and missions relating to art. A sub-committee nominated by the Minister may be consulted as to commissions for works of art, purchases, &c. The other clauses are for their principal object to give the Minister of Public Instruction the entire initiation and control with regard to the proceedings of the Council.

One of the latest discoveries in Pompeii is a full woollen manufactory, situated very near the place where the fresco representing Orpheus was recently discovered. Several charred fragments of pottery were found in this place beside various spindles for carding and weaving wool.

A SALE of pictures has lately taken place in Paris for the benefit of the French artist, Henri Fantin-Latour, who has become reduced in circumstances through long-continued illness. Many of the most distinguished French artists contributed wings and paintings, and the sale realised altogether 28,450 fr.

THE Minister of Public Instruction in Italy has called the attention of the Italian Chamber to the losses accruing from damp and other causes to the celebrated painting of the Last Supper, by Andrea del Sarto, in the refectory of the ancient convent of San Salvi, near Florence.

MODERN sculpture, to judge by the results of the Glessinger sale which took place last week in Paris, does not seem to be held in very high estimation by our French neighbours. Out of the sixteen works put up, only nine were sold, and even may almost be said to have been given away, such absurdly small sums did they fetch.

A DISCUSSION is going on in Rome at the present time concerning a fine portrait of Raphael in the possession of Cardinal Mossarenti. Several good judges consider this portrait to have been painted by Raphael himself; while others, equally sagacious, controvert this opinion. It represents the artist at the age of twenty-five or twenty-six.

THE French Archaeological School in Rome is about to close its winter course of study, and since the establishment of the institution, it is believed that the results obtained will confirm the favourable opinion expressed by the French Academy of Inscriptions and Literature on the work of the first year. The school is now located in a pleasant and secluded mansion on the slope of the Quirinal, near the once green and solitary vale filled up to make the Via Nazionale. The establishment consists of the scholastic staff and pupils from the Normal School, the School of Arts, and the Ecole des Hautes Etudes. There is a good library, which bids fair to be a great resource to studious Frenchmen residing in, or passing through Rome. M. Albert Dumont, the distinguished Director of the new French Institute in Rome, has, according to a correspondent, been invited to join the scientific Academy of the sciences (lynxes), of which Signor Sella is president, which reckons some of the most eminent scientific and learned men of the day among its members. This compliment—one fully deserved by M. Dumont, who is the author of several erudite works—has also been paid to Herren Henzen

and Helbig, the heads of the German Archaeological Institution.

DR. KARL SCHNAASE, the well-known German writer and art critic, died at Wiesbaden, May 20, at the age of seventy-seven. Although Dr. Schnaase was by profession a jurist, and graduated in jurisprudence at Königsberg in 1825, he was early led to devote himself to the study of art through the interest excited in his mind by a visit to Italy, made soon after the close of his university career. In 1834 appeared his *Letters from the Netherlands*, and from that period to the very end of his life he continued to write on questions of art. His *History of the Fine Arts*, begun in 1843 and completed in 1874, is a standard work, characterised by deep research, extensive general learning and special technical familiarity with the subject, and is considered by Germans to take the first place among books of its kind. In 1858 Dr. Schnaase, in conjunction with his personal friends Grüneisen and Schnorr, founded the *Christliches Kunstblatt*, and about the same time he resigned the legal appointments which he had held for some years at Berlin, in order that he might devote himself exclusively to the studies for which he had a stronger predilection than for professional pursuits.

It has been officially announced at Madrid that a general exhibition of pictures, statuary and other specimens of the fine arts will be held next October in the Spanish capital, and in accordance with a royal ordinance, such exhibitions are from this time forth to be triennial.

A STATUE of Jacques Callot, modelled by M. Laurent, and to be cast by Barbedienne, is to be erected in one of the principal squares of Nancy.

M. EDMOND BONNAFFÉ has recently presented to the Louvre the remarkable head of St. Mark, a piece of French sculpture of the thirteenth century, which he exhibited last summer at the Palais Bourbon. It appears to have been broken away from some cathedral, but its size and dignity proclaim it to have been more than a mere architectural ornament. It was engraved last year in the *Gazette des Beaux-Arts*.

THE distinguished professor Francesco Camilletti Perotti has designed some tables of elementary ornament for the use of technical or normal schools in Italy, that possibly might be of use to students in this country. They are published by Messrs. Liberati in Perugia.

THE Italian Government is re-organising, under the superintendence of the Commendatore Aloysio Juvassé, the large chalcographic establishment that was founded in Rome in 1732 by Pope Clement XII. This important institution has fallen into disuse of late years under Papal rule, but it is now intended to make it more effective than it has ever yet been, and an annual grant of 40,000 francs has been placed at its disposition for the production of new works. The institution has already 15,000 plates in its possession, many of them engraved by such masters as Marc Antonio, Salvator Rosa, Diana Pinelli, &c., from the most celebrated monumental paintings in Italy.

THE STAGE.

"THE SPENDTHRIFT."

WE are quite willing to give Mr. Albery all the credit that is due to his excellent intentions; but at the same time we are convinced that if such comedies as *The Spendthrift* are to become popular on the English stage, then such a plague of sorry conceits will fall on it as cannot fail to destroy it utterly. Mr. Albery has written a play in the manner of Congreve. Blackmore and Pye did an infinitely bolder thing when the first wrote epics in the manner of Homer and the other modelled his odes on Pindar. But Congreve had a style of his own; and though he manufactured a vast amount of nonsense about fauns and

nymphs and water-gods who supplied their wanting urn with streaming eyes, and winds that filled the swelling air with sighs, yet on the stage his wit was as easy and unconfined as his heroes' morals. Moreover, he had the true dramatic gift of movement, by means of which his puppets were carried so quickly over the stage that the spectator had no time to judge whether they were alive or cast in wax. There can be very little doubt as to the composition of Mr. Albery's personages. Each has his label of character fastened round him. Each is allowed one peculiarity and is carefully instructed to make the best use of it, for no other marks of individuality can on any consideration be given him. The jealous man must be jealous in his lightest word and action: the timid man must be such a creature as Falstaff would have been if his drink had been negus instead of sack: the superstitious man must adorn his study with astrological devices and babble the jargon of an alchemist: the lover must mouth courtly phrases and sing madrigals: the lady must read the romantic poets and sigh out her soul on the spinet. Then only are they qualified to utter the author's laborious witticisms and to utter them in season and out of it. Then only may the gallant perch on the branches of a tree and moan in figurative speech for man's ingratitude, while his lady sits below in her sedan and tells him that a woman's maiden name is the inn where she stops on her homeward way, that a woman's "ifs" resemble a mathematician's decimal points, and that the beating of a woman's heart is the knocking with which a state-room is fitted up for some illustrious guest. Meanwhile the play stands still and the audience goes to sleep.

The literature of the stage owes much to the career of the prodigal son. The Restoration dramatists dealt with its period of riot, the moralists of Queen Anne had regard to the penitent's return and the slaying of the fatted calf, and modern playwrights are wont to speculate on the prodigal's probable end. Mr. Albery's spendthrift is an irresistible being, who has spent his money and repented, and now goes out into the world on a mission of knight-errantry. Climbing a tree by chance in a lonely wood, he hears the cries of a distressed Dulcinea. He hastily descends to cudgel a band of robbers, and to find in a sedan a lady surpassingly fair. The chairmen having fled, and the maiden being lightly clad, our gallant offers her his shoes to walk home in. At first she prays him to rob her and have done with it, but finding that she is not required to dance with him on the grass, suffers him to lead her to her uncle's lodging, to sit outside her window on the branches of a second tree, to sing amatory songs so loudly and make amatory signs so plainly that her uncle, the astrologer, believes that Venus is in sextile with the moon and that his death is at hand. Not content with these exploits, the spendthrift follows his mistress the same evening to the house of a neighbour, and finds her dozing in an arm-chair murmuring the words of his madrigal, with a half-opened book in her lap relating the legend of St. Agnes, that the man whom a maiden first saw when she woke on St. Agnes' Eve was destined to marry her. It is needless to say that this is St. Agnes' Eve, and that the maiden wakes in the presence of the spendthrift: but it is quite impossible for a critic of ordinary intelligence to explain how the result foreshadowed in the legend was delayed for three more acts by duellers and drunken men in nightcaps, and beatings of the watch, with the final discovery that it was the heroine's father who ruined the spendthrift, and many interesting occurrences of a like nature. This, at least, we venture to say, that nothing so tedious and confused has been put on the stage for a very considerable time. The characters and dialogue belong for the most part to the old writers. The astrologer is Foresight, the sea-captain is Ben the sailor, the lover is Careless, the nurse is Lady

Politick Would-Be. Allusion is even made to "quaint old Marvel," whose ideas were not half so quaint nor half so old as those of Mr. James Albery, and the shade of Sir Thomas Browne is called up to furnish the well-known reflection on mummies and Pharaoh's dust.

And if these are our Congreves, where are our Bracegirdles? Miss Fowler is an actress of repute and she plays coquettes with a pretty petulance of manner. She is at no great pains to conceal her art, but has all the vivacity that is wanted in a comedy of intrigue, and while the play is enlivened by her sparkling presence it has a semblance of life. When she is gone, the action is hopelessly paralysed. It resembles nothing so much as one of those Sanscrit fables, composed of tale woven within tale, where the most terrible battles of hawks and cranes are instantly arrested by the remark of a bystander that their conduct reminds him of the jackal and the carpenter, and the hawks and cranes fall back to their ranks and ask with one voice what manner of story that might be. There is this difference, however, that the bystander has generally some story to tell, and Mr. Albery has none. WALTER MACLEANE.

M. VICTORIEN SARDOU has never been disposed to print his play called *Andréa*, and the reasons generally given for this are that he constructed the piece by contract for the American market, and therefore allowed a vein of farce to run through it which spoils it as a work of art. In form it is one of those glittering comedies that flutter between the *coulisses* of society and the *coulisses* of the stage, and in following its course we pass the shoal of old acquaintances who are always to be met in the narrow passage that leads from one to the other—the dissolute husband and loving wife, the siren in pink stockings and muslin skirts, journalists and hairdressers, jewellers and pickpockets, noblemen and their divinities of the dance—but in substance the piece is a very remarkable specimen of extempore wit and of that biting sarcasm in which M. Sardou leaves almost every living writer behind him. Nor has the English stage seen so perfect an actress as Mdlle. Hélène Petit since it delighted to honour Aimée Desclée. *Andréa* is the wife of the Count Stephen de Toepnitz, and she follows in disguise her truant husband to the dressing-room of Mdlle. Stella, a dancer at the opera. Stella sees something of her trouble in her face and goes instinctively to the cause of it. "Mariée," she says with a touch of pity. "Ah, quelle duperie! Il vous trompe, ce garnement-là;" then, listening to the wife's tale of love and devotion, she cries lightly, "Mon Dieu, est-elle jeune?" and runs off to the stage, where "ce garnement-là" is offering fabulous prices for her silk stockings and arranging banquets in her honour. Thus *Andréa* learns that some twenty minutes in the *loge* of an actress can outweigh the self-sacrifice of her married life. She goes to the director of police to prevent her husband's flight with Stella, and the director devises a plan of arresting the Count as a madman. With the aid of six trusty agents the Count is converted to a sense of better things, and seeing the dancer pass down the street with the escort of the opera band, he denounces her as his evil star and returns with much humility to the joys of his domestic hearth. Much of the play is insipid and much incongruous, but Mdlle. Hélène Petit rises far above insipidity and incongruity. It is now too late to criticise the method of this young and too little known actress, for she ceases to play after Monday next; but her performance of one of those true French wives who will always hold French society together for all their playwrights may say to the contrary, should be remembered among the most tender and artless impersonations of the stage. And what is the Français doing that it should leave her to the Odéon and to us?

MR. WALTER POLLOCK gave two lectures on

the drama at the Royal Institution on the two last Saturdays, in which he sketched the influence of religion on the stage, the growth of histrionic art in all European countries, the special encouragement given to it in France, and concluded with a panegyric on the play as a means of education.

On Monday afternoon, at half-past two o'clock, Signor Salvini will perform the character of Hamlet.

On Tuesday next M. Théodore Barrière's excellent farce *Les Jocrisses de l'Amour* will be played by the French company at the Opéra Comique Theatre. On Saturday next this piece is to be performed for the benefit of the Acting Manager, Mr. J. W. Curran, to whom much of the success of the season is due. And on the following Monday the company will emigrate to the Criterion Theatre and perform the new opéra-bouffe, lately produced at Brussels, called *La Filleule du Roi*.

On Tuesday next Mdlle. Priola will appear at the Gaiety Theatre in *La Fille du Régiment*, and on Thursday, June 10, M. Tournié will appear in *Zampa*. We hope to return shortly to these excellent performances of French comic opera.

MR. AIDÉ's new comedy is to be produced at the Court Theatre on the withdrawal of *Lady Flora*. This will probably take place on Saturday, June 5.

MR. IRVING's impersonation of Hamlet is not likely to give place for a considerable time to his impersonation of Macbeth; even if the actor finally determines to appear in the latter character.

MUSIC.

NEW ORCHESTRAL MUSIC.

Symphony in D for Orchestra. Composed by Johan S. Svendsen. Op. 4. Full score. (Leipzig: E. W. Fritzsche.)

"*Sigurd Slembe*": Symphonische Einleitung zu Björnstjerne Björnson's gleichnamigem Drama. Von Johan S. Svendsen. Op. 8. Partitur. (Leipzig: E. W. Fritzsche.) Variationen über ein Thema von Jos. Haydn, für Orchester, von Johannes Brahms, Op. 56a. Partitur. (Berlin: N. Simrock.)

In a notice of Mr. Coenen's second concert of new music last season (in the ACADEMY for March 7, 1874) mention was made of an octett by Svendsen, which was performed on that occasion. Those who heard it are not likely soon to forget the impression of very striking, it might almost be said startling, originality produced by the work. The symphony in D and the prelude to "*Sigurd Slembe*," which are now before us, afford the opportunity of a somewhat more detailed notice of this composer's music than was possible on the previous occasion, and, together with the octett, furnish materials for an estimate of his general powers.

The first and most striking characteristic of Svendsen's music is its essentially northern (Scandinavian) character. A fellow countryman of the composer's, after hearing the octett, remarked that it was wonderful how the music recalled to his mind the wild native melodies of Norway. It would be impossible without too much technicality to indicate the precise means by which this effect is produced; it may be generally said that it is the result of peculiar harmonic combinations with unfamiliar rhythms; and it is more than probable that no one but a

Norwegian could so far catch the spirit of the old Norse music as to be able to reproduce it perfectly, if he desired to do so. T. Svendsen, however, it appears to come spontaneously; and hence the feeling of perfect freshness and novelty which his music produces in the hearer—a feeling somewhat analogous to that with which one would gaze for the first time at a piece of wild Norwegian scenery.

Second only to the ideas in originality is the instrumentation. On this point it is necessary to speak with a certain amount of reserve, because no opportunity has yet occurred of hearing any of this music on the orchestra; and although it is comparatively easy to grasp with the eye the general effect of the instrumental combinations of a score there will always be some lesser detail which will escape notice, and an opinion given on a symphony merely from reading it may be open to some little modification when corrected by the test of actual performance.* A very slight acquaintance, however, with the present works will convince the reader that Svendsen shows much ingenuity in what may be termed the mixing of new tone-colours; while his harmonies though often bold, and sometimes even daring, are seldom if ever crude, and his counterpoint and power of thematic treatment prove him a worthy pupil of the Leipzig Conservatoire.

The first movement of the symphony in D commences with a bold and well pronounced theme, which at once proclaims the composer's originality. Some very novel and striking modulation leads to the second subject, a wild and plaintive melody, even more remarkable than what has preceded. The passage for the strings alone (p. 10 of the score), with the abrupt change from C to D major, is particularly noticeable. The first part of this movement—the "exposition," to use the technical term—is remarkably concise. The middle portion (the "free fantasia") is much more developed; it is full of the most unexpected episodes, and, though in part somewhat wild, of well-sustained interest. After the customary return of the first and second subjects, a short but effective coda concludes the movement. The *andante*, in A major, is one long stream of new and captivating melodies, set off with most original harmony, and instrumented with a taste and delicacy which shows clearly how the composer revelled in his work. It is, however, one of those movements of which no idea can be given in words. It must be read or heard to be appreciated. The following *scherzo* in G major is one of the most original movements that it is possible to conceive of. Whether the subjects or the instrumentation are more novel, it would be difficult to say. Such combinations as those on pp. 97–100 of the score, in which the staccato solos for the wind instruments are accompanied by some entirely new *pizzicato* passages for the strings divided into seven parts, are so perfectly fresh that it may be safely predicted that if adequately performed they would make a great effect.

* Since the above was written, the performance of the *scherzo* of this symphony at the Crystal Palace has fully corroborated the impressions formed from perusal of the score.

The whole movement is very difficult, and would require, for the wind instruments especially, such a body of finished performers as can only be met with in our best orchestras—as, for instance, that at the Crystal Palace, where the wind is simply unsurpassable. The finale is by far the least effective part of the symphony. It is no less original than the other movements; but the subjects on which it is constructed are deficient in charm, and the treatment is in places both diffuse and dry. Taken as a whole, however, the work is one of unusual interest, which would be well worthy of presentation at one of our orchestral concerts.

The symphonic introduction to "Sigurd Slembe" is apparently a piece of "programme music," or perhaps it would more correctly be said of musical character-painting. Through the kindness of a contributor to the ACADEMY, we have been furnished with an outline of the plot of Björnson's trilogy. It will suffice here to say that it deals with the adventures of Sigurd, an old Norse hero; and, so far as can be judged from perusal, Svendsen's music seems intended to delineate the character of Sigurd rather than to depict the various events of which the drama treats. This was the method of procedure adopted by Beethoven in his celebrated *Coriolan* overture, and from the abstract nature of music it is more within a composer's powers than any attempt to follow minutely the course of a poem or a drama. The present overture, for such it really is, though in a very free form, is not a work which on a first hearing would be likely to produce so much effect as the symphony just noticed. It is so utterly different from any other piece with which we are acquainted, that it is not until one becomes familiar with it that its beauties can be appreciated at all. Yet it contains ideas of great power, and intense originality—originality in places almost carried to excess, and verging on wildness. The opening theme of the *allegro assai*, with its crashing harmonies, and the very unusual effects of the "doubly augmented octave" (e.g. D flat in the bass against D sharp in the treble), is most striking; and the contrast of the tender theme for the strings (p. 26) with the fierce combats of the orchestra that have preceded is full of charm. The scoring of the whole work is masterly, especially in the use of wind instruments, and the effect of the piece altogether is highly satisfactory. Still, for the reasons above given, it may be doubted if it will ever become very popular. It appeals rather to cultivated and unprejudiced musicians than to the general public. So far as can be judged from these works, Svendsen can hardly be called a great composer, in the sense in which the term would be applied to Mozart or Beethoven. His is rather a very marked individuality which moves within a comparatively small circle; and we should be more disposed to compare him in this respect to such a musician as Chopin. Both are representative men, the one of Polish, the other of Norse music, and in both it is the strong national colouring which gives not only the peculiar tint, but the especial value to their compositions.

Brahms's "Variations" for orchestra are in several respects remarkable. In the first

place, the composer returns here to a form which has of late fallen almost into disuse in orchestral music. The "free variation" form was indeed used by Beethoven, as in the finale of his "Eroica" symphony; but the older and stricter form, in which each variation contains the same number of bars, and the same general outline, and is detached from that which precedes and follows, is now very rarely to be met with. It is not merely, however, the return to an old model which gives interest to the present work. Written in the antique style, Brahms has lavished on the present composition all the treasures of his theoretical knowledge and contrapuntal skill. Apart entirely from considerations of the value of its ideas, it is remarkable from the ingenuity of its technical devices. These are nevertheless (as they should always be) merely a means of expression, not the end and aim of the music itself.

The Theme by Haydn on which the variations are founded is entitled on the score "Chorale St. Antoni," and are said by Mr. C. F. Pohl, of Vienna (probably the greatest living authority on Haydn) to be taken from a collection of divertimenti for wind instruments, existing only in manuscript. It is of a very melodious and quasi-religious character, and the first portion is remarkable for being constructed of two five-bar phrases, in the place of the more usual four-bar rhythm. Brahms has given this theme to the wind instruments, with an accompaniment for the basses pizzicato; the employment of the low notes of the seldom-used contrafagotto gives a very peculiar tone-colour to the whole. In the first variation the strings are introduced in double counterpoint, fragments of the theme being heard from time to time on the wind. The second variation, in the minor, is a species of march, and remarkable for the novelty of its instrumental combinations. Variation No. 3, again, is full of counterpoint, totally different in character from those that have preceded it, and with some remarkable effects in the second part for the wind instruments. The fourth variation (*andante con moto*) is again in the minor, and a most ingenious piece of double counterpoint. The following variation (*vivace*) is in most striking contrast—very difficult of performance, and containing mixtures of various accents and rhythms which render the whole effect less clear than is the case in the greater part of the work. No. 6, again of a martial character, with an entirely new rhythm, is one of the most remarkable numbers. No. 7 (*grazioso*) commences with a charming melody for the unusual combination of the flute and viola in octaves, and contains towards the close some very novel rhythmic and orchestral effects. The eighth variation (*presto non troppo*), in the minor, is, as regards technical ingenuity, one of the most remarkable of the whole. The way in which the inversions of the subject are combined with the subject itself, and in which two or three themes are treated simultaneously, produces on the mind in reading the score a feeling somewhat akin to that with which one would examine a curious Chinese puzzle. Here again, the effect in performance (as

has been proved at the Crystal Palace) is hardly so distinct as could be wished. The finale (*andante*) is in the form of what is called variations on a "ground bass"—one short theme of five bars being persistently maintained till almost the close of the movement with ever changing accompaniments. The resource and variety which the composer shows here are truly surprising. In the *coda* which ends the work, the triangle is introduced—an instrument usually associated with dance-music, or at most with light operatic overtures; and the tact with which Brahms has employed it in this composition, which is mainly of a grave and serious character, without its seeming out of harmony with the feeling of the music, deserves special mention. A fragment of the original theme given out by the full power of the orchestra concludes this masterly work, which must as a whole be ranked as among the best which Brahms has yet given to the world.

EBENEZER PROUT.

RECENT MUSICAL PERFORMANCES.

At last Saturday's Crystal Palace Concert a commendable departure was made from the plan usually pursued there when the "Choral Symphony" has been performed. On most previous occasions, this colossal work has been placed at the end of a long programme, and both players and singers have come to it tired by an hour's previous work. The audience, too, unless possessing unlimited powers of musical digestion, would be hardly in a condition to fully appreciate a work requiring such closely sustained attention for its adequate enjoyment. On Saturday, however, Mr. Manns most wisely placed it second in the programme, it having been preceded only by the overture to *Oberon*. The result was a rendering which both for spirit and finish has never been surpassed and probably seldom, if ever, equalled. Not only were the three instrumental movements given to absolute perfection, but the extremely trying choral parts, in which Beethoven has treated the voices most unmercifully, were attacked by the Crystal Palace Choir with a decision and energy which reflected the highest credit upon them, and which must have been most gratifying to Mr. Manns. Never do we remember to have heard the choruses go so well. The solo parts were also excellently sustained by Mdle. Levier, Mdme. Antoinette Sterling, Mr. Henry Guy, and Mr. Santley, and the entire performance was a thing to be remembered by those who had the good fortune to be present. The remainder of the programme included Spohr's Concerto "Scena Cantante," finely played by Mdme. Norman-Néruda, the overture to *Masaniello*, and four vocal pieces by the soloists whose names have been already given.

The fifth Philharmonic Concert, last Monday evening, opened with a very good performance of Schubert's charming *Rosamunda* overture, which, by the way, it is known was not written for that work, but for a melodrama entitled *Die Zauberharfe*. The same improvement in the orchestral playing recently remarked on in these columns was again noticeable at this concert, not only in this overture, but still more in the novelty of the evening—Brahms's fine "Variations on a Theme by Haydn." This most interesting work has been given more than once at the Crystal Palace, but had not previously been heard here. It is a most intricate composition, abounding in contrapuntal artifices, and though the rendering was in one or two parts a little wanting in clearness, it was on the whole most creditably played. The remaining orchestral pieces were the "Pastoral" symphony, and the overture to *Ruy Blas*, on neither of which

it is needful to dwell. The great Italian violinist Signor Papini, was the instrumental soloist of the evening, coming forward with the Andante and Rondo from Vieuxtemps' Concerto in E. His tone, execution, and reading were alike masterly, but the composition is so trashy, that however objectionable in general the giving of only a portion of a concerto, it was impossible in the present instance not to feel thankful that only two movements instead of three were inflicted upon us. The vocalists were Miss Sophie Löwe, who sang excellently in Mozart's charming "Deh vieni" from *Figaro*, and in songs by Mendelssohn and Brahms; and Mr. William Shakespeare, formerly, we believe, a student at the Royal Academy, and late "Mendelssohn scholar," who in Rossini's "Ecco ridente," and in songs by Bennett and Mendelssohn, proved himself the possessor of an agreeable and well-trained tenor voice, and was received with much and well-deserved applause.

To judge from the very large audience at Covent Garden Theatre at the third performance of *Lohengrin* on Wednesday week, the interest in that work continues unabated. As the performers become more accustomed to their unusually difficult task, it is only reasonable to expect that the opera will go better; and a decided improvement, especially in the chorus, was observable at the third performance as compared with the first night, when it was at times painfully out of tune. A second hearing of the work largely confirms the opinions expressed a fortnight ago in these columns. It must not be judged merely as music: considered solely from this point of view, much of it would have to be pronounced unsatisfactory. Its great charm is in the masterly adaptation of the music to the dramatic situation—in fact, in the very combination on which Wagner so strongly insists of the music, the poem, the action, and the *mise-en-scène* to form the whole which he calls "Das Drama." It may be doubted whether the conception of some of the principal characters by the artists who represent them is exactly in accordance with Wagner's ideal. This is not said in any disparagement of the performers, but their reading in general is hardly a German reading of their parts. Mlle. Albani as Elsa would probably fully satisfy the composer: a more perfect realisation of the dreamy maiden can, indeed, hardly be conceived. M. Maurel's Telramund, too—whose naturally noble and chivalrous nature, as we see it in the first act, is led astray by the falsehood and malignity of his wife till he sinks to the level of a would-be assassin—is an excellent portrait. But Wagner would seem to have intended Ortrud as a grandly tragic character, a fierce and cruel sorceress like Medea, but without Medea's maternal tenderness. Such a delineation we may expect if Mlle. Titiens plays the part at Drury Lane. Mlle. d'Angeri, however, makes Ortrud rather a venomous little spitfire, giving an excellent portrayal of the character from this point of view, though it may be gravely doubted whether it is that of the composer. So again with Signor Nicolini's Lohengrin. It appears wanting in the supernatural element, and, though excellently acted, especially in the great duet with Elsa in the third act, it is rather a knight of the middle ages that is presented to us than a mysterious visitant sent by the Holy Grail. With Herr Seideman as the King, neither Wagner nor anybody else could possibly be satisfied. This unfortunate gentleman's voice is altogether insufficient for the part, which becomes in his hands a mere caricature. It is probable that only a German company could give a performance of *Lohengrin* which would satisfy the composer; and the above remarks are made, not in a spirit of unfriendly criticism, for the rendering of the work at Covent Garden is one which reflects great credit on that institution, but as the impression produced by a second hearing of the work, at which it was possible to form a cooler judgment than under the excitement produced by the first performance of

an opera differing so utterly from those to which in this country we are accustomed.

It is not often needful to notice provincial musical performances in detail in these columns; but a concert given yesterday week (the 21st) by the Cambridge University Musical Society deserves more than a passing word of mention. This society is no newly established institution, the present being its thirty-second year of existence. It is conducted by an enthusiastic amateur, Mr. C. Villiers Stanford, of Trinity College, and, unlike the majority of provincial societies, shows a decided preference for producing works not often to be heard in public. Last year the Society grappled with the difficulties of Schumann's *Paradise and the Peri*, and this year they have done themselves the honour of being the first to perform in this country the third (and finest) part of the same composer's *Faust* music. A complete orchestra, led by Herr Straus, was engaged, the soloists, with the exception of Miss Thekla Fischer, being amateur members of the Society. Though the performance under such circumstances should be exempted from criticism, it really was so good as not to stand in need of any special leniency. The chief shortcomings were on the part of the lady soloists, to whom, however, it is only fair to say that they were evidently too nervous to do themselves justice. On the other hand, the chorus was excellent, and their performance as a whole would not have done discredit to a London society. It is impossible here to speak of the truly inspired music—one of Schumann's very finest works; let us hope that before long an opportunity may be afforded of hearing it at the Crystal Palace. In addition to the *Faust* selection, C. P. E. Bach's Symphony in D was well played by the orchestra. An excellent amateur pianist, Mr. McClintock, performed Beethoven's concerto in C minor in capital style; and a new cantata to Klopstock's poem "Die Auferstehung," composed by Mr. Stanford, was performed for the first time. This work, written for chorus and orchestra, with incidental tenor solos, shows very decided talent, though it also bears tokens of inexperience, and needs revision. Mr. Stanford is by no means destitute of ideas, and his cantata is commendably free from reminiscences; but the orchestration is overloaded, being in places thick and indistinct—one of the commonest faults, by the way, with young composers, who too often, like the old theatrical manager, seem to consider that instruments are "paid to play, and not to rest." Some pruning of the instrumentation would be of great advantage to this very clever work. The whole concert was one which reflected the greatest credit on the society.

EBENEZER PROUT.

THE success of the first performances of Signor Verdi's "Requiem" at the Albert Hall has been so great that Messrs. Novello were induced to give two repetitions of the work at popular prices. The first of these took place on Saturday afternoon, and the second (and last) is announced for to-day.

THE second of the four Chamber Concerts now being given by Messrs. Ludwig and Daubert, took place on Wednesday evening at the Langham Hall, Great Portland Street. The programme included Beethoven's Trio, Op. 97, Bach's Sonata in A for piano and violin, Boccherini's Sonata in A for violoncello solo, and Haydn's quartett in G minor, Op. 74, No. 3. Mr. Franklin Taylor was the pianist, and Mlle. Hélène Armin the vocalist.

MISS JESSIE F. A. REID gave a pianoforte recital at St. George's Hall on Wednesday afternoon, with an excellent programme, comprising Weber's Sonata in D minor, Op. 49, Mozart's beautiful but rarely played Sonata in A minor, Bennett's "Lake, Millstream, and Fountain," and smaller pieces by Beethoven, Bach, Liszt, and Chopin. Miss Reid may be congratulated on the good taste shown in her selection.

HERE ANTON RUBINSTEIN, after giving a farewell concert at Paris on the 17th instant, left on

the following day for St. Petersburg, taking with him the libretto of a new opera by M. Jules Barbier, entitled *Néron*, which he intends to compose for Paris.

AUBER's *Cheval de Bronze* has been given at the Santa Radegonda Theatre at Milan with such success that there is a talk of producing it at La Scala. Before this can be done, however, it will be necessary to provide the work with recitatives in place of the spoken dialogue which at present divides the musical numbers of the opera.

LAST week's number of the *Musikalisches Wochenblatt* contains a most interesting letter from Vienna by Dr. Theodor Helm, giving an account of the first performance at the opera under the new conductor, Hans Richter. The work selected was Wagner's *Meistersinger*, and Dr. Helm speaks of the rendering as being most admirable.

OUR readers will probably be glad to read the opinion of one of the most eminent German musical critics, Dr. Eduard Hanelick of Vienna, on Verdi's "Requiem," which he has lately heard at Paris. Dr. Hanelick writes to the *Neue Freie Presse*, "The work is effective and interesting, and (like *Aida*) especially noteworthy as marking a fresh stage in the development of the composer. Whether we assign it a higher or a lower rank, whether we wish it more or less away, we shall assuredly exclaim, 'We never expected that from Verdi!' It contains pieces of unusual beauty, of touching expression, of grandiose effect; and withal it is entirely his own, it is unmistakably Verdi, though far removed from him of *Ernani*. The study of the old Romish church-music and of the German masters shines through the work, but only faintly, not as an imitation. Verdi desires rather to show the world what he can do than what is his faith."

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LITERATURE.

Dissertations and Discussions. By John Stuart Mill. Volume the Fourth. (London: Longmans & Co., 1875.)

THIS volume, which completes the series of Mr. Mill's *Dissertations and Discussions*, illustrates a passage in his Autobiography, in which he describes his own as "a mind which was always pressing forward, equally ready to learn either from its own thoughts or from those of others." History affords scarcely another example of a philosopher so ready to review his positions, to abandon them if untenable, and to take lessons from his own disciples, as the discussion, for instance, of Mr. Thornton's book on Labour shows Mr. Mill to have been. On the other hand, the volume adds links to a chain of evidence against another judgment pronounced by Mr. Mill on his own intellect, in a passage of his Autobiography which speaks of his natural powers as not above par but rather below it, and of his eminence being due, "among other fortunate circumstances, to his early training." His early training had undoubtedly a remarkable effect on his intellectual career—though in our judgment a very different one from that attributed to it, neither his system of philosophy nor his mental calibre can be properly estimated. It ought to be taken into particular account in connexion with some phases of his economics exhibited in the volume before us; but the question with respect to its influence has a much wider importance. It is a special instance of the great general question concerning not only the causes which produce great minds and direct their energies, but also those which govern the general course of philosophy and thought, since Mr. Mill's works had no small share in determining the ideas held in his time by a great part of the civilised world on some of the principal subjects of both theoretical speculation and practical opinion. For it will not be disputed that he was looked up to in several countries as the writer of chief authority on logic, political economy, and politics, and one of the first on psychology and morals. Latterly, however—not to speak of the passing influence of a political reaction on his popularity—it has been generally admitted that his methods in mental and social philosophy were inadequate; and his political economy is now censured, especially in Germany, for inconsistency and insufficient breadth of conception. "His ground-plan," says Dr. Roscher in his *History of German Political Economy*, "is a mere theory of the

tendencies of undisturbed individual interest, yet he frequently admits the existence of practical exceptions to the theoretical rules thus arrived at, and the presence of other forces and motives." Other writers, English, Germans, and Americans, have expressed astonishment that he could ever have adopted the doctrine of the wages-fund, which two of the dissertations in the present volume show that he finally discarded. The enquiry follows, Are the defects of his system to be traced to his own mind, or to his education?

One thing is plain in the matter. Education can nurture, develop, and direct the application of great mental powers; it can also misdirect, and even cramp and distort, but cannot create them. And no man without great and varied powers could have produced such works as Mr. Mill's *System of Logic*, *Principles of Political Economy*, *Examination of Sir W. Hamilton's Philosophy*, and the four volumes of *Dissertations and Discussions*; not to speak of minor works, such as his essays on *Utilitarianism*, and *Liberty*. One of his Dissertations shows that even a poetical fibre—one rarely found in the logician or the economist—was not absent from his mental constitution; and more than one of them refutes Dr. Roscher's criticism that "his was not an historical mind," if by that is meant that he lacked the genius for historical enquiry; though it must be confessed that the historical method is rarely applied in his philosophy. Add to this, that thirty-six of the best years of his life were spent in a public office in which he displayed administrative powers of the first order, and discharged his official duties not only with efficiency, but such ease and despatch, that he found time to distinguish himself among the foremost writers in several departments of intellectual speculation; and that he afterwards took a considerable place as a debater in Parliament. The man who did all these things also exhibited in private society remarkable conversational powers, quickness of apprehension and reply, a facility of allusion and anecdote, with a vein of gentle humour, and such felicity and force of expression that even when his conversation was grave, the present writer was often reminded of Steele's description of Sir Andrew Freeport that "the perspicuity of his discourse gave the same pleasure that wit would in another man."

If, however, Mr. Mill's "early training" does not account for his intellectual eminence, it assuredly went far to form his philosophy; but a great deal more than the peculiar mental discipline to which his father subjected him must be included in that early training. We must include the fundamental conceptions, and the method of enquiry, of the leading intellects of the age from which he received his education. It was an age in which Bentham was justly regarded as the first social philosopher—Ricardo less justly as the highest authority in political economy, in spite of the protest of Malthus against his abstractions and precipitate generalisation; Mr. Mill's father, James Mill, as the most eminent political thinker and writer of the time, and one of its chief lights in psychology; and John Austin as *facile princeps* in jurisprudence. No leaders of thought ever reposed more unbounded confidence in

their own systems than did this famous band. They seemed to themselves to hold in their hands the keys to every problem in the science of man. In psychology the master-key was the association of ideas; in morals it was utility ascertained by a balance of pleasures and pains; in political philosophy it was utility combined with representative government; in political economy it was pecuniary self-interest together with the principle of population; in jurisprudence it was a particular definition of law and classification of rights. All these methods the younger Mill applied with a power never surpassed, and in addition he in good part created a system of logic which may be corrected and improved, but will ever hold a place among the chief works of the human mind. It was the fault of his age and of his education if the doctrine of evolution found no place in his psychology or his social science; if the historical method was taken up in his Political Economy as it was in the Preliminary Remarks of his treatise, only to be laid aside; and if corrections from observation and fact of the inferences from *à priori* reasoning appear, both in that treatise and in the present volume of his *Dissertations and Discussions*, only in the form of practical exceptions to abstract theory, or of "applications" of economic science, when the fault really lay in the original conception of the science itself. It was not possible to weld the abstractions of Ricardo and the actual forces governing economic phenomena into a consistent and scientific system; or to furnish an adequate theory of the origin and growth of human ideas without investigation of the entire history of human society. But if any one individual is especially to be blamed for the shortcomings of his system, it is not John, but James Mill. No training ever was more carefully adapted at once to crush all originality and to inspire excessive confidence in the methods adopted, than that which the younger Mill received from his father. It should, too, be borne in mind that the *à priori* political economy had its chief charm for John Mill, not in the simplicity and symmetry which recommend it to narrower and shallower minds, but in the complete individual liberty which it supposes. How far he was from trusting to individual interest to secure the best economy in all cases, is sufficiently shown in the remarks in the first dissertation in the present volume (on Endowments) with respect to free trade in general, and to the doctrine that education should be left to demand and supply, in particular.

The action of demand and supply in another economic aspect, namely on value, is discussed with conspicuous ability in the second dissertation, on Mr. Thornton's book. The theory of a wages-fund, the proportion of which to the number of labourers in the country determines the price of labour, is there rejected; and it should be observed that this doctrine was not originated by Mill, but appeared in its most uncompromising and fallacious forms in the works of his predecessors, MacCulloch and Senior. It is, in fact, a corollary to the doctrines of an average rate of profit and an average rate of wages. If profits could not be higher, nor wages lower in one

employment or place than in another, there would really be such a mobility of capital and such a connexion between the funds out of which wages are everywhere paid, that it would not be very inaccurate to speak of them as forming a general fund on which the price of labour depends; though even in that case the combination of labourers might produce a higher general rate of wages and a lower general rate of profit than competition had done. What neither Mr. Mill nor Mr. Thornton seems to us sufficiently to bring out, is that the main power of trade unions to raise wages in particular cases has arisen from the actual inequalities of both profits and wages. Where extraordinary gains have been made in a business, the labourers have been enabled by concerted action to extort a share which competition would not have assigned to them; and again, where wages have been abnormally low, they have been able in like manner to compel a rise. The dissertation on the land question, and the papers on land reform in this volume, show that Mr. Mill, like most people of all political parties when they were written, underrated the strength of the forces on the side of the existing land systems; and the same remark is applicable to some passages in a review of Sir H. Maine's *Village Communities*, which deserves particular notice for the generous interest and admiration which it shows that Mr. Mill felt for works of genius and learning, even when allied to far more conservative tendencies than his own. The essay on Bishop Berkeley's works, besides its great intrinsic merits as a piece of psychological criticism, is remarkable likewise for the sympathy it evinces with genius allied to religious opinions widely opposed to Mr. Mill's.

The volume contains, besides other instructive essays, a review of Grote's *Aristotle* by one to whom few will deny the highest claim to be listened to as a critic on such a subject, and to whom many will assign a place beside Bacon among the most illustrious successors of the original founder of logic.

T. E. CLIFFE LESLIE.

Autobiography of Mrs. Fletcher, with Letters and other Family Memorials. Edited by the Survivor of her Family. (London: Edmonston & Douglas, 1875.)

THIS is the second, slightly modified issue of a volume originally printed for private circulation only, and the editor justifies its present publication rather by the distinct demand of a larger circle of friends interested in the writer than had been anticipated, than by a deliberate judgment as to the literary interest of the autobiography itself. To the general public, to whom the name of Mrs. Fletcher is unknown even by hearsay, the autobiography presents some points of interest, though the "Family Memorials" and pages which contain little or nothing but names and notes of visits paid or received from friends otherwise unknown to fame, might perhaps have been omitted with advantage. The volume is illustrated—in every sense of the word—by two charming portraits of the writer, one as a girl of fifteen, with the beauty for which she was

distinguished almost fully developed, and the other (after Richmond) as a great-grandmother of eighty, with the same features, and an equal, though altered charm of animated expression. Eliza Dawson (her maiden name) was born in 1770, the daughter of a thriving Yorkshire yeoman, of strong Whig opinions, which Eliza imbibed for life during the passionate discussions to which the American War gave rise, Sir George Savile, who reviewed the West York Militia in 1779, being her first hero. At fifteen she received her first offer, and was seriously alarmed by the fear lest the rejected suitor should die of her father's severity. At about the same date we hear of her being unable to go to her first ball, in consequence of the swollen eyes produced by an introduction to the "Sorrows of Werther and Charlotte," and of her disenchantment on seeing the poet Mason, "a little fat old man, of hard-favoured countenance, who squatted himself down at a card-table, and gave his whole attention to a game at whist," instead of the interesting embodiment of the "Monody" on his wife's death, figured by her imagination. Impulsive benevolence, overflowing enthusiasm, an affectionate nature, and a good deal of the amiable kind of vanity that comes from an affectionate regard for other persons' opinions, joined with a rather deficient sense of humour, complete the character which she traced of herself some sixty years later. Believing that Mrs. Hannah More had not dealt fairly with a *protégée*, a Bristol milk-woman who had written poems, the intrepid Eliza undertook to dispose by subscription of a new volume; but the most amusing trait in the picture of a charming young lady of a century ago is not supplied by the autobiographer, but by her future husband, in a quaint memorandum, "explanatory how Eliza Dawson acquired the name of Sophia in April, 1787." In 1779 or 1780 Mr. Fletcher, even then verging on middle age, had, during an illness, read *Tom Jones*, and lost his heart to—Sophia Western! Travelling from Scotland to London on political business with friends who knew the Dawsons, he was compelled much against his will to delay his journey to visit them. The first evening he was fascinated and perplexed by Eliza's charms of person and manner, till it flashed upon his mind that there was the true Sophia of his dreams, and from henceforth she began to supplant the ideal Sophia who had so long figured in his imagination. From London he sent her Ossian's poems, and began a correspondence which, after languishing somewhat on her side, was resumed after another interview; in 1789 Mr. Fletcher declared himself, and was rejected by his Sophia's father; she, however, continued the correspondence "with the sincere intention of prevailing on Mr. Fletcher to give up the engagement, for it would then have been less painful to me" (she writes fifty years later) "to have done so than to have offended my father. But I was unacquainted with the history of the human heart; at the end of two years I found that Mr. Fletcher had reasoned me into a conviction that it would be best for the interest and happiness of all parties that we should

marry"—and accordingly they did so in 1791. It was of her husband that Lord Cockburn wrote in his *Life of Jeffrey* as the "pure and heroic Fletcher, who knew not what jealousy was, and would have cheered on a personal enemy, if he had had one, provided he was going before him in the public cause." For some years after their marriage his practice at the Edinburgh bar suffered from the dread of liberalism then prevailing in Scotland, as it was supposed that judges would not decide in favour of any litigant who employed Whig lawyers; and it was gravely reported that his wife had provided herself with a guillotine and practised its use upon poultry and the like in order to be ready for action as soon as "French principles" should unfortunately become ascendant in the land. Notwithstanding these drawbacks, their married life was happy, and though Mr. Fletcher might have preferred rather more, and more brilliant society than was in reach, Edinburgh was then not without the materials out of which a drawing-room reputation may be made, and many young students, afterwards distinguished in politics and literature, who were welcomed with her usual kindness then, in after life were glad to renew their acquaintance whenever opportunity served. Jeffrey, after objecting to her as "one of the women who would bore him with rational conversation," became reconciled, and wrote to her in terms of sincere affection. The poet Campbell, whose weaknesses she used to lecture and tolerate, was another of her friends. For Joanna Baillie she had, of course, a profound admiration, and she records with amusing gravity how her daughters were "awed by the meekness" with which the said Joanna bore her overwhelming faculties. The connexion with Mrs. Barbauld and Miss Aikin was made closer by the two elder daughters being sent at different times to enjoy for a time the educational advantages of Mrs. Barbauld's society. The second daughter died young; Mr. Fletcher in 1828, at an advanced age. The doubt about, we will not say the propriety, but the discretion of publishing family chronicles of this kind scarcely arises till the third generation begins to appear upon the stage. But though we can take an interest in the person of almost any autobiographer, as his or her children grow up they "go out of the story," as the Sagas say, and they and their children, or grandchildren, have none of the individuality (to the reader), without which sympathy remains on the temperately cool ground of common humanity. Abridged of all that constitutes the real life of the parties concerned, a register of births, deaths, and marriages becomes in the end depressing, and all that emerges from the tedious detail is the fact that the writer's own sympathies and energies retained their vitality to the last, and that she was as happily ready to make heroes of her grandchildren and their friends, as of Sir George Savile or Miss Baillie. The lasting charm of her society may perhaps be summed up sufficiently when we find that in addition to beauty, intelligence, and strong opinions, she had an inveterate habit of seeing the bright side of things and people, which caused her to be re-christened "Miss

Bates" in a generation that knew Miss Austen better than Fielding.

In 1830 she visited Paris, and says that she never felt herself old till then:—"I wanted to find people to talk to me about the Federation in the Champ de Mars, about the fall of the Bastille, the scenes that took place at the Hôtel de Ville, but I could find no one that knew or cared about them;" she herself was just sixty, and had forgotten none of the keen excitement of her youth. The chief incidents of her later life were a removal to Rugby, for a grandson's education, where a warm friendship was formed with the Arnolds, leading to a final settlement in the Lake district, and a renewal of intimacy with the Wordsworths. She quotes with amusement the verdict of a Grasmere mason, to whom Mr. Wordsworth's authority was cited as a reason for having the chimneys built a particular way. "Yes," said the man deliberately, "m'appen he has as much sense as most on us." Besides the names already mentioned, we find mention of, or letters from Lord Brougham (one of Mrs. Fletcher's heroes), Sir Walter Scott, Lord Cockburn, Mrs. Gaskell, Mazzini, Mrs. Penrose ("Mrs. Markham"), the Davys (one of whom afterwards married a daughter), Mountstuart Elphinstone, Erskine, Cobden, Crabbe, Margaret Fuller Ossoli, Allan Cunningham, and others. The correspondence with Mazzini began in a very characteristic way: just after his first arrival in England he called with a letter of introduction, and his look of profound melancholy, joined with some expressions of strong admiration for the genius of Chatterton, made her fear that he meditated suicide himself, upon which she "took the privilege of age and experience to write to him a friendly exhortation," which elicited a profession of faith that set her mind at rest, while what she heard of his philanthropic efforts on behalf of his poorer countrymen from Ruffini raised her regard to admiration. She died in 1858. It should not be forgotten that, besides a strong interest in foreign and domestic politics, she had always felt much practical concern in social reforms, educational and otherwise, from a time when such movements were scarcely distinguished in popular prejudice from the "French principles" so strongly reprobated in good society.

EDITH SIMCOX.

History of the Reformation in Europe in the Time of Calvin. By the Rev. J. H. Merle D'Aubigné, D.D. Translated by William L. R. Cates, Joint Author of Woodward and Cates's "Encyclopædia of Chronology," Editor of the "Dictionary of General Biography," &c. Vol. VI. Scotland, Switzerland, Geneva. (London: Longmans & Co., 1875.)

THIS volume, which is entitled the sixth of the Calvinistic Reformation, is in reality the eleventh volume of the whole series, including the Lutheran period; and the English and Scottish portions have, not unnaturally, been classed with the Calvinistic rather than with the Lutheran Reformation. The English Church, when the development of doctrine which took place at the Restora-

tion is taken into account, may fairly disclaim being classed under either head; but M. D'Aubigné is utterly unable to appreciate the position which, at any rate, a large and influential part of English churchmen claim as their own, as distinct from either of the two streams in which continental Protestantism has flowed. But we can make no objection to the classification which places the English Reformers of the reign of Edward VI. and Elizabeth in the same category with Calvin; and of course no one can deny the propriety of assigning this place to the Scottish Reformers.

The volume which we are reviewing is divided into two equal parts, the first half being concerned with Scotland and the latter with Geneva—the earlier part consisting of a compressed account of the first quarter of a century of Scottish reform, the latter giving us a history of Geneva from the year 1536 to 1540. It will readily be imagined that the author is more familiar with Geneva than with Scotland; but we must confess that, even after the miserable exhibition of ignorance as regards England in a previous volume, we were not prepared for the extremely poor *réchauffé* of Knox's and Buchanan's histories which we have here presented to us, interspersed with a few anecdotes extracted, just as if the book were an authoritative history, from Foxe's *Acts and Monuments*. We, of course, did not expect much from a writer who in describing English affairs could speak of Bale, the scurrilous Bishop of Ossory, as Archbishop of York; and who thought it worth while to apologise for Mrs. Cranmer not being presented at Court on the ground that such a ceremony was unnecessary, and "might probably have embarrassed the pious German lady." But as M. D'Aubigné seems to know a little less of Scottish affairs than he did of English, the result has been that, in sticking closer to the authors from whom he derives his information, he has made fewer blunders in this section than in that which treats of English affairs; and he has not in this volume betrayed in the one quotation he has made from the Cotton Collection, his ignorance that in Galba B. VI. the B stands for a press mark and not for the initial of the word "Book." If he has really looked into that magnificent collection of manuscripts, we must express our wonder that there is but one reference to a single volume of the library, when there exist in it so many volumes full of documents referring to the political and ecclesiastical history of Scotland. Here and there we find a reference to the printed State Papers of the reign of Henry VIII. and to Spotswood's History. But with these exceptions, the works quoted scarcely amount to a dozen in the course of 260 pages. The book also contains much more of the political than the ecclesiastical history of the time. His own idea of the Scottish Reformation seems to be that it consists of nothing but the martyrdom of Patrick Hamilton and George Wishart, and the life of John Knox. The last worthy is reserved for a future volume, the history of the two former is detailed at some length from Foxe and other equally authentic sources. To show that we are not misrepresenting his view we give his

own words in summing up this portion of his narrative:—

"We have now traced the history of the ministry and the martyrdom of Patrick Hamilton and George Wishart. We shall have, by and by, to trace *Deo adjuvante* the mighty action of the third and greatest of the Scottish reformers, John Knox" (p. 256).

This passage, together with some remarks which follow it, give a very good idea of the author's historical, philosophical and logical powers. The passage we have already quoted is sufficient to illustrate his mode of writing history. As regards his powers of philosophic reflection, the following may afford a fair specimen:—

"The history of the Scottish Reformation serves to show the untruth of an assertion frequently made by the enemies of the Reform. According to them, the Reform could triumph only in those countries in which it had the protection of princes. This is a serious error. It was not the blood-thirsty Philip II. who established the Reformation in the United Provinces of the Netherlands. It was neither the feeble James V. nor the Popish Mary Stuart who secured its triumph in Scotland. That worthy scion of the Guises sought only to crush it. A stronger arm than theirs fought against these mighty ones and gave the victory to the weak. The enemies of the Reformation made use in Scotland of the very weapons which, in Italy, in Spain and elsewhere, arrested the movement of regeneration. The reformers were burnt also in Scotland, but the Reform arose out of their ashes. It was neither to their character nor to their strength that the Scots attributed the triumph. They knew that Jesus is the King of the Church, and that it is He who saves it. This is the feature which, more than any other, as we shall see, characterised the Scottish Reformation" (p. 258).

And this is the rubbish which passes with the Puritan school for philosophic writing of history. As might be expected, such an author has no capacity of throwing himself into the position or of appreciating the attitude of one who does not in all points agree with him. Mr. Buckle, in his *History of Civilisation*, had observed, with perhaps a slight exaggeration, that the Presbyterian ministers wielded "an authority nowise inferior to that which they had exercised as Catholic priests," and has specially offended our author by representing them as "the most effectual obstacle to popular progress"—and M. D'Aubigné has certainly not met the assertion by contrasting the demeanour and position of a Scottish minister of the present day with that of "the haughty Catholic prelates of St. Andrews, Glasgow, and other dioceses of the time of the Reformation." If the following passage be compared with that which we have quoted above, it will be seen that M. D'Aubigné closely follows in the wake of our own narrow-minded reformers who seem to have thought by some inexplicable confusion of ideas that the divine word in Scripture was in some mysterious way identical with the Divine Word the Second Person of the ever-blessed Trinity. He says:—

"The ministers whom it substituted for the priests having no longer the marvellous power of transforming a bit of bread into God the Creator these disciples of Jesus no longer seated on the despotic throne of the confessional to give pardon for sins—became simple heralds of the divine Word. This holy Word has its place in every family, and reigns supreme in the church.

Thus, ministers have ceased to be masters, and have become servants. The real offence of these Scottish pastors in the sight of their detractors is that they have always been a great obstacle, not to the progress of the people and of civilisation, as some have said, but to the progress of unbelief and materialism. Now, these mischievous doctrines are mortal enemies to the freedom and prosperity of nations" (p. 259).

Any reader of the first half of this volume would, we think, be inclined to wonder how M. D'Aubigné ever attained any reputation at all. Nevertheless, it would only be necessary for such a one to read the remaining half which refers to Calvin and Geneva to enable him to form a very different estimate of his strength. We have here the same capacity for descriptive writing which his previously published volumes exhibit. We do not, of course, hold the author up as an historian, for he has in our judgment no claim whatever to the designation; but he has great powers of writing, and on a subject on which, as on the history of Geneva, he is enthusiastic, those powers appear to great advantage. Moreover, there is a great deal of valuable matter in this part of the work which has never before seen the light. He has had access to the registers of Geneva and other manuscript sources, from which he has extracted much which illustrates the infant struggles of the congregation, or church as it is sometimes called, of Geneva.

This part of his volume possesses the highest interest, and indeed contains a fuller account than can be met with in any other English work—or indeed, as far as we know, in any foreign publication—of the internal feuds of the Swiss Reformation during the five years that followed the arrival of Calvin at Geneva in 1536. The whole interest of the picture drawn is centered in Calvin, but the other figures are extremely well grouped; and we are enabled to form an idea of the nascent church of Geneva in its ecclesiastical and political aspect, as well as of the differences that arose out of the development of the two systems of Zwingli and Calvin.

It is to be regretted that the volume breaks off where it does, before the recall of Calvin to Geneva. We suppose the next volume will contain the "Io triumphe" of the French Reformer's return. In the present M. D'Aubigné has to make the best of a bad matter. If we had had to guess what the next volume should be likely to contain, without possessing any knowledge from history of what it must contain, no one, we think, would venture to prophesy the re-establishment at Geneva of a more autocratic power than before. The feuds between those of the Protestant party who cared at all about religion, aggravated as the mischief was by the impatience of restraint of those who with the old religion threw off all moral obligations, gave a momentary glimpse of the possibility of Rome re-establishing her ascendancy.

But the movement in favour of reform was so intensely political in Switzerland, that there really never was any probability of this restoration. The subject for wonder is that the Protestant theory did not develop more quickly into a form of belief which should be more comprehensive and less definite. We shall probably have a future

opportunity in reviewing the seventh volume, of commenting on the results produced by the genius of Calvin. We look at M. D'Aubigné's hero from a very different point of view from that from which these pages were written. But the greatness of the man who controlled the irregularities which our author is obliged, by the truth of history, to describe must be admitted alike by friend and foe.

In saying so much in praise of the graphic descriptions of scenes, whether of debate in the Senate or of battles in the field, it will not be supposed that we ever experience any sort of sympathy with the writer. On the contrary, though the facts are detailed fairly enough, the defence of what is equivocal and the attempt to screen what is distinctly wrong on the part of the Protestant party are such as we are persuaded must be palatable to every tolerably fair reader. Indeed, the author signs his own condemnation when he says (p. 271), "CALVIN and the HUGUENOTS, that is the great motto of the sixteenth century." And the last quarter of the nineteenth century is really too late a period for an author to have a chance of influencing the higher intellect of the day by a history which divides Christians into Papists and Gospellers, and speaks of the Gospel and the Pope as the two antagonistic powers of the world.

NICHOLAS POCOCK.

Indian Public Works, and Cognate Indian Topics. By W. T. Thornton, C.B., Secretary for Public Works in the India Office. (London: Macmillan & Co., 1875.)

THIS book, alike on account of its subject and its author, will be interesting to all who take an interest in India. Among the English public, at least that portion who think at all about our Indian Empire, the liberal prosecution of public works is supposed to constitute our mission in the East, and to be the panacea for every difficulty in our rule. The esoteric idea is somewhat different; and the Anglo-Indian public who see the enormous expenditure, the constant mistakes, and the greater shortcomings of the Department of Public Works, have named it the Department of Profligate Waste, and rather dread its extension than believe in its efficacy. By the English public Mr. Thornton's book will naturally be regarded as an authoritative exposition of the subject which they regard as of the highest importance in the government of India; esoteric readers will look rather to the opinions of the author, who holds a position of such influence for good or evil, and to such the book will, I think, be more satisfactory than to the blind believers in the Gospel of Public Works.

Mr. Thornton is essentially honest, and, happily, is not an enthusiast. Regarded as a laudatory enumeration of the engineering feats of our Indian Government, his book is not so complete, and probably not so interesting as Mr. Markham's statement, which travels over exactly the same ground. Yet the chapters on Communications, Irrigation, and Miscellaneous Works, present the reader with a popular and a fair description in a very brief space of most that has hitherto

been effected; and the account of Sir Arthur Cotton's successful Irrigation Works in Southern India is both clear and accurate.

The commencement of the chapter on Irrigation is somewhat alarming. Mr. Thornton has a weakness for trite quotation; and he opens the subject with the first line of the first Olympian, and says he must treat it Pindarically. There is fortunately nothing which would generally be considered Pindaric, or enthusiastic in his treatment. Sir A. Cotton, whose marvellous personal success as an irrigation engineer in the Madras Presidency has rendered him fanatical on the efficacy of such schemes for the redemption of India at large, would regard him as a very lukewarm follower. Mr. Thornton touches very lightly on the failures: but, after enumerating successes, he makes the pregnant remark:—

"It may even be doubted whether, regarded in the aggregate and from a purely fiscal point of view, all the irrigation works belonging to Government are not as yet a source of loss rather than of gain; if those of the Madras Presidency be excluded, all the rest, taken together, certainly are."—P. 117.

Those who consider that as the only preventative of famines in India, irrigation must be extended at every financial risk, advance the bold theory that it must be *made* to pay, and that, like sanitation and education, irrigation must in India be compulsory, and its benefits be enforced on an unbelieving people. There is a school of high-handed doctrinaires who assert that if the recalcitrant cultivator refuses to take the water provided by a great irrigation scheme carried out for his benefit by a benevolent Government, he must at least be made to pay for it. Such is the audacious proposal of Sir John Strachey, an Indian administrator of some note, to make irrigation works lucrative. It appears to me that a more immoral suggestion was never broached. As conclusively shown by Mr. Thornton, the result would be to make the agricultural classes pay for the mistakes of our engineers, and it would be impossible to devise a plan more likely to alienate the good will of those hitherto the most contented with our rule. We held India in the cataclysm of 1857 because the rural population outside of Oudh was not on the side of the mutineers, in the Panjab and in Madras was emphatically with us. If this be the only remedy to avert famine, by creating discontent in the most loyal class, I would elect in preference the possibilities of a local famine occasionally, to the certainty of ultimate insurrection. But such an assertion is idly begging the whole question. Where irrigation works are suitable to the wants of cultivators no compulsion is required to induce them to use the water. Where irrigation is forced on an unwilling people, the risk is run of aggravating the very evil which it is intended to prevent. It is gratifying to find that Mr. Thornton's views are thoroughly sound on this subject, and the following remarks should be considered by those who may have been led incautiously to regard irrigation as the only insurance against famine:—

"The only sufficient excuse for an opposite policy would be the fact of irrigation affording perfect insurance against famine; but not only,

as we have seen, can it not do this, unless very exceptionally; it may, on the contrary, very probably aggravate exceedingly whatever famine it fails to prevent. For the larger the crops raised with the help of irrigation in ordinary seasons, the greater, probably, will be the population dependent on those crops, and the more numerous the sufferers in seasons of drought so excessive that irrigation itself is dried up at its source. In a country of such vast extent, and such various climate as India, there is never likely to be a general failure. The whole country probably always contains food enough for the entire population, the surplus in certain parts being always such as would counterbalance the deficit in others, provided only there were adequate facilities for transporting it thither. A complete system of internal communications of roads and railways would therefore be India's best security against dearth."—Pp. 124-5.

The intimate connexion of the land tenures of India with the effect of large irrigation works has induced Mr. Thornton to devote a chapter to this subject, on which his views are especially sound. He exposes fearlessly the miserable results of the Permanent Settlement in Bengal, by which Lord Cornwallis created a body of landed proprietors to whom he alienated in perpetuity the rights of the State, *i.e.*, the public at large, to the land. There is no doubt that this particular tenure is a cause of the utter failure of the Orissa Works, quite as much as the unwillingness of the actual cultivators to use the water; where in fact the estate has been given away to private individuals, it cannot pay the Government to improve it at a vast expense for their benefit. It is only where the Government deals directly with the cultivators, that it is possible to construct costly public works with any profit to the State. The improvement of private estates must be left to private proprietors. I can endorse heartily all that Mr. Thornton writes on the Indian Land Tenures, with the exception of his unjust diatribe against Madras Ryotwarry. Here he describes faults of the past, all of which have been completely rectified in recent years, and on such incorrect data founds his condemnation. "The distinctive excellence of every tenure really deserving to be so designated," he truly remarks, "is the stimulus it gives to industry, skill, and thrift, by making all increase of produce resulting from exhibition of those qualities the reward of him by whom they are exhibited" (p. 205). This is the boast of the reformed Ryotwar system in Madras and Bombay. I would only caution Mr. Thornton's readers that his remarks on this subject are the result of evident ignorance of all that has been carried out in Madras during the last twenty years—an ignorance that is strange in one so well acquainted with all the other Land Tenures of India, and astounding in one who has also made Peasant Proprietorship his special study. The eulogy applied by him to the Punjab system could be applied *totidem verbis* to that in Madras, the chief difference being that in the former, individual independence is not so much fostered.

After treating of the land tenures, Mr. Thornton devotes a chapter to National Education, which can hardly be deemed a cognate subject with Public Works, though he ingeniously connects its consideration, as

the only possible moral check on over-population, that necessary result of the security afforded by our Government to a community where the begetting of children is a religious duty. I confess I have no faith in any such check; but it is impossible not to read with pleasure the vigorous onslaught made by Mr. Thornton on the perverse fatuity with which our Indian educationalists do all they can to check the native desire to learn our English language. They sternly reprobate the readiness which the Hindoos exhibit to learn the tongue of their rulers, which would be the key to open all knowledge, and insist on giving them instruction in their own innumerable dialects, which are without a literature, and in which foreign scholars compose *ad hoc* their educational treatises.

In his chapter on Communications Mr. Thornton shows clearly enough the loss that has been entailed by the construction of railways by guaranteed capital, and the escape from the difficulty that has fortunately been preserved to the State, of taking possession of the railways from the guaranteed companies after a certain interval. There is one sufficient answer to all criticism on the system adopted, namely, that none other was feasible. It would have been idle for the Indian Government to invite private enterprise to construct the railways that were wanted, without a guarantee. You can call spirits from the vasty deep, but will they come when called? To have entrusted the construction to the Department of Public Works, raising loans for the purpose, would have been scouted by the whole Indian public, at that period, as an act of lunacy. Our Indian engineers, like Earl Russell in his youth, had pluck enough to undertake anything. They were ready to perform an operation for the stone, to command the Channel Fleet, or to construct a railway. They had as little experience of this work as of either of the others, and the reader has only to peruse Mr. Thornton's chapter on Establishments to see that the distrust felt in their capacity for such work was well founded. Bridges that stand at some distance from the road they are intended to carry across a stream; others that have fallen at the first flood; lines of road swept away at every ensuing monsoon; buildings that fall just previous to completion—are too frequent instances of the indifferent workmanship which Mr. Thornton acknowledges is intermixed with the masterpieces of Anglo-Indian engineering. The private companies formed by the guarantee system sent out to the country practical railway engineers, who constructed railways that, on the whole, do stand even against the force of Indian floods. Now that most of the lines are formed, and their constant efficiency ensured by a rigid Government inspection, not a word can be urged against the State taking them over at the first opportunity with their trained engineers, and thus getting rid of the evils of divided counsels, and securing the profits of their future increased prosperity. With regard to the lines now being constructed by the Government, it is to be hoped only that they may not be inferior to the work of the guaranteed companies.

The real difficulty in the Indian Public Works Department is the untrustworthiness of the subordinate agency. There is a superior staff of 1,100 members, paid nearly 900,000*l.* a year to superintend an expenditure of about eight millions. And the time of these highly paid and thoroughly-trained officers is chiefly taken up in matters of account. To check peculation on the part of dishonest subordinates, a most complicated system of accounts is insisted on, which absorbs all the energies of the higher officers that ought to be devoted to developing the resources of the country. In addition, 150,000*l.* a year is spent on audit alone. "The entire expense of the Audit Office at Somerset House," says Mr. Thornton, "by which are supervised the accounts, not of public works only, but of the whole public expenditure of every sort of the United Kingdom, amounts to less than 44,000*l.* a year" (p. 174).

Mr. Thornton argues boldly against the recent appointment of a member to the Governor-General's Council, to be in charge of the Public Works Department, that is, to do over again the work of the Public Works Secretary to Government. Both officers cannot be necessary, and to give the Bengal Secretary a seat in Council can only create possible differences with the minor Presidencies, who naturally trust in their own secretaries, and are jealous of unnecessary professional control. In truth, the Department does not require reform from above, but from below. Ultra-centralisation, the great blot of our Indian administration, is above all things to be deprecated.

I should wish to part in good humour with an author with whose views I find myself so generally in agreement, and whose honesty, as an official writing on his own department, is beyond praise. Mr. Thornton tries to prevent this. I have alluded to his weakness for trite quotation. He positively closes his book by quoting one of Virgil's best-known lines, and importing a false quantity. It is certain that Mr. Thornton fears nothing; but he must permit me to class this aberration among the follies of the wise.

JAMES INNES MINCHIN.

The Secret Societies of all Ages and Countries.

By Charles William Heckethorn. (London: Richard Bentley & Son, 1875.)

THIS work, founded on the *Mondo Segreto* of Signor de Castro, professes to give "the most comprehensive account extant in English, French, German, or Italian" of "those secret organisations, religions, political and social, which have existed from the most remote ages down to the present time." The term Secret Society, it should be observed, is used not only as applying to societies whose existence is sought to be kept secret, but to all which have "secret rites and ceremonies kept from the outer world, though the existence of the society itself be no secret at all." But the author strains his title still further, and includes on the one hand alchemists and mystics as "propounders of secret doctrines, or doctrines clothed in language understood by the adepts alone," and, on the other hand, the Inquisi-

tion, as having had "secret agents, and secret procedure." With such a wide, not to say loose, conception of his subject, it is difficult to see why the police of all ages and countries should not have found a place in Mr. Heckethorn's work, to say nothing of every conspiracy that ever existed, and of every persecuted sect and church. Of course it is idle to suppose that a couple of post octavo volumes can contain all that such a view required.

After observing that Secret Societies have been religious (Eleusinian Mysteries), military (Templars), judiciary (Vehmgerichte), scientific (Alchemists), civil (Freemasons), political (Carbonari), the author divides them for convenience' sake into Religious and Political, the whole of the first volume being devoted to the former, and the second, with the exception of Book IX., on the Mystics, and Book XIV., on the Inquisition, to the latter. The clue to Mr. Heckethorn's views is to be found in the First Book of the second volume, in which he speaks of Böhme as "the prince of Mystics," "a visionary of the stamp of Columbus," to whom it was given "to behold with his mental eye a hidden world, the world of the properties of Eternal Nature, and to solve the great mystery, not of this world only, but of the universe;" a "central philosopher, who from his standpoint could survey the whole sphere, within and without, and not merely an outer segment of its shell," and who "could therefore see the causes of things, and not their effects only." After an introduction, which will be best understood by means of the clue above given, the author devotes his First Book to "Ancient Mysteries," including under this head Magi, Mithraics, Brahmins, and Gymnosophists, Egyptian mysteries, metamorphoses of the legend of Isis, Chinese and Japanese, Mexican and Peruvian mysteries, Druids, and Scandinavian mysteries. Book II., under the title of "Emanationists," deals with the Cabala and the Gnostics. The "Religion of Love," which gives a heading to the Third Book, is found, strange to say, to be Manichæism, the author contriving, by means of the Albigenses of Provence, to bring in, under this head, the "Gay Science," and "chivalry" generally. The "Ishmaelites" of Book IV. include various Oriental sects, more particularly Assassins and Druses. Knights Templars have the Fifth Book to themselves. The "Free Judges" of the sixth comprise the "Holy Vehm" and the "Beati Paoli." Alchemists and Rosicrucians occupy the seventh; an elaborate account of Freemasonry in the Eighth Book fills the remainder of the first volume.

The opening Book (IX.) of the second volume is devoted to the Mystics, under which head the author includes, with Böhme and Swedenborg, Martinism and the "mystic masonry" of Martinez Paschalis and St. Martin, known in France as "Le Philosophe Inconnu." In his panegyric on Jacob Böhme, Mr. Heckethorn bursts—I cannot say blossoms—into rhyme:—

"Behold the solitary mental freeman,
The centrally illumined Jacob Behmen.

Yea, Jacob Behmen, although but a cobbler,
With small endowment of scholastic lore,
And by the outward world believed a gobbler
Of idle tales his crazy fancy bore;
Of mystic crudities a tedious babbler," &c.

Alas! poor Böhme! may the burthen of his admirer's poetry lie lightly upon him!

After the Illuminati of Book X., we come to a book entitled "Brigandage," which might easily have swelled into a volume (since every band of brigands that ever existed is necessarily a "secret society"), but which is devoted only to two bodies, the "Chauveurs" of France, and the "Garduna" of Spain. The account of these, for which no authorities are cited, and which is therefore probably borrowed from Signor de Castro's book, is really interesting, but one would like to know on what testimonies it rests. The "Fellow-crafts" of Book XII., under a title which seems here hardly well applied, comprise French and German workmen's unions—i.e., "compagnonnage" and guilds. The Carbonari fill up Book XIII., and are very unintelligibly separated by Book XIV., on the "Inquisition," from the "Minor Italian Sects" of Book XV., which they are closely connected with, while the "Inquisition" itself would seem to have deserved a place beside the "Garduna," with which it is stated to have been in "a sort of sleeping partnership." Then comes Book XVI., mysteriously headed "Youth," divided into chapters on "Young Poland," the "Union of Safety," "Union of Virtue," "Irish Societies," the "Fenians," "Communists," the "International and Commune," the "Permanent Revolution," and "Young Italy." Book XVII., on "Miscellaneous Societies," winds up the work; and when it is mentioned that among a host of little-known bodies it attempts to give an account of Babism, Dervishes, the Camorra, the Jesuits, the Ku-klux-klan, the Maharajas, the Thugs, and the Wahabees, it is matter of wonder that its forty-six pages should not have become multiplied by ten at least.

"Qui trop embrasse mal étreint," as the French proverb says, and the cardinal fault of Mr. Heckethorn's book is that of having attempted to pack into two volumes the matter of twenty. Moreover, while he has evidently read a good many books, his learning is not sufficiently substantial, and above all his mind is too uncritical in the true sense of the term (though he is constantly passing the most slashing judgments on whatever he disapproves of) to enable him to treat a subject so difficult with the discrimination which it requires. Take, for instance, his book on "Ancient Mysteries," in which he treats of the religions of Persia and India. Would it be believed that the list of authorities prefixed to this book contains the names—to cite only a few of the most prominent omissions—neither of Haug, Wilson, Max Müller nor Burnouf? that instead of any translation of the Vedas themselves, we are referred to "Jones's Extracts from the Vedas"? and that all the results of the interpretation of the cuneiform writings are equally ignored? Where such is the case, one cannot be surprised to find the author confidently asserting that Zoroaster "lived nearly seventy centuries before our era," and that the Brah-

mins "may be called the descendants of the Magi," whose name is nevertheless derived from the Sanscrit "Maya," while elsewhere again he says "The Buddhists were Magians, the Brahminists Sabaeans." I need perhaps hardly say that, being a mystic, Mr. Heckethorn's etymologies are to be utterly mistrusted. To quote one instance only—he derives the Italian *signore* from the Arabic *seydna* or *sidna*, as if the whole family of nearer or more remote derivations from *senior*—*senhor*, *señor*, *seigneur*, *sieur*, *sior*, *sir*, &c.—had no existence.

In short, while the work is full of curious matter, and professes to contain few statements "which could not be supported by numerous and weighty authorities," it is one which should be read all through with a careful reservation of belief in whatever may not be shown to be thus supported. For Mr. Heckethorn not only, as I have just shown, fails often to consult the best authorities, but he also seems at times unable to understand those which he does consult. He has read in Dr. Brentano's *Arbeitergilden der Gegenwart* an account of the rise of English trade unions on the ruin of the old guilds, and in treating of the latter speaks (vol. iv. p. 81) of the repeal of the Coalition Act (*sic*) in 1824. Yet in a violent tirade against trade unions at p. 224 of the same volume he uses the incredible words: "In this country no law has been passed against trade unions," as if the repeal of the coalition laws had not grown out of the failure of five centuries of such legislation. But indeed the sixteenth book, in which the last quoted passage occurs, the first authority for which is "Contemporary journalism of various countries," is of the slenderest value altogether.

It must now be added that while including in his work a number of matters which have but very slight connexion with its subject, Mr. Heckethorn overlooks others which immediately belong to it. For instance, amid all his elaborate, not to say tedious, details of Freemasonry, extending over more than one hundred and fifty pages, he has not one word to say of those really magnificent organisations, our great "secret" Friendly Societies of the affiliated type, two of which, the Manchester Unity of Odd Fellows and the Ancient Order of Foresters, have over 400,000 members each in England and Wales alone, besides Scotch, Irish, Colonial and Foreign branches, making up in all about half a million each. At least ten other "secret" orders belonging to this country have from 10,000 to nearly 100,000 members each; the United States have a number of similar organisations, and our Australian colonies have started some on their own account. It would surely have been quite worth while to have given some account of bodies which play so important a part in the daily life of our artisan and lower middle class (the average benefit payments of the Manchester Unity amount to nearly 500,000*l.* a year), to have shown how far they resemble, how far they differ from Freemasonry, and whether there is any historical connexion between the two. Of course, where bodies of this magnitude are overlooked, many smaller ones must be so likewise, even although they may still more closely approximate to Freemasonry, such as the Free

Gardeners of Scotland, the Cemented Bricks of the Royal Navy, the Antediluvian Buffaloes, &c. The chapter on "Irish Societies" is far from complete, and although a long and more or less apocryphal account is given of the "International and Commune," the French societies enumerated do not even include the famous Marianne.

Mr. Heckethorn apologises for misprints in the first volume and a portion of the second, on the ground of their having passed through the press while he was in Italy; but his list of errata does not even cover one so obvious as "Le Blanc, l'Histoire de Dix Ans" (vol. ii. p. 90). Expressions such as "Conrad de Kanffungen," or, in the account of the initiation of a German cooper, the insertion between parentheses of the French word *ébauché* as the equivalent of "put into shape," indicate at least carelessness in the digestion of his materials, as well as the use of second-hand authorities.

J. M. LUDLOW.

Janet Doncaster. By Mrs. Fawcett. (London: Smith, Elder & Co., 1875.)

CLEVER people seldom write novels, they know the difficulties too well. People of genius, whose works deserve the most careful criticism, and people with a notion that they are great observers, and can tell a story well, have the field of fiction to themselves. With the works of the former class, which ranges from George Eliot to Mr. Black, the reviewer seldom meets; the productions of the latter are before him every week, the crude endeavours of young and old ladies, of gentlemen of leisure, "these he gives his daily dreadful line to." Mrs. Fawcett's story comes between novels of genius and novels of ignorant conceit; she writes, as a rule, in decent English, though she permits herself to talk of persons "of the masculine persuasion," her characters are consistent, and in fact the book is the book of a writer of talent and of education. This may not seem very high praise, but it is praise which implies a sense of relief in turning from insipid and ungrammatical twaddle to bright and careful writing, clever studies of character, amusing touches of description.

Mrs. Fawcett has chosen a limited canvas, and has not arrived at very powerful or tragic effects. Her heroine is a wilful girl, brought up in the strictest sect an Evangelical, and all to no purpose, by a mother whose income is to die with her. To them, and to the gossiping little country town in Bassetshire, where they live—the gossip is rather exaggerated—enters the noble family of the Leightons, of Leighton Court. Why does Mrs. Fawcett steal a county from Mr. Trollope's geography-book, and a family out of the "Burke" of Mr. Henry Kingsley? The Leightons were an aunt, Lady Ann, a person of stern will; a feeble-minded mother, Mrs. Leighton; and Charles Leighton, her son, a martyr to *delirium tremens*. All his ancestors almost had drunk themselves to death, and only a faithful secretary, a young Cambridge man named Forsyth, and a butler, both selected by Lady Ann, kept poor Charles's head above water, if the expression is allowable. With her usual keen eye for character, Lady Ann "spotted" Janet as the

right woman to keep Charles straight, and as Janet's pious mother was dying, in great anxiety about her future, she accepted Charles's offer "to lie at her feet." Forsyth, who had fallen in love with her, believed Lady Anne's assurance that Janet knew all about the martyrdom to *delirium tremens*, and the marriage took place. Janet, by an improbable accident, introduced her husband to brandy, and her disgust at finding him dead drunk *sous la table*, like M. Gautier's moralists, took the shape of a determination to see his face no more.

This position will be disputed by the virtuous—it will be said that as Janet married Charles to serve her "private ends," she ought to have stood by him, while he drank himself into an early grave, to serve his. But Mrs. Fawcett does not seem to hold Janet's conduct up as an example; she acted on an impulse of shame and self-will, she refused aid from Leighton's family, and made 200l. a year by translating French Protestant theology for Messrs. Parsons and Hitchcock. The publisher of fiction pays 200l. a year for translations of French Protestant theology; he is an innocent and even benign creature, whom one would like to know at home.

When Janet had lived on the proceeds of French Theology for some time, she met Mr. Forsyth in a forest, they had a tender interview à la Octave Feuillet in a tower, confessed their chaste and mutual passion, and separated. Mr. Forsyth was eager to live on a Platonic footing, but Janet said it would not do. The cause of the higher education would suffer if scandal breathed on their pure names, and they were both very much interested in the higher education. So they parted, till Leighton's martyrdom was consummated by an early death, and then they lived happily ever after. Mr. Forsyth did not drink, but Leighton was a gentleman; Mr. Forsyth was fond of the higher education, but he swore profanely in the society of ladies. Neither hero is very pleasant; men seldom like ladies' heroes.

It is obvious that Mrs. Fawcett has chosen a curiously disagreeable incident for her story. Her characters do not develop, but remain the same in every change of circumstance. But they are living characters: the weakness of Leighton, the masterfulness of Lady Ann, the wilful and narrow force of Janet, the donnish rudeness of Forsyth, are true to life. Mrs. Fawcett treats such trifles as religion with a light and easy humour, and we cannot resist the temptation to quote a passage in which she has a fling at religion, and at the game laws:—

"Mrs. Doncaster was always very liberal in her distribution of violently Protestant tracts, and she found on returning home that her stock had run low, and that she had not a single copy left of the brochure entitled 'Papists, beware.' This, she had considered, would be so very suitable to Mr. Leighton, because it was conceived in the spirit of a notice to poachers. A kind of abstract of the spiritual game laws, and the penalties incurred by breaking them, 'Papists, beware' was a parody on 'Trespassers, beware,' and the whole of the four or five pages of which the tract was composed spoke of the wickedness of the Papists in trying to enter the Protestant preserves. It entreated the gamekeepers (i.e., the bishops and clergy) to be on their guard, and to watch both day and night, so that when the Great Day came

there should be a large bag for the rightful proprietor of the preserve."

The solemn associations which Christians usually connect with the Day of Judgment are very agreeably ridiculed here, and people who see Michael Angelo's or Orcagna's masterpieces will now think of Mrs. Fawcett and the first of September. This is one charming and desirable result of female interest in the Higher Education.

A. LANG.

WILLIAM THE CONQUEROR AND HIS SON.

Der Konflikt Vilhelms des Eroberers mit seinem Sone Robert und di Nachfolge im Englisch-Normännischen Reiche im iare 1087. Von Dr. H. Vattelet. (Zürich, 1874.)

DR. VATTELET has not chosen his subject for its attractiveness; for, however useful to point a moral, family dissensions are not exactly pleasant to dwell upon. The point of view from which he regards the wretched conflict which embittered the closing years of the Conqueror's life, is that of the historical critic, the object of his monograph being to examine more minutely than is possible in a general history the authorities from which our knowledge of it is derived. The chief of those is, of course, Ordericus Vitalis; and the pamphlet is really therefore an attempt—which is thoroughly well carried out—to elucidate and reconcile what is obscure and contradictory in Orderic's narrative. It is not necessary here to follow the author in his preliminary enquiry into the origin of the quarrel between William and his son. The two settlements of Maine, and William's formal and repeated recognition of Robert as heir to Normandy are surrounded with less difficulties than the subsequent course of events. Of Robert's demand to be put in immediate possession of both duchy and county, and his father's refusal, Orderic gives two accounts: one at the end of his fourth book; the other, fuller and more dramatic, in the middle of the fifth. These accounts plainly refer to the same occasion; but Robert's after-conduct is very differently narrated. In the one case the immediate cause of his revolt is not the rejection of his claim by his father, but a quarrel with his brothers, in which William interferes. On the night following this quarrel, Robert with his partisans deserts the King's company and makes an unsuccessful attempt to seize the castle of Rouen. This is his last appearance by name in the fourth book; but the rebels generally are represented as finding a protector in Hugh de Neufchâtel, and the book closes with the siege of Hugh's castle of Raimalast by the King. In the fifth book, immediately after the dialogue in which William refuses the cession of Normandy and Maine, we are told that Robert "his dictis iratus abscessit et relicto patre de Normannia exivit;" and lower down, "extera per regna ferme quinque annos pervagatus est." At the end of these wanderings he betakes himself to Philip, King of France, and is established by him in the castle of Gerberoi on the frontier of Normandy. Whatever may have been Philip's motive in this—and Dr. Vattelet sees no reason to suppose that it was

from hostility to William—Robert takes advantage of his position to ravage his father's territory, till the latter is forced to besiege the castle in form. Now Dr. Vatteleet successfully contends that the original rupture must have taken place at the end of 1077 or the beginning of 1078, and the siege of Gerberoi in January, 1079. As these dates are altogether at variance with Orderic's statement above that Robert passed five, apparently intervening, years in exile, he argues further that the account of his wanderings and adventures really refers partly to 1078, between the siege of Raimalast and the occupation of Gerberoi, and partly to 1083-1087, after Robert's second rupture with his father, when he finally quitted him. This theory, which is not inconsistent with Orderic's want of method and neglect of chronological sequence, is ingenious, and certainly offers a plausible explanation of what is otherwise inexplicable. The siege of Gerberoi, however, presents other difficulties than those of dates, such as the part taken in it by Philip of France, the story of the personal encounter between William and his son, and the circumstances which led to the siege being raised. Dr. Vatteleet's arguments on all these points are keen and discriminating, and give evidence of a thorough knowledge of all the authorities in any way bearing upon the subject. The same may be said of the concluding part of his task, in which he treats of the Conqueror's disposal of his dominions on his death-bed, and indeed of the pamphlet generally. It is a valuable contribution to Anglo-Norman history; and English historical students will do well to read it in connexion with that part of Mr. Freeman's great work which deals with the same subject.

GEORGE F. WARNER.

CURRENT LITERATURE.

The Gentle Shepherd (Edinburgh: John Ross and Co.) is an excellent edition of a work which, in spite of injudicious over-praise, must always occupy a high place in its own class. One may demur a little to the words of Burns (whose linguistic attainments, no doubt, made him a competent judge of the matter) that this is "the noblest pastoral in the world." And when one is told on the authority of Christopher North that "all the Idyls of Theocritus are not equal in worth to the single *Gentle Shepherd*," one may bracket the statement with another concerning Thucydides and the *Times*, and take no further heed. But it would be a very great mistake to let anything of this sort stand in the way of our recognising the unquestionable merits of Ramsay's poem. It is a very happy resolution of the difficulty of pastoral, the adornment of Art with a due allowance of Nature. And the edition before us deserves un-mixed praise. The get-up is very satisfactory, the text is carefully edited, there is a capital glossary, a very well written biographical introduction, and an interesting appendix on the scenery of the poem. Altogether the book is a model of its kind.

Our Dwellings Warmed and Ventilated as they Are, and as they Might Be, with a Chapter on Ventilation, by J. W. C. (Lockwood), is a somewhat rhetorical pamphlet on the evils of open fireplaces, with a recommendation that all future houses should be built with only two chimneys, one for the kitchen, and another for a single stove to heat the whole house. The author says "That open fires will be used in spite of all I or any other

writer can say about them, I do not for a moment doubt:" and we agree with him.

Cassell's Library of English Literature. Selected, Edited and Arranged by Henry Morley, Professor of English Literature at University College, &c. Illustrated. Parts I. and II. (Cassell & Co.) No one likes to find fault with so popular and genial a lecturer and writer as Professor Morley, who is stirring up so much work at English all over the country. Yet we must grumble a little at this last literary venture of his. It is the first part of some ten or twelve, shall we say, volumes meant to give Englishmen a notion of what their literature—and consequently their language—was and is. To this end four things at least are necessary: (1) that the pieces quoted should be English; (2) that they should be quoted as written, with a translation when necessary; (3) that the pieces chosen should be the most characteristic of their kind; (4) that the comment on them, or narratives in which they are set, should not be mainly a catalogue of other works, but should be first a critical estimate of the pieces quoted as representatives of the literature of their several periods, and contain a like critical estimate of the chief works not quoted. In defiance of these requirements Professor Morley gives us (1) translations of Celtic and Latin poems; (2) he quotes no Anglo-Saxon (only translation), and though he does rightly quote two pieces of Early English, he gives several others in a mixture of much Late and a little Early—fourteenth century hood and boots, and nineteenth century coat and trousers—to say nothing of translating "so-gate wan" (thus won) as "so got won, caused to be won;" (3) the Anglo-Saxon piece chosen from the Exeter Book cannot for a moment compare with a piece like the "Seafarer" for representative character; and (4) the comment or narrative about Anglo-Saxon literature does not even mention Cynewulf, the chief lyric poet, nor does it bring out at all the characteristics of the minor Anglo-Saxon poetry. Let anyone who wants to see what they are, turn to Mr. Henry Sweet's History of that poetry in vol. ii. of Mr. Hazlitt's edition of *Warton*.

So also the charming little thirteenth century love-songs are passed over without notice, interesting as they are as the companions of the Virgin poems of the time. But still we wish well to Professor Morley's book. It must stir some folk up to study English more. And there is a good bit of work in Part I. in the notes to the "Land of Cockaigne." If the woodcutter of the illustrations would but cut the "fat" lines of the early MSS., instead of the thin ones he does, we could praise his work too.

In Part II. the only "Minor Poem" given of Chaucer's is his "Flee fro the presse," and that from a eopy having but three verses out of four; and instead of any other of the Minor Poems, so interesting for the poet's life, one of the *Canterbury Tales* is given, while more are promised in a different section of Professor Morley's work. What, then, is the editor's principle of selection?

The Large Game and Natural History of South and South-east Africa. From the Journals of the Hon. W. H. Drummond. (Edinburgh: Edmonston & Douglas.) This illustrated volume will have a special interest for lovers of sport and students of natural history. Mr. Drummond plunges at once into the business of the plain, marsh, and jungle; and never draws breath or settles under tree or canvas until he has introduced his reader, by means of a separate chapter for each animal, to the South African buffalo, rhinoceros, eland, elephant, lion, and leopard. The three last chapters—for there are but nine in all—describe respectively hunting with dogs; riding down, turning, driving, or otherwise following the antelope; and the varieties of large and small game-birds peculiar to the regions visited.

Buffalo-shooting, a process full of excitement and danger, is illustrated by many stories and anecdotes. Nor is a fight between two buffalo-bulls a whit less vivid than the majority of these.

In the pursuit of large game our author, an enthusiastic but observant authority, has much to say in praise of his longed-for booty; and admires, though he does not spare, his victim. Even in the rhinoceros, an animal rather hideous than ungainly to the vulgar eye, he can detect nobility. The great white species, he tells us,

"is certainly a noble animal, when seen, as it often is in undisturbed regions, quietly grazing amid all the beauties of tropical vegetation, lopping up with its tongue the rank grass in huge mouthfuls, and a whole flock of rhinoceros-birds perched, half-asleep, or lazily picking off an occasional tick, on its broad back; while, it may be, a little hornless calf—a ludicrous miniature of its mother—runs between its legs and is gently guided forward by the maternal snout."—P. 86.

There is a very graphic account of the chase of an eland, an old blue bull; and the descriptive powers of the writer are displayed to great advantage in the picture of the animal drawn up to recover breath in the race with his determined destroyer. If committed to canvas as successfully as expressed in type, the performance would not do discredit to the reputation of an Edwin Landseer.

That the South or South-east African elephant differs in head formation from the same animal in Ceylon and India is strongly attested by the writer's experience. The forehead is proved impervious to the bullet. Mr. Drummond states that he has "fired without making the slightest impression point-blank from ten yards' distance, with a gun of six bore, at the exact spot that, in the Asiatic species, would be instantly fatal;" and his knowledge of the subject enables him to add that "the experiment has been as fruitlessly tried dozens of times." The lion, with certain exceptions in the common order of nature, he finds non-aggressive, and rather inclined to shun than provoke conflict with man. The leopard is esteemed generally "treacherous, cowardly, and savage;" and the "ingwe," or species common to South-east Africa, is certainly not of a better class.

As we have already stated, this book is essentially for sportsmen and zoologists. If it bring but a small and quite incidental contribution to geography and ethnology, its map of the countries of Amazulu, Amatonga, and Amaswazi, including portions of Natal and the Transvaal Republic, is at least welcome. It might almost, at a push, have served as a basis for the Delagoa Bay Arbitration. And the brief description of the Bombo chain, or "ridge of the nose" (pp. 33, 34), and tracts between the mountains and the sea, should not be lost upon cartographers. They should be careful, however, how they transcribe such names as Nkwavuma and Mbululzane, which we presume to have been duly transliterated.

United States Commission of Fish and Fisheries. Part II. Report of the Commission for 1872 and 1873. (Washington: Government Printing Office, 1874.) As is evinced by this and a former Report, the United States Government has, during the last three years, been lending its encouragement and assistance to an investigation of considerable importance, the objects of which are briefly announced under the following headings:—A. Inquiry into the Decrease of the Food-fishes. B. The Propagation of Food-fishes in the Waters of the United States. The expediency of making this investigation, and of organising a system of fish-culture on a large scale, sprang naturally out of the abuses to which most of the rivers, lakes, and estuaries in North America had been for a very long period exposed, and under which they produce, particularly fishes of migratory habits—the more esteemed species of the *Salmonidae* and *Clupeidae* to wit—had suffered to an alarming extent. To an Association composed chiefly of German naturalists and physicists the credit is freely given of having urged upon the American Government the importance of making the enquiry in progress. The examples and recommendations of

this Association—which was entrusted by its own Government in 1871 with the powers and authority of a commission, and includes men of tried ability, among others Dr. H. A. Meyer, Dr. K. Möbius, Dr. G. Karsten, and Dr. V. Hansen, each gentleman having charge of some special branch—have been followed and acted upon in a spirit befitting a great and provident nation. In the encouragement of scientific pursuits, and particularly such as point to the *utile* as their goal, Germany and the United States keep pace with, and in some respects are in advance of, all other Powers—Great Britain not excepted. The joint action of the American Government with the German Commission in this investigation, and in the experiments and enterprise founded upon it, is demonstrative of the fact stated. Taking into account the large territorial possessions held by the mother country in North America, with their numerous lakes and rivers and the vast extent of sea-board attached to them, it is a matter of surprise that Great Britain should not have taken the initiative in this enquiry, or at any rate been auxiliary to it. In the hands of enlightened and large-minded statesmen, the condition of those waters, fresh or salt, which are expected to supply a very considerable amount of sustenance to the human race, such causes for investigation as arise from this condition, and the remedies to be applied, should form questions, not simply of national importance, to be dealt with as subjects of petty jealousy, but as questions of sterling philanthropy. The United States, in regarding its fresh-water or coast fisheries with an eye of apprehension, and taking measures accordingly, is doing a duty, not simply to its subjects, but to mankind at large. If it were only for the new page in Natural History which the experiments in pisciculture carried on under his auspices promise to disclose, Brother Jonathan is entitled to the thanks of every community under the sun; nor is the band of German collaborators, which is spoken of in the report as prompting to the current enquiry, less deserving.

The Report before us, Part II., drawn out by Mr. Spencer F. Baird, the United States Commissioner on Fish and Fisheries, is replete with interesting and, to the British public, new matter. It embraces the natural history of fishes peculiar to many of the North American rivers and their respective estuaries. Among these, the shad, alewife and bass take a prominent part—the shad and alewife in particular, belonging both to the herring tribe, but of migratory habits. These fish, it appears, at one time were very abundant in the United States rivers, and as an article of food, whether in the fresh or salted state, held in high estimation. Owing to over fishing, the intervention of dams, the erection of saw-mills, the want of a fence season, and other causes, they have become nearly extirpated; and one of the principal objects of the United States Commission is to devise and carry out means for their restoration. Great efforts, we gather from this report, are being made to introduce the European salmon—the *salar* of the Rhine and the *hucho* of the Danube—into the rivers of the Northern States. The results are yet to be recorded. Mr. Spencer F. Baird does not pretend to be conversant with the habits of the migratory *Salmonidae*; and a statement made by him (p. 64) that the English sea-trout (*Salmo trutta* or *albus*) “is actually acclimated in Tasmania, and propagated naturally in the Derwent river,” would require corroboration from the proper quarter before it could be accepted. The introduction of the *fario*, or common trout, into the Tasmanian and one or two of the New Zealand rivers has, we are aware, been attended with remarkable success; but in attributing the same measure of success to the introduction of the migratory *Salmonidae*, a question is raised which home observation and many experiments carefully conducted have failed to set at rest.

This Report is worthy of perusal by everyone interested in fish-culture.

EDITOR.

NOTES AND NEWS.

PROFESSOR MAX MÜLLER has returned to Oxford and is in great measure restored to health after his illness in Italy. While in Florence he received from the students of the Istituto di Studi Superiori a most gratifying token of recognition in the form of a handsome album designed by Barbetti, and containing photographic portraits of the professors of the Philological faculty. On the cover is a portrait of Galileo with the motto “provando e riprovando,” while the frontispiece is decorated with the arms of the two great Indian travellers of Italy, Marco Polo and Filippo Sassetti. The book contains also a water-colour drawing by Benassai of the Tower of Arcetri, from which Galileo observed the movements of the heavens. The presentation took place in the presence of the Princess Dora d’Istria, the Duke di Sermoneta, and other distinguished persons. Professor Max Müller responded in French, and took occasion to recommend to the young men before all things the study of the original documents of the great literatures. “It is better,” he said, “to read Homer than to read a dozen commentaries upon him.” It is a curious subject of reflection whether if Helmholtz, or Curtius, or Ranke were to come to Oxford, the undergraduates would be moved to welcome them in any way like this, or would know who they were.

THE Earl of Albemarle has placed in the hands of Messrs. Macmillan and Co., for publication, a diary which will throw much new light on the social and political history of the early part of the present century. The volume will be entitled *Fifty Years of My Life*, and will contain an introductory chapter on the past history of the Albemarle family. The book may be expected in the autumn.

MR. W. WATKISS LLOYD has now completed his detailed history of the arts and politics of Greece during the period intervening between the Persian and Peloponnesian Wars, that is, between the histories of Herodotus and Thucydides. The work, which is to be in two volumes, under the general title of *The Age of Pericles*, will be published immediately by Messrs. Macmillan and Co.

MESSRS. E. MOXON, SON, AND CO., have in preparation a new edition of *The Eastern Life*, by Harriet Martineau, with a new preface by the author.

MESSRS. WARD, LOCK, AND CO. will publish shortly a volume of Travels in Portugal, by John Latouche.

WE understand that Messrs. Henry S. King and Co. have in preparation a series of “Introductory Handbooks to Study,” comprising introductions to the study of philosophy, music, art, English, classical, and foreign literature, history ancient and modern, &c., &c. They are intended to be strictly introductions to, and not to stand in the place of, study.

THE Fourth Part of the Palaeographical Society’s Facsimiles of MSS. is now being issued to subscribers. It consists of twelve plates, among which are specimens from the Greek Psalter, written on papyrus in the fourth or fifth century, and now preserved in the British Museum; from the Homer of the Ambrosian Library, Milan, written and ornamented with paintings, perhaps in the fifth century; from the Epistles and Sermons of St. Augustine, of the Bibliothèque Nationale, written on papyrus and vellum in the sixth or seventh century; and from Eadgar’s foundation-deed of Newminster, A.D. 966, and an interesting Visigothic MS. of a commentary on the Apocalypse of the year 1109, in the British Museum.

WE understand that Mr. Evelyn Philip Shirley, the accomplished author of *Deer and Deer Parks*, *The Noble and Gentle Men of England*, and other works, is engaged upon a history of the county Monaghan, Ireland.

MESSRS. LONGMANS announce for publication in the autumn Captain Wyatt’s *History of Prussia and its Military Organisation*, vol. i.; *The Indian Alps*, by a Lady Pioneer; a *Journey of a Thousand Miles through Egypt and Nubia*, by Miss Edwards; and the *Oration of Demosthenes on the Crown*, translated by Sir R. P. Collier.

M. FRANÇOIS LENORMANT’S indefatigable energy is really matter for astonishment. His work on *La Langue Primitive de la Chaldée et les Idiomes Touraniens*, of which we cannot speak too highly, is hardly out of the printer’s hands; and yet it is to be followed in a few weeks by another volume of the “*Etudes Accadiennes*,” containing a glossary of the Accadian language in which the words will be compared with those of the modern Turanian dialects. He has also another work ready for publication on *La Divination et la Science des Présages*, which will form a sequel to *La Magie chez les Chaldéens*, recently reviewed in the ACADEMY. A book on Astrology will close the series.

M. OPFERT is preparing for publication a volume on the grammar of the Protomedic inscriptions and the brick legends of Susa. His valuable papers on the Assyrian Measures, contributed to the *Journal Asiatique*, have just appeared in a single volume.

MR. GEORGE SMITH is writing a *History of Babylon* for the Society for Promoting Christian Knowledge, uniform with the *History of Assyria* already published. The fourth volume of the *Cuneiform Inscriptions of Western Asia*, so anxiously expected by Assyrian scholars, will appear, it may be hoped, before his departure for Kouyunjik in the autumn.

BRET HARTE, we learn from our New York correspondent, has nearly completed his first novel. Over 300 pages of it have been put into type by the well-known subscription house, the American Publishing Company, of Hartford. Meantime the conductors of *Scribner’s Monthly* have succeeded in negotiating with this company for the delay of its publication in book form, in order that it may run as a serial in that magazine during the coming year. The reading public have been on the *qui vive* for Mr. Harte’s first novel, and its capture by Scribner and Co. is a piece of magazine enterprise that will be appreciated.

ONE of the most noticeable features of Lord Selborne’s scheme for the establishment of a General School of Law is the perfect equality on which he proposes to place the two branches of the legal profession. This is well exemplified by the provisions which his bill contains for regulating the composition of the Senate of the proposed legal University. That body is to consist of thirty-eight members, of whom eight are to hold their seats *ex officio*, ten are to be nominated by the Crown, four are to be nominated by the Inns of Court, four others are to be nominated by the Incorporated Law Society, and the remaining twelve are to be the elected representatives of the members of the School of Law. It will thus be seen that the Incorporated Law Society is treated with exactly the same consideration as the Inns of Court; and, when we examine the provisions under which the representative members of the Senate are to be elected, we find that care has been taken to give solicitors as large a share in the management of the school as is conferred upon barristers. All barristers of five years’ standing who are members of Lincoln’s Inn, the Inner Temple, the Middle Temple, or Gray’s Inn, and all solicitors of five years’ standing who are members of the Incorporated Law Society, are to be members of the General School of Law, and, as such, are to be entitled to vote at the election of the twelve representative members of the Senate, six of whom are to be elected by the barristers, and six by the solicitors. The *ex officio* members of the Senate are to be the Lord Chief Justice of England, the Master of the Rolls, the Lord Chief Justice of the Common Pleas, the

Chief Baron of the Exchequer, the Attorney-General, the Solicitor-General, and the President and Vice-President of the Incorporated Law Society. Here, again, we see that the President and Vice-President of the Incorporated Law Society are to balance the two senior members of the Bar. The same principle runs through the other provisions of the bill. Thus, the educational arrangements of the School of Law and the examinations to be held by it are to be so conducted as to afford equal benefit to all "who may desire to avail themselves thereof for the purpose of preparing themselves for admission to the practice of the law in any of its branches in England." The lectures and examinations are to be open to all comers, whether they have any intention of entering the legal profession or not; but none, except such as have taken university degrees in law, are to be admitted to practise as barristers or solicitors, unless they have passed the examination and obtained certificates of proficiency. This last provision will materially affect the position of the Inns of Court, and Lord Selborne has accordingly introduced side by side with this bill another bill for the reform of those ancient bodies. They are to be allowed every opportunity of reforming themselves; but should they neglect to do so within a given time, the Commissioners to be appointed under the bill will undertake the duty in their stead. One provision relating to the examinations to be conducted by the General School of Law renders a professor or lecturer incapable of being an examiner. We should like to see this disqualification extended to the authors of the books which are among the prescribed subjects of examination.

In a notice of *Songs of Two Worlds* (third series) in our last number, Messrs. Smith, Elder and Co. were mentioned as the publishers. The book is published by Messrs. H. S. King and Co. By a slip of the pen, in a note on the meeting of the Woolhope Club at Caerleon-upon-Usk, St. Dubritius was spoken of as "Archbishop of St. Davids," instead of "first bishop of Llandaff." Also at p. 547, for "Vicarius" read "Vacarius."

THE new volume of the *Transactions of the Woolhope Naturalists' Club* contains a great variety of matter. As might be expected, the most important contributions relate to mycology, a branch of natural history to which the club has paid special attention. *Gomphidius maculatus*, *Cortinarius cinnabarinus*, and *Agaricus aureus* (all plants previously unknown in Britain), have been discovered by members within the area of the club's operations; and another fungus, named *Hygrophorus Houghtoni*, after its discoverer, has been added to our flora. The papers contributed to the present volume contain descriptions of the above, and of other rare fungi which have been found in Herefordshire during the last three years. Mr. James Renny describes some species of the genus *Ascobolus* new to England, and details his minute observations made on the *Ascozoni* found on the dung of rabbits and hares, birds and mice. Mr. William Adams, F.G.S., contributes a valuable account of Pontypool, its manufactures and coal field; and Dr. Chapman an admirable monograph on *Geotrupes stercorarius* and one of its parasites. Among the more popular papers we may mention Mr. Buchman's notes on some edible fungi; an archaeological paper by the late President (the Rev. James Davies) on Wapley Camp; the fungi of Gerard's *Herbal*, by Mr. C. W. Plowright; and the Domesday Survey of Herefordshire, by the Rev. Charles J. Robinson, President for 1875. Altogether the volume is entitled to take rank with its predecessors, both as regards the interest and the solid value of its contents.

M. VIOLLET-LE-DUC has destroyed one of the great attractions of Père-la-Chaise. The eminent architect has induced the Municipal Council of Paris to refuse to vote funds for the restoration of the tomb of Abelard and Heloise, and has given such substantial reasons for his conduct that the

most sentimental mourners over the hapless pair are unable to deny their force. He shows, in fact, that the mausoleum itself is a hopeless mixture of twelfth and thirteenth century work, and that the authenticity of its contents is more than questionable. Even the bas-reliefs on the tomb represent, not the funeral procession of Abelard, but that of Louis, son of St. Louis, who is carried to the grave by the King of England and certain French barons, while the busts of the celebrated Doctor and the Abbess of the Paraclete were simply ordered by Alexandre Lenoir—who, so to speak, compiled the monument—from the sculptor Deceine, "in the absence," as he complained, "of any sure types of the personages to be represented." This want was, indeed, but little felt by Lenoir, who did some remarkable things in the way of transmutation of sculpture, his most successful feat being the restoration of the statue of Mathilde on the tomb of Dagobert, the head of which having been lost, Lenoir boldly adapted a man's head found among the broken statuary to the trunk. Many casts have been made of the restored work, which naturally go far to justify such superficial criticism as that "Gothic art is admirable in detail, but wanting in ensemble."

A NEW edition of M. Henry Havard's *Voyage aux Villes Mortes du Zuyderzee* is just published by Messrs. Plon. The region described, though within easy distance of the principal European capitals, is now almost entirely unknown. "There are not perhaps," says M. Havard, and his statement has never been challenged by the Dutch press, "ten persons in Holland who have made the whole journey, and among foreign artists, writers, and tourists, there is not a single one." Meantime the sea-sand is fast covering the district once the cradle of the maritime power of the Netherlands, and the remains of the old towns of the Zuyderzee will soon have disappeared beneath the tangled weeds. It is, therefore, much to be wished that, although M. Havard has given an exhaustive and sympathetic account of all he saw, some English writer should do for this illustrious swamp what Mr. Basil Champneys has done for that quiet corner of our coast where a few famous old towns rich in association with the palmy days of England's naval glory are sleeping through their venerable old age far from the beaten track of tourists and holiday-makers.

THE Abbé Moigno's translation of Professor Tyndall's *Lectures on Light* is evidently a labour of love. The lectures are described by the translator, who also expresses the highest admiration for the clearness and transparency of the Professor's ideas and phrases, as a method of teaching at once analytical and synthetical "really new and admirable in itself." The work, published by M. Gauthier Villars, is very sumptuously got up.

TO-DAY, writes the *Perseveranza* of the 23rd ult., the studio of Manzoni was thrown open to the critics of Milan, who made quite a public pilgrimage to visit the house of the illustrious author of the *Promessi Sposi*. The students of the Liceo Parini brought two crowns, one of flowers with silver leaves, the other of laurel tied with black ribbon, both bearing appropriate inscriptions. These they deposited at the foot of his portrait.

THE special Commission of the French Academy has awarded the Thérouanne prize to M. Fustel de Coulanges, and has proposed that a prize should likewise be given to M. Charles Yriarte for his book entitled *La Vie d'un Patricien de Venise au seizième siècle*.

M. DE LORGERIL has at length permitted his muse to woo him from the sterner pursuits of political life, and has produced a new poem in *ottava rima*, occupying eighteen columns of the *feuilleton* of the *Univers*. This journal, long deprived of his assistance, is doubtless fully compensated by the present effusion, in which M. de Lorgeril has given the rein to his fancy, and, indeed, extended the same licence to his versifica-

tion, taking, as a French critic observes, thirteen feet if twelve are not enough for him. The poem is founded on the legend of the Caliph Mohammed-al-Maddhy, who being advised for a cure of intolerable sadness to put on the shirt of a happy man, travelled all over the world in search of this scarce being, and at last found him only to discover that he had no shirt. *La Recherche du Bonheur* as M. de Lorgeril's poem is entitled, abounds in political allusions, being especially severe on a country

"Où tout est disposé pour contenter le cœur;
Le peuple n'a de lois que ce qu'il veut en faire;
Là l'égalité règne avec la liberté;
Toutes deux pour lien ont la fraternité."

The sneer would, perhaps, be more cutting if the verses were better polished.

IT is announced from Bonn that Dr. Schönfeld, Director of the Observatory at Mannheim, has accepted the chair of Astronomy in the university, and the directorship of the Observatory at Bonn, as the successor of his former teacher, the late distinguished Professor Argelander. At Vienna, a vacancy in the chair of Astronomy has also been caused by the appointment of Dr. Theodor von Oppolzer to the post of director of the Observatory at Gotha, which had been rendered illustrious by the high reputation of its last holder, the eminent astronomer Professor Hansen.

DR. RICHARD PIETSCHMANN has published at Leipzig a monograph on Hermes Trismegistus from Egyptian, Greek and Oriental sources.

PROFESSOR RODRIGO AMADOR DE LOS RIOS contributes to the *Revista de la Universidad de Madrid* a study of the Arabic inscription on the Puerta de las Palmas in the Cathedral of Cordova. A careful examination of the black marble itself has enabled Señor Los Rios to correct some mistakes into which both Condé and Gayangos were led by inaccurate transcripts. The paper itself forms part of a forthcoming work on the Arabic inscriptions of Cordova, a companion to the volume on those of Seville, issued during the present year by the same industrious scholar.

A REMARKABLE sale took place at Messrs. Sotheby, Wilkinson, and Hodge's on the 10th ult. and following days, of the collection formed by Mr. Lewis Pocock, illustrative of the Life and Times of Dr. Samuel Johnson. It comprised above forty letters of the great lexicographer, beside some interesting autographs of his contemporaries. Johnson's letters averaged in price from 5*l.* to 7*l.*, with the exception of some of special interest. His memorable letter to Mr. James Macpherson, beginning, "Mr. James Macpherson, I received your foolish and impudent note. Whatever insult is offered me I will do my best to repel, and what I cannot do for myself the law shall do for me. I will not desist from detecting what I think a cheat from any fear of the menaces of a ruffian." This letter, perhaps the most bitter he ever penned, sold for 30*l.* The original manuscript plan of his Dictionary, with corrections by his own hand, 57*l.* A short scheme for compiling a new Dictionary of the English language, bears the draft of the above, entirely in the autograph of Dr. Johnson, 57*l.* A beautiful and pious prayer written in the year he died, 8 guineas. Consideration on Corn, an essay in his own hand, 22*l.* The Bible he habitually used, 13*l.* The celebrated letter to Lord Chesterfield (printed) 13 guineas. The note-book in which Boswell daily chronicled Dr. Johnson's sayings and doings, 47*l.* A MS. account of the Shaksperian Forgery, in the handwriting of Dr. Ireland, 70*l.* Mr. Thrale's Library at Streatham with portraits, 15 guineas; and the Boswell Family Picture, 10 guineas. Among the autographs, those of the actress Kitty Clive were most sought after. A letter of hers to David Garrick sold for 30 guineas, another for 13 guineas, and her portrait engraved by Mosley, 10*l.* The sale realised 1,558*l.* 5*s.*

THE library of Mr. Ernst Benzon was sold on the 24th ult. at Messrs. Sotheby, Wilkinson and Hodge's, comprising fine specimens of early printing and manuscript:—A fine copy of the *Story of the most Noble and Worthy King Arthur and of his Knights of the Round Table*, black letter, 1557, 94l.; *Biblia sacra Latina*, on vellum, Ven.: Jenson, 1476, 370l.; *Biblia Germanica*, first edition, without date, place, or printer's name, 75l.; *Biblia sacra Germanica*, without date, 1473-5, 52l.; the Coverdale Bible, a very fine copy, 360l. (was sold in 1873 for 400l.); the "Vinegar" Bible, 6 guineas. Among the other works were the second edition of Shakspeare, London, 1632, 62l.; the third, London, 1664, 69l.; Shakspeare's Works, edited by Halliwell, 71l., and his Poems, 1640, 65l.; Dugdale's *Monasticon*, 100l.; Dickens's Works, first edition, 65l.; Ritson's publications, 72l.; *Psalterium Latinum*, MS. of the fourteenth century, 79l.

On the 20th ult., Messrs. Sotheby sold the collection of autographs belonging to Dr. A. Callaghan:—Lucræcia Borgia, letter to Pope Alexander VI. relative to a quarrel with the nuns of Viterbo (she signs herself, her "obediente figura e servitrice"), 11l. Oliver Cromwell (hopes "that these poor wasted countries may be freed from the burden of the army"), 10l. 15s. Queen Elizabeth, fine letter of three pages to Henry IV. of France, thanking him for his portrait, and ending with profession of diligence in his service, 51l. Galileo, a scientific letter to his pupil Benedetto Castelli, giving a calculation of the orbits of Jupiter's satellites (Stella Mediceæ), and referring to the tortures to which he has been subjected by the Inquisition, 21l. 15s. Marie Antoinette, 7l. 15s. Mary, Queen of Scots, letter to M. de la Mothe begging him to speak to the King of France, and trying to induce him to send some help to her poor kingdom, 48l. Napoleon I., note of five lines, 34l. Lord Nelson to Lady Hamilton, dated September 28, 1806; probably the last he ever wrote, 21l. Nicholas Poussin, 10l. Rubens, 12l. Original manuscript of Gray's *Elegy in a Country Churchyard*, with the many alterations, corrections and erasures and variations from the poem as now printed (from the Penn collection sold 1854). The names of Caesar and Tully are erased, and Cromwell and Milton substituted. This interesting MS. was purchased by Sir William Fraser for 230l. The sale finished with the manuscript of Charles Dickens' *Christmas Carol*, 56l. Amount of the sale, 977l. 9s.

NOTES OF TRAVEL.

UNDER the title of The Belgian Society of Dredging and Marine Exploration, a society has been formed for the systematic exploration of the North Sea. The annual subscription is to be 15 francs. The materials as collected are to be submitted to various scientific men who have made the different departments their special study, and are afterwards to go to form a central collection accessible to all the members. Duplicate specimens not required for this purpose are to be sold each year at one of the meetings of the society. The circular which has been issued suggests that, by means of such a society, Belgium may be able to contribute its share to the advancement of that branch of science for which so much has been done by our own countrymen. We need not say that we wish it every success.

THE American Association for the Exploration of Palestine are sending out their second expedition. It will be commanded by Colonel James C. Lane, who will be accompanied by the Rev. Selah Merrill as archaeologist, and by Mr. Rudolph Meyer as assistant surveyor. It is reckoned that two years will complete the 4,000 square miles of Eastern Palestine. The work will be on the same scale as that of the English party. The Society have set aside a sum of 30,000 dollars, guaranteed or paid up, for survey purposes.

LIEUT. CONDER has cleared up a point of some interest with regard to Ascalon. Benjamin of Tudela mentions that the present site is that of the new town "built by Ezra the priest," the old town being at four parasangs' distance from the shore. Professor Pusey also called attention some time ago to the fact that in the year 536 there was a Bishop of Ascalon and a Bishop of Maiumas Ascalon—that is, "Ascalon by the Sea." There were thus two mediaeval places known as Ascalon. Lieut. Conder has found, in the hills north of Beit Jibrin, a ruin called Khirbet Ascalon at such a distance from the shore as seems to correspond with the four parasangs. These are the remains of a Christian church or convent, probably of the fifth or sixth century. No earlier ruins are mentioned. The discovery clears up the uncertainty caused by the two Christian Ascalons, and seems to leave the biblical Ashkelon where tradition has always placed it, on the sea-shore.

THE *Messenger du Midi* announces that the French African expedition, which is to take up the thread of Livingstone's labours, will sail from Toulon on September 1. It will be under the command of M. Safforzan de Brazza, and will be accompanied by two natives of the Gaboon.

DR. OSCAR FRAAS, Director of the Natural History Museum at Stuttgart, and Professor of Geology in the University, is at present at Beyrout, where, in conformity with the express desire of Rustem Pasha, he will shortly enter upon a careful scientific exploration of the Lebanon, more especially in regard to the geognostic features of the district. At the Pasha's desire he will also superintend the construction of a geological map of the mountain.

THE month of May was marked by the occurrence of considerable volcanic disturbance in different parts of southern Europe and western Asia, and from Smyrna we learn that the little town of Tschikli, near Uschak, and the neighbouring village of Tara have been wholly destroyed by an earthquake. The greater number of the inhabitants succeeded in escaping to the open fields beyond, but upwards of 200 individuals, chiefly young children and old or infirm persons, were buried in the ruins of their houses.

AT a recent meeting of the Lower Rhine Natural History and Physical Society, Professor Rath drew attention to the fall of sand and ashes which had been observed during the last week of March along the coasts of Norway as far north as Helgeland and Norland, and across Sweden to the immediate neighbourhood of Stockholm. Their volcanic origin had at once been determined by Professor Kjerulf, who hazarded the opinion that they had been carried by the wind from Iceland, a conjecture which derived support from the fact that manifestations of volcanic disturbance had occurred on the island at the time of the Scandinavian fall. The ashes, which were slimy or glutinous to the touch, fell in some parts of Bergenhuus in such quantities as to conceal in one night the snow-covered surfaces of hills and valleys under a thick grayish-brown deposit. When examined under the microscope many of the particles were found to be prismatic, nacreous and somewhat compressed; and intermingled in the general mass were vitreous filaments, which appeared to consist of tubular pores enclosed in cylindrically striated walls. Beside these vitreous bodies, particles of augite, sanidine and olivine were also present. And thus in many essential characteristics the Scandinavian ashes resemble the so-called "Hair of the Goddess Pele," a filamentous mass which is sometimes carried by the wind across the entire breadth of the large island of Hawaii, and is thrown up both from the Hawaiian Lava Lake, Mauna Loa, and the crater of Moku-Weo-Weo. This is not the first time that Icelandic ash showers have reached Norway, for in the eruption of the volcano of Katugja, in Southern Iceland, which occurred in 1625, showers of ashes fell at

Bergen, while in the eruption of Hekla in 1693, a considerable part of the Faroe Islands and certain districts of Norway were covered with volcanic sand and ashes.

THE *Allgemeine Zeitung* draws attention to the value of a Russian treatise on Russian Policy in Central Asia, by Dr. Grigorjew, Professor of Oriental History at the University of St. Petersburg, which has been transferred in a German form to the pages of the Russian *Revue* (1875). Professor Grigorjew was for many years at the head of the Government of the Kirghis Kasais of the Transaural Steppes, and his practical acquaintance with the people, coupled with his knowledge of the history of the East, and the political relations of Russia with the nations of Central Asia, makes his work a valuable contribution to the literature of a subject which, constantly as it is discussed, has not been often treated by any one so well qualified to elucidate it.

THE *Kölnische Zeitung* reports that Dr. Nachtigall, the distinguished African traveller, has been entertained at a grand banquet given in his honour at Rome by the Roman Geographical Society, at which several of the notabilities of the city were present. In replying to the complimentary address of the Vice-President of the Society, Senator Amati, Dr. Nachtigall pointed out the great advantages to trade, and the important results to science which may be expected from the labours of the expedition to Central Africa that has been planned by the Society, and will shortly be sent out at the expense of the Italian Government. Dr. Nachtigall has recently returned from a journey through Fezzan, Bornu, Wadai, and Darfur, and in the course of his address he gave the Society much interesting and new information in regard to these districts, which, it is understood, will soon be made public.

FROM the same journal we learn that the Emperor of the Brazils has presented Professor Virchow with a highly interesting collection of skeletons and skulls, together with many curious remains of the industrial arts of the Brazilian Indians found in ancient graves, caverns, mounds, and barrows.

AN UNPUBLISHED SPEECH OF LORD WENTWORTH.

WE print from a copy taken by Mr. S. R. Gardiner from the MS. in the Bodleian Library, a notable speech of Lord Wentworth which appears to have been wholly unnoticed, though it is mentioned in the Catalogue of the Tanner MSS. (lxxii, fol. 300). The MS. is not strictly contemporary, but was probably written about the time of the Restoration. The genuineness of the speech, however, is indisputable, and its recovery will be welcome to those who are aware how little is known of Wentworth's thoughts during the years intervening between his ceasing to be a member of the House of Commons and his acceptance of the office of Lord Deputy of Ireland. The speech will explain itself, though here and there a word or a phrase seems to have slipped out, and it is, therefore, enough to mention that it was probably delivered on December 30, 1628, and to draw attention to the curious echoes of the first speech of the previous session, expressions relating to his imprisonment for the forced loan, which show that he was not ashamed of his past actions, and to the paragraph about the Bishops, which enables us to form a pretty good guess at the impression which would be left on his mind by the action of the next session in ecclesiastical matters. On the whole, to an attentive reader, this speech will serve as a link between the speeches in the House of Commons in 1628, and his letters as Lord Deputy of Ireland. No one questions that Wentworth shifted his ground during these years. The only point at issue is, whether he did so gradually under the influence of external events; or, whether he did so

suddenly under the influence of ambition and self-will.

Dec. 1828. Thomas Lord Viscount Wentworth's speech when he first sat Lord President of the North.

"My Lords and Gentlemen,—Much reading or affected elegance in speech are seldom heard without some mixture of ostentation or levity; the modest sense, therefore, of my own weakness, the gravity of the persons, the dignity of the place, move us to become conformable to the rule of the architect, *Minerva propter virtutem sine deliciis aedificia constitui decet*. Indeed, natural, substantial plainness many times persuades, prevails most with sad judgments; nay, it seems, at least in the opinion of these times, even best becoming the Goddess of wisdom and eloquence herself. Without any shadow or light of art then, I must sett forth myself before you this day for the most obliged man in the world; an evident, a manifest truth; my testimonies are your own great trusts. We frequently communicated in diverse Parliaments; your cheerful affections enlarged not present alone, but in my confinement—in a degree exile—when I was as infection to others, you vouchsafed then again to take me into your bosoms. What confidence greater? Or what affection warmer? But cast the free bounties of my gracious master into the other scale; there weigh me, within the space of one year a bird, a wandering bird cast out of the nest, a prisoner, planted here again in my own soil amongst the companions of my youth; my house honoured, myself entrusted with the rich dispensation of a soveran goodness, nay, assured of all these before I ask'd, before I thought of any. Can you show me so sudden, so strange variety in a private fortune? Tell me was there ever such over-measure? The like credit given to so weak a debtor? Baulked indeed before I begin, owing more both to King and people than I shall ever be able to repay to either. Yet to the joint individual wellbeing of Sovereignty and of subjection do I here vow all my cares and diligences through the whole course of this my ministry. I confess I am not ignorant how some distemper'd minds have of late very farr endeavoured to divide the considerations of the two; as if their ends were distinct, not the same, nay in opposition; a monstrous, a prodigious birth of a licentious conception; for so we should become all head or all members. But, God be praised, human wisdom, common experience, Christian religion teach us far otherwise.

"Princes are to be indulgent, nursing fathers to their people; their modest liberties, their sober rights ought to be precious in their eyes, the branches of their government be for shadow for habitation, the comfort of life, repose, safe and still under the protection of their scepters. Subjects on the other side ought with solicitous eyes of jealousy to watch over the prerogatives of a Crown; the authority of a King is the key-stone which closeth up the arch of order and government, which contains each part in due relation to the whole, and which once shaken, infirm'd, all the frame falls together into a confused heap of foundation and battlement of strength and beauty. Furthermore subjects must lay down their lives for the defence of Kings freely, till those offer out of their store freely like our best grounds, *Qui majore ubertate gratiam quietis referre solent*.

"Verily these are those mutual intelligences of love and protection descending, and loyalty ascending, which should pass, be the entertainments between a King and his people. Their faithfull servants must look equally on both, weave, twist these two together in all their counsells, study, labour to preserve each without diminishing or enlarging either, and by running in the worn, wonted channells, treading the ancient bounds, cut off early all disputes from betwixt them. For whatever he be which ravells forth into questions the right of a King and of a people, shall never be able to wrap them up again into the comeliness and order he found them.

"So I trust you see that by this great access of honour and place, I am not only a stone—so to use a word of art—set upon my own bed for continuance, for lasting, but *acquisitive positus* too, gainfully, commodiously seated for the service both of King and people. And I take God to witness my chiefest comfort herein is to consider that the occasions whereby to express my duties to God, my faith to my master, my love to you will be more frequently put into my hands in this than in a privater condition, which I

beseech God I may do as I ought, as I infinitely desire to travail under and out of these great obligations with virtue, truth and thankfulness.

"Give me leave, therefore, as one who comming forth of the sweets, the ease of a private life, already feel the weight that presseth upon me, to charge, to adjure you each one, by those tender respects which have hitherto, and shall still move me rather to serve you uprightly than myself profitably, by those dear affections which you have ever born me, by the care you ought to have of him that will very gladly spend and be spent for you; by the private interest of your selves and posterity, not to leave me, shrink from me now when I have most need of you; but by your counsell, by your paines, to be still assisting, aiding towards the performance of this so excellent, so necessary a duty; surely it is the strongest engagement any mortal man can put upon me; this is my greatest ambition, above any earthly thing to serve his Ma^{ty}, and you acceptably and fruitfully. I challenge your best help then, I require it of you; you will not as friends, you may not as Christians, you cannot as lovers of your countrie deny it me.

"So as in full affiance thereof, I will leave my self, and observe some rules which concerne the place; a distinction by which I shall futrely govern my self; for in relation to my own person, never President expected so little; in relation to this place, never any more jealous of the honour of his master, never any that look'd for more.

"Unity inwards amongst ourselves; uniform justice outwards to such as come before us, are I trust the *Boni Gentis*, the acquir'd habits of this Council. I shall by the way then only do them reverence, entirely submit myself to their skill, their equal regiment, and so to pass on to the bleeding evil, which unless it be stanch'd, closed by a ready, a skilfull hand, will quickly let out the very vitals of this Court, I mean prohibitions; the necessity whereof cries not alone to us that are judges to attend the cure, but as you have heard, his Ma^{ty} himself requires it of us.

"Well, the disease is recoverable; the remedies I propound are two; the first to assume nothing to ourselves but what is our own, being ever mindfull that the voice which speaks here is *vox ad licitum*; we can go no farther than our instructions lead us, move only within their circle; once take wandering planets out of that sphere, presently the interposition of other courts shadow, eclipse the influence, the beams of this. Assure yourselves, the way to loose what we have is to embrace more than belongs to us. You that are of the fee must guide us herein, you are answerable for it, it is expected from your learning and experience, and therefore I am confident you will carefully intend it.

"Secondly, we must apply a square courage to our proceedings, not fall away as water spilt upon the ground, from that which is once justly, warrantably done; nor yet give off upon prohibitions till the suitor hath the fruit of his plaint, for the Commonwealth hath no more interest herein than that justice be done, whether with us or elsewhere it skills not; the inherent rights of a subject are no waies touched upon here; these are only disputes betwixt courts, actuated many times out of heat, nay out of wantonness. And thus the seats of justice, which should nourish, establish a perfect harmony betwixt the head, the members, and amongst themselves, degenerate, become instruments of strife, of separation, whilst these furies, like that enraged Turnus in the Poet, catch what comes first to hand, tear up the very bounderstones set by the sobriety of former times, and hurl them at their fellows in government: and therefore I will declare this point clearly, that albeit none before me revered the law and the Professors of it more, having the honour to be descended from a Chief Justice myself, yet if we here take ourselves to be within, they there conceive us to be out of our instructions, I shall no more acknowledge them to be our judges, than they us to be theirs, but with all due respect to their persons, must in these questions of jurisdiction appeal to his Ma^{ty}, the soverain judge of us all. Neither do I this barely in relation to my master's command, but to retain in ourselves a capacity, 1st, to serve you, for if we yield up our arms, how shall we exercise our virtue amongst you? 2^d, in consideration of the good and benefit of these parts, for surely however some may desire a dissolution of this court, yet I persuade myself so soon as the number, the heat of small suites carried far remote at great charges were multiplied amongst them, they would confess their ancestours to have been

much wiser who petitioned, gave a subsidy for erecting the Provincial Court, than themselves who are now so much for the taking them away. May the tent of this court then be enlarged, the curtains drawn out, the stakes strengthened, yet no farther than shall be for a covering to the common tranquillity, a shelter to the poor and innocent from the proud and insolent.

"To this end must I not only profess my entire filial obedience to the Church, but also covet a sound, a close conjunction with the grave, the Reverend clergy, that they to us, we to them, may as twins administer help to each other; that ecclesiastical and civil constitutions, the two sides of every state, may not stand alone by themselves upon their own single walls, subject to cleave, fall in sunder, but joint strongly bound together in the angle—where his Ma^{ty} under God is the Mistress of the Corner—the whole frame may rise up *unitate ordinata*, both in the spirituals and in the temporals.

"To this end and no other must I encourage you, the Deputy Lieutenants, to proceed roundly to see the arms of the County fully furnish'd, I say encourage, in regard some quicker sighted than those that liv'd before them conceive the law to be scant in that point: *Reverentius est credere quam scire* is an old rule I could wish were more practis'd nowadays as well in matters of State as Religion; for admitt the law were defective, yet then it will be confessed a necessary service for the State, for the defence of ourselves, wives, and children, so as we might manifest more discretion to wink at it than thus narrowly to pry into it. But the truth of the case is far otherwise, his Ma^{ty} hath power coercive. Let no prevaricating spirit flatter itself, it must be obedient; for after I saw the statute of 5 H. 4—not printed, I confess—therein, even upon the Petition of the Commons themselves in Parliament, authority given the King to appoint Commissioners of array for taking view of arms, charging all degrees of men, raising moneys for maintaining them at their discretions; nay yet more to imprison the refusers, to destrain upon their lands for the sums so imposed upon them; I had not then only the moderation of our ancestours in singular recommendations, who never question'd, repin'd at these necessary provisions for the honour the safety of the kingdom; but plainly said they were the wise, intelligent men, and we of these later times the ignorant, the misconceiving.

"Again to the same, and no other end must I awaken you that be the Justices of the Peace to become vigilant in the execution of your charges, who—being still upon the place—should seasonably wipe from the face of this government the very complexions towards disorder and idleness; I say awaken you, in regard you have alwaies ow'd an account unto this Council of your proceedings, we must call upon you for it, we shall strictly require it at your hands, albeit I am well assured the sense of your own honours and conscience will be quicker persuaders to you herein than any thing which can move from hence.

"Next must I come to the practisers before us: amongst them, Mr Attorney, you are the eye of the Court, to look abroad upon the pressure of the grievances of the subject, to bring delinquents to justice, that so the oppressed may go free. There is a band of Escheators, Feodaries, Undersheriffs, Clerks of the Market, Attorneys, Registers, Bailiffs, and such like, which snatch on the right hand, and are hungry, eat on the left and are not satisfied. It is befitting the integrity, the watches expected from you to be a means their fees be reduced to moderation and certainty; severity must effect it; these nettles gently touch'd, sting, bite; taken up with a closer hand loose their heat, their venom; this fartherance you have towards the work that we will thoroughly join with you in the undoing this heavy burthen; therefore if you slip, grow remiss in your duty you are the more to be blamed. So much to you alone.

"In the second place, I must admonish you with the rest, that your pleading be here heard with just regard to the dignity of this Court. The rules I will give you for the present are not many; they are these. First, that you do that for one another which we will do for you all, hear out patiently one side without interuption, so may you with better order, more advantage, defend your clients' cause; secondly, touch not upon the by, the person, the adverse party, but keep close to the matter; else you will appear more to study the passion of your client, than the respect you owe us, the civility you owe to yourselves. He that pleads more with foul language than reason must

cionem patitur saith the Law. So say I too. Thirdly, in the progress of suits to a hearing, move nothing against the constant, ordinary rules of the Court; I shall take it for a great presumption in any man that offers it. 4th. After publication, the proof before your eyes, inform truth, else your reward must be such as will little please you; neither shall it serve for a cloak either of your malice, or negligence to say, 'it is in my brief;' where it is your part in this case to take information forth of the books themselves. Look to it then, I say, and remember what Papinian recites: *Advocatum ordine motum ex falsâ recitatione*. These rules observ'd you will become worthy of your calling indeed, which certainly is one of the noblest; for what greater comfort greater honour than for a man by those abilities God hath lent him above others to vindicate silly naked truth from the vizard, the blemish, craft and power might put upon her.

"Finally, I do here offer myself an instrument for good in every man's hand, he that thus useth me most hath the most of my heart, even to the meanest man within the whole jurisdiction; and then excite all to lay aside to forget private respects, to join hands and hearts, that we may go on cheerfully as one man in the service of the publick, for where the thoughts of particulars are sever'd then the common business is in danger to be jointly lost. These are those waies which travail'd with integrity diligence and perseverance shall undoubtedly lead in a direct line to the honour of his Ma^{ty}, bring wealth and peace to his people; put upon this Court the garment of praise for the spirit of heaviness; and shew those wanton gallants that alwaies fly upon the superior powers that are next them, the necessity, the comfort of being govern'd by and under it. Thus may we walk and not faint; thus may we run and not be weary.

"Methinks I hear now the envious viper *mordens in silentio* whisper there is a great space betwixt promise and performance; it may be, I confess, the objection of wisdom too; therefore I end all with a suit I have to make; which is that in my particular you will proceed prudently, severely, give no credit to your ears, farther than charity wills, which is to hope the best, but call to witness your eyes too; for I had much rather you should take me from the original life of that faithfulness, that diligence, wherewith I shall express myself in your service, than from these weak draughts, these imperfect copies of my words."

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CORRESPONDENCE.

WHO WAS THE JUDGE WHO COMMITTED PRINCE HENRY?

Athenaeum Club: May 25, 1875.

In your review of Mr. Gairdner's *Houses of Lancaster and York* (in your number of May 8, 1875, p. 470) you notice the author's unwillingness to give up the traditional view of history, and, among other instances, you observe that "the stories about Henry V.'s youth can have very little foundation; for that about Judge Gascoigne Lord Campbell can only quote the constant tradition of Westminster Hall!" Mr. Gairdner gives the story without naming the judge, in which he is right, for the earliest published account gives no name; but in his reply to your review (ACADEMY, May 22, 1875, p. 532) he also incorrectly names Sir W. Gascoigne as the judge in question. He defends the introduction of the story on the ground that he saw no substantial ground for disbelieving it.

The ground for disbelieving it is, of course, that it was first told at least 140 years after it is supposed to have taken place. But the ground for giving Sir W. Gascoigne the credit of it is still weaker; and I trust you will allow me space to state the true ground on which the story rests, and to show that if the tale is really true, my ancestor, Sir John Markham, was more probably the hero of it than Sir W. Gascoigne.

The incident was first related by Sir Thomas Elyot, in a book entitled *The Governor*, designed to instruct great men in good morals and to reprove their vices, and dedicated to Henry VIII. *The Governor* was published in 1544, and in it the version of the story is that a servant of the Prince of Wales was arraigned before the Chief Justice of the King's Bench, that the Prince interfered and threatened the judge, who committed him to the King's Bench prison. The next author who told the story was Hall, in his *Chronicle*, which was published in 1548. He says that the Prince struck the judge with his fist in the face. Baker, in his *Chronicle*, says that the Prince was committed to the Fleet, and consequently the outrage must have been on a judge of the Common Pleas, not of the King's Bench. None of these retailers of the story give any authority. None name the judge. All other writers copy either from Elyot or Hall; and the name of Gascoigne got mixed up with the story because Elyot and Hall mention the King's Bench, of which Gascoigne was Chief Justice from 1400 to 1413.

The subject has been fully discussed by Mr. Tyler, who doubts the truth of the story, and by Lord Campbell.

The most reasonable conclusion is that there was a tradition among lawyers in the time of Henry VIII. that Prince Henry was committed by a judge for contempt of court. The details were filled up by those who told the story, Elyot saying that it took place in the Court of King's Bench, Baker in that of Common Pleas, Hall that the Prince struck the judge, Shakspeare that, at his coronation, Henry V. magnanimously forgave him. The latter incident cannot be true of either Gascoigne or Markham. Gascoigne was dismissed from his office by Henry V. on March 29, 1413, eight days after his accession, and before his coronation. Markham died in 1409.

Now there is no collateral evidence whatever in

favour of Gascoigne and the King's Bench, to support that version of the tradition among the lawyers. But there is collateral evidence to support the version of Baker, that the hero of the story was a judge of the Common Pleas.

Sir John Markham, a puisne judge of Common Pleas from 1396 to 1409, had two sons who founded two families of Cotham and Sedgebrook, and in both families there were traditions, in the reign of Queen Elizabeth, that Sir John Markham committed Prince Henry to the Fleet for contempt of court. Francis Markham, of the Cotham family, in a book written in 1601 and never published, the original manuscript of which is in my possession, tells the story with Sir John Markham as the hero. Sir Robert Markham of Sedgebrook, a very distant cousin of Francis, says, in his diary, now in the British Museum (*Additional MSS.* 20,721), that his father always persisted in it, as a tradition in his family, that it was Judge Markham whom the Prince struck, for which he was committed. Now, these two traditions must at least have been derived, by the recorders of them, from their fathers who were contemporaries of Henry VIII., and are consequently quite as old as the traditions recorded by Elyot and Hall.

Thus, the evidence in favour of Gascoigne rests solely upon a version of a legal tradition as told by Elyot and Hall. The evidence in favour of Markham rests on the version of the same legal tradition as told by Baker, corroborated by two distinct family traditions handed down in two separate families descended respectively from an elder and a younger son of Judge Markham.

I claim, therefore, that if a story first told 140 years after the event is to be received at all, the evidence in favour of Sir John Markham being the hero of it is stronger than the evidence in favour of Sir William Gascoigne.

CLEMENTS R. MARKHAM.

THE AFFINITIES OF THE GIPSIES WITH THE JATS.

Paris: May 28, 1875.

THE ACADEMY of March 27 last published an interesting letter which only came to my knowledge a few days ago. In this letter Mr. Richard Burton, F.R.G.S., claims the priority in identifying the Gipsies or Tsigans with the Jat of the banks of the Indus, whose name, he adds, is pronounced Dyat. The question has lately been treated at length (25 pages in 8vo, almost entirely consecrated to this subject) by Professor J. de Goeje, of Leyden, who attributes the first idea of this identification to Mr. Pott in 1853, as is stated in the ACADEMY of February 27, in a short article mentioning this Dutch *Contribution to the History of the Gipsies*.

Mr. Burton, who has wandered far and wide in the valley of the Indus, and has much frequented the Jats, published in 1849 a grammar of the Jataka dialect (41 pages), which contains an interesting classification of this race, reproduced in his letter, and, in 1851, a volume upon Sindh—*Sindh and the Races that Inhabit the Valley of the Indus*—in which he starts the theory of a probable relationship between the Jats and the Gipsies, as proved in the extracts which he commences by giving of this work.

Allow me to claim a still earlier priority (dating from 1849), and to begin by establishing exactly the share belonging to each.

Professor Pott, in his great work, *Die Zigeuner*, vol. i. (1844), p. 62, had spoken of the tradition mentioned by Ferdoussey, by the *Tarikh-Guzdyeh*, and "by another . . ." that is to say, by the *Modjmel-al-Tevarykh*, according to which Bahram-Gur, King of Persia, had caused ten or twelve thousand musicians, designated in two at least of these three texts under the name of *Luri*, to come from India. One or two other names, of which it is not necessary to speak, are added to this one (see pp. 41-42 of my memoir, published in 1849, and mentioned by and by).

Five years later, Professor Pott, coming back to the subject in his article "Ueber die Zigeuner" published, as a second supplement to his great work, in the *Zeitschrift der Deut. Morgenl. Gesellschaft*, vol. iii. 1849, said (p. 326):—

"Concerning the tradition of which I spoke, vol. i. p. 62, of the transmigration of Indian musicians into Persia, ordered by Bahram-Gur, and set forth in the *Shahnameh*, a tradition which is applied perhaps rightly to the Zigeuner, I owe to Fleischer a very interesting notice, and wholly unknown to me hitherto, drawn from *Hamza Isphani*, Gottwaldt edition, 1834 [p. 40 of the translation of Gottwaldt], according to which Bahram-Gur, for the pleasure of his subjects, caused twelve thousand musicians, those designated by the name of *Zuth*, to come from India. They are called *Luri* in the *Shahnameh*, which is a proof that Hamza did not simply copy this fact. But Fleischer adds what follows relative to the name of *Zuth*, which I have not yet met with anywhere, and which was a complete enigma to me: 'The *Kamûs* says that the *Zoth* are a race of men of Indian origin, and that the true pronunciation of this word is *Djatt*, but that the Arabs pronounce it *Zoth*.' [See notes 3 and 4 at p. 43 of my memoir of 1849, concerning the rather free translation of this passage of the *Kamûs*.] In the French and Arabic Dictionary, by Ellious Boethor, we find: '*Bohémiens*, Arabe vagabond, Tchighiané, qui dit la bonne aventure, vole, etc., is called *Zotti* at Damascus, plural *Zotte*.'"

Nothing more. It is clear that, in the identification of the Djat of India with the Tsigans, Prof. Pott's share is very small up to the present. The great Indianist of Halle is rich enough in his own learning to be content with what belongs to him, and the respect I entertain for him and his kind feeling towards me are a sure guarantee that he will not be offended at my setting forth my claim.

I think I may say that it is I (thanks, it is true, to M. Reinaud) who first treated the question. I had published, in 1844, in the *Bibliothèque de l'Ecole des Chartes*, a rather long memoir upon the *Apparition des Bohémiens en Europe* (the *tirage à part*, which is long ago exhausted, has fifty-nine pages octavo). In 1849, I contributed to the same collection a second paper upon the same subject, examining especially Eastern Europe, and establishing for the first time that the Gipsies were in this region at an epoch far anterior to the date (about 1417) of their appearance in the West. I may add, incidentally, that nearly all those who have since spoken of the appearance of the Gipsies in Europe have done little more than draw upon these two memoirs, without always exactly saying what part belonged to me, so that I have often had the annoyance of seeing such or such an author, Francisque Michel more especially, mentioned afterwards in third-hand notices as the original source of what I had written. Now, my second memoir (*Nouvelles Recherches sur l'Apparition des Bohémiens en Europe*, 48 pp. in the *tirage à part*, Paris, 1849: Franck, rue de Richelieu, 67) ends with an "Additional Note" of ten very compact pages, the principal object of which is precisely to identify the Gipsies and the Indian Djath.

In this note, or appendix, I begin by collecting and giving, in French, in order that they may be compared, the accounts that Prof. Pott had only pointed out, relating to the ten or twelve thousand musicians that Bahram-Gur, King of Persia (420-440 of our era) had sent for from India, that is to say, the tradition related by Ferdousy in the *Shahnameh* (about 1,000), by the *Modjme'al-Tawarikh* (about 1126), by the *Tarikh-Guzideh* (about 1329, for this last I have not been able to give the text), and lastly, by Hamza Isphani, the Arabian author whom Prof. Fleischer had just made known to Prof. Pott, and who is the oldest of all, since he belongs to the tenth century, while Prof. Pott supposed him to have been posterior to Ferdousy. It is to be remarked that Hamza mentions the descendants of the twelve thousand musicians as still existing in Persia in his time under the name of *Zuth*, and that Ferdousy says the same of the ten thousand *Louri*, whom he

represents as vagabonds and thieves. But the new and important point is the name of *Zuth* given to them by the Arabo-Persian author of the tenth century; and it is here, as I remark in my work (p. 42 of the *tirage à part*) "that the real interest commences."

I again find this name (p. 44) under the form of *Djatt* and *Djatty* in a fifth account of the same matter by the Persian Mirkhond (fifteenth century); and, after having remarked that the same name is given by the *Kamûs* under the form *Zoth* as the Arabian equivalent of *Djatt*, an Indian race, and that, according to Ellious Boethor, it serves precisely, under the form *Zott*, to designate the Gipsies at Damascus, I start from thence to gather from the important *Mémoire etc., sur l'Inde*, by M. Reinaud, a few data upon the history of the *Zath* or *Djatt* of India, and to establish, pp. 45-48, the probable identity of this race and the Gipsies. I repeat that this is precisely the essential object of my "Additional Note."

I am not an Orientalist, and besides, as I have not failed to mention, this note of ten large pages was written when my memoir was already in the press. But I had the kind assistance of the learned and lamented M. Reinaud, to whose memory I am glad here to render my tribute of gratitude.

Also, the eminent scholar of Leipzig, the same who had first opened the way for discovering the connexion between the Gipsies and the Djatt, Professor Fleischer, in a general account embracing the scientific publications of three years (the same *Zeitschrift*, vol. iv., 1850, p. 452), has not disdained to mention my work in these terms:—

"Bataillard, the author, &c., taking up the supplement to Pott, published in our journal, iii. pp. 321-335, has, with the aid of Reinaud, shown the great probability of the opinion that the Zigeuner descend from the *G'at* or *G'et*, the most ancient inhabitants of the North-west of India; and might not the name *Zigeuner*, *Zingami*, *Zingari*, *T'gyrari*, &c., by the intermedium of the form *Gitanos*, be derived from the name of this people?"

This last supposition of Professor Fleischer's does not appear to me admissible, for there is no doubt that *Gitanos* is derived from *Egipcianos*, as *Gipsies* is from *Egyptians*.

I come at last to Professor Pott's article "Last Contributions towards the Knowledge of the Gipsies and their Language," in the same *Zeitschrift* of 1853 (vol. vii., pp. 389-399), mentioned in the ACADEMY, quoting Professor de Goeje, as the starting-point for the identification of the Gipsy and the Jat. What do we find there upon this subject? The fifteen following lines (p. 393):—

"I am indebted to the obliging friendship of Professor Fleischer of Leipzig (see our *Zeitschrift*, iii., p. 326) for an important passage upon the *Zuth* of Hamza Isphani, whose *Annals* are anterior to the *Shahnameh*, as M. Bataillard demonstrates in his *Nouvelles Recherches*, p. 42. For the origin of the Gipsies we ought to consider very attentively these *Zoth*, who, according to what Rödiger communicates to me, are also confounded with the *Zengi* (called also *Aethiopes*, and whose name is even sometimes employed for *Zingari*: see my *Zigeuner*, i. p. 45). In fact, the *Zuth* appear to be the same as the *Jats*, or, according to the Turkish *Kamûs*, *Tchatt*, concerning whom we find in Elliot, *Biogr. Index*, i. 270-27 (*sic*) (and especially, *ibid.* in Masson, *Journey to Kelat*, pp. 351-353), an interesting article. See, moreover, Reinaud, *Mém. sur l'Inde*, 1849, p. 273, note 3 upon the *Dschats*, which may also be compared with the *Proverb. Arab.* of Freytag, vol. ii., p. 580 (communicated also by Fleischer, to which I must add the further statement of Bataillard). Above all, it would be very important for us to have some details concerning their language."

Thus the learned professor of Halle here contents himself with the fresh mention of the passage in Hamza, for which he was indebted to Fleischer, and with pointing out some fresh sources to be consulted for the *Zoth*, *Jats*, &c., which had been made known to him by the same *savant*, and refers besides to my "further statements (*weitere Auseinandersetzung*);" and, as he

afterwards devotes a long page to the analysis of the principal part of my *Nouvelles Recherches*, which he had mentioned at full length (pp. 389-390), and which he quotes again in several other places, one would think that he had done enough.

This mention has none the less escaped, according to all appearances, Professor de Goeje, of Leyden, who nevertheless was acquainted with this passage of Pott (since he mentions it, p. 16, so as to induce the belief that the learned professor of Halle was the first to establish a connexion between the *Zott* or *Djatt* and the *Tsigans*), and who quotes in several places my long articles in the *Revue critique* on "*Les derniers Travaux relatifs aux Bohémiens dans l'Europe Orientale*" (of which the *tirage à part* forms an octavo volume of eighty pages, 1872), but who says not a word of my work of 1849. This is an omission such as the most conscientious *savants* sometimes make; and I do not intend to address a reproach to the learned professor of Leyden, whose work must besides have all the superiority belonging to a deep study made twenty-five years later by a most competent Orientalist. But since the question of priority upon this subject has been raised in your paper, you will, I think, perceive, in perusing what I wrote in 1849, which I send you with this letter, that I have a right not to be completely forgotten, especially when it concerns an interesting point in the history of the Gipsies upon which I have hitherto published only some fragmentary works, but to the study of which I have devoted so many years.

My letter is already long: allow me, nevertheless, to add yet a few more words. Although I have in my possession the work of Professor de Goeje (the author has had the kindness to send it to me), I cannot say that I am acquainted with it, because I cannot read Dutch, and have not yet found an opportunity of having it translated, which I doubly regret under the present circumstances. I think, however, that I may say that the point treated by the professor of Leyden, and twenty-five years ago by myself, although it be already sufficiently complex, is only one side of the very much more complicated question of the origin of the Gipsies, considered in all its bearings. I hope to be able to show that the historical documents of Eastern Europe, of Western Asia, and of Egypt itself, furnish very important data, hitherto very insufficiently considered, upon the question. I think I have also the means of giving an explanation of the word *tsigan*, and of the other names approaching to it, more certain and more interesting than those proposed by Professor de Goeje and by Mr. Burton.

It is not the less interesting to examine any point of the very complex question of the origin of the Gipsies, and especially one so important as this appears to be of their connexion with the *Jats* or *Djatt*. But this point itself has, so to speak, several faces. There is the part belonging to erudition in the strict sense, and I think that Professor de Goeje has treated it very ably; but there is the ethnological, anthropological and even the linguistic part of the subject, which does not appear to me to be very far advanced up to the present time. It is this part that Mr. Burton has handled, and as he has lived in the midst of the *Jats*, he was in some respects in the best condition for throwing great light upon it; but, on the one hand, he ought perhaps to have been better acquainted with the Gipsies, and, on the other, it does not appear that the connexion between the Gipsies and the *Jats* has occupied him much. He has perceived a probable relation between these two tribes of men, and he has expressed it in half a page; but this is not sufficient. No doubt in occupying himself specially with the *Jats*, in giving in 1849 a grammar of their language (of which I cannot appreciate the value, but which did not prevent Professor Pott, in 1853, from saying that we were wanting in information respecting this idiom), in collecting some very summary data concerning their division

into four tribes, and upon their history and manners, he has furnished some materials, but materials quite insufficient, for a comparison, *which is still unmade*, between this race and the Gipsies. He tells us, for example, that the appearance and other peculiarities of this race authorise as probable the supposition of a relationship between it and the Gipsies. But he does not give us even the smallest information respecting the type (appearance) of the Jats; and the other "peculiarities" which he does not explain, and which we are obliged to seek in scattered traits, furnish such fugitive comparisons that one can conclude nothing from them. In reality nearly every tribe in India (not to speak of certain tribes in other countries) will furnish, when compared with the Gipsies, quite as many, if not more, points of resemblance. Indeed this is, more or less, the defect of nearly all the comparisons which have been made between the Gipsies and such or such populations of India; the authors of these comparisons are not sufficiently acquainted with the Gipsies, and their study of the resemblances is not sufficiently *specific*.

The Jats must belong, I suppose so at least, to the Hamite (Chamite), and more particularly to the Kouschite stratum of the Hindoo populations, and for my part I do not doubt that the Gipsies, although their idiom is connected with the Aryan languages of India, belong to this same branch of the human species.—I remark, by the way, in the division made by Mr. Burton of the Jats into four tribes, that one of the districts inhabited by the second is called "Kach (Kutch)." —But this branch is widely spread in Asia and in Africa. It would be necessary, in the Kouschite family, to remark the particular traits which distinguish, on the one hand, the Jats, on the other, the Gipsies, in all the very complex affinities allowed by ethnography, and start from thence to compare them. This is what remains to be done in order to throw light upon *this part of one side* of the question of Gipsy origin. It is useless to say that, in following out more particularly this comparison between the Gipsies and the Jats, the other points of comparison that may be furnished by other tribes, related or not to the Jats, such as that of the *Tchangur*, for example, pointed out by Dr. Trumpp in the *Penjab (Mithail der Anthropol. Gesellschaft in Wien*, t. ii., 1872, p. 294, quoted by Miklosich in his third Memoir on the *Zigeuner*, 1873, p. 2), and several others, which it would be too long to mention, must not be neglected. But all this can only be well done in India, and by a person who has specially studied the Gipsies of Europe, of Eastern Europe especially, and, if possible, those of Western Asia and even of Egypt. Unfortunately, these conditions are very difficult to find.

PAUL BATAILLARD.

"PEPPY'S DIARY."

York Street, Covent Garden : June 2, 1875.

In reply to Colonel Cunningham, I can only say that he appears to mistake both my rights and my claims, and to misapprehend the chief point in question.

Mr. Bright denies that his transcript is a duplicate of Lord Braybrooke's, because he has corrected the mistakes of the latter. This is an admission that it is a duplicate *minus* the mistakes. Can he possibly think that the correction of (say) five per cent. of errors—twenty-five pages out of five hundred (which is a liberal allowance to grant)—is a sufficient justification for reprinting four hundred and seventy-five pages which are correct, and which I claim as my copyright on the ground that I paid for the exclusive right of printing them for a term of years?

Will Mr. Bright say that in making his transcript he went through the same process of discovery as the original decipherer, Mr. Smith? Did he not, in learning the cipher, use Mr. Smith's labours as the key? If he did, is he justified in

using the knowledge he attained through Mr. Smith's labour to supersede Mr. Smith's transcript?

A large amount of literary property is held under the same tenure as *Pepys' Diary*. It is an unwritten but well understood law that the first registered publication of any MS. carries with it the copyright; no attempt, so far as I can learn, has ever been made to dispute the equity of it.

Whatever applies to an ordinary MS. applies with greater force to the first transcript of a MS. in cipher because the labour of discovering the cipher gives the transcript itself the character of an original work.

Mr. Bright says that the Pepysian benefaction was a "free gift." I do not dispute it, for no condition was attached to the use of the MS. Lord Braybrooke undertook it "as a labour of love," and having realised a considerable sum for the copyright, handed over, as I believe, the whole nett proceeds to the College as an acknowledgement of their courtesy. The act would have lost its grace if it had been coupled with a request for a receipt.

This is the last letter we shall write upon the subject.

GEORGE BELL.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 5,	2.30 p.m.	Fourth New Philharmonic Concert, St. James's Hall.
	3 p.m.	Royal Institution: Professor Douglas on "The Chinese Language and Literature." II.
	"	Actuaries' Anniversary.
MONDAY, June 7,	"	Third Summer Concert, Crystal Palace (Wilhelms).
	2 p.m.	Royal Institution: General Monthly Meeting.
	5 p.m.	Musical Association.
TUESDAY, June 8,	7 p.m.	Entomological.
	8 p.m.	British Architects.
	"	Philharmonic Concert: St. James's Hall (Jaell).
WEDNESDAY, June 9,	8 p.m.	Anthropological Institute: Captain R. F. Burton on "The Long Wall of Salona," and "The Ruined Cities of Pharia, &c."
	3 p.m.	Royal Literary Fund.
	4.15 p.m.	Royal Society of Literature.
THURSDAY, June 10,	8 p.m.	Geological.
	5 p.m.	Zoological Gardens: Professor Mivart on "Kangaroos."
	8 p.m.	Society of Arts: Mr. T. Gilks on "Modern Wood Engraving."
FRIDAY, June 11,	"	Royal Historical Society: Dr. C. Rogers on "Memorials of George Wishart the Martyr."
	"	Mathematical.
	8.30 p.m.	Royal: Professor Cayley on "Potentials;" Professor Owen on "The Fossil Mammals of Australia, Part X.;" Professor W. C. Williamson on "The Organisation of the Fossil Plants of the Coal Measures, Part VII.;" Mr. W. Spottiswoode on "Some Experiments on Stratified Discharges with the Induction Coil and Holtz's Machine."
	3 p.m.	Mr. Charles Hallé's Recital, St. James's Hall.
	4 p.m.	Literary and Artistic.
	7.30 p.m.	Anthropological.
	8 p.m.	Astronomical. Quekett Club.
	"	New Shakespeare Society: Mr. H. B. Wheatley on "The Originals of Shakespeare's Plots."
	"	Mr. Leslie's Choir: Last Concert (St. James's Hall).

SCIENCE.

Assyrian Studies. Part I. The Names of Animals in Assyrian. (*Assyrische Studien. Assyrische Thiernamen.*) By Dr. Fr. Delitzsch. (Leipzig, 1874.)

Etudes Accadiennes. Vol. II. Pt. I. By Fr. Lenormant. (Paris: Maisonneuve & Cie., 1874.)

THE importance of these two works consists as much in what they imply, as in their actual contents. When more than four years ago I sketched the first outlines of an Accadian grammar in the *Journal of Philology*, and compared this primitive language of Chaldees with various Ural-Altaic idioms, it

was a new subject for the philological world. Thanks chiefly to the indefatigable labours of M. Francois Lenormant, this is no longer the case. He has placed a methodical grammar in the hands of students, has drawn up a vocabulary, and in the volume now before us has given an interlinear rendering of numerous ancient Accadian texts, as well as of the Assyrian translations which accompany them, so that all who would test the accuracy of the results arrived at are now enabled to do so. Dr. Delitzsch also, though primarily dealing with Assyrian, has been working towards the same end, and it is a significant fact that the Assyrian glossary at the end of the book is followed by an Accadian one. For the first time the names of beasts, birds, fish, and insects, given in Accadian and Assyrian in the long bilingual lists which the scribes of Assur-bani-pal compiled, have been subjected to the investigation of a profound Semitic scholar, who enjoys the advantage of having been trained in Talmudic literature by his father, the well-known Professor of Leipzig. Notes and excursuses explain numberless other words occurring in the syllabaries, and perhaps one of the most curious facts which Dr. Delitzsch has pointed out, is that the Assyrian names of the winds, hitherto so puzzling, are to be found in the Babylonian Gemara. The naturalist and antiquarian, as well as the philologist, will discover much to interest them in the book, and even the biblical student may derive instruction from the clay tablets of Nineveh. I would draw Dr. Delitzsch's attention to the explanation of the Hebrew *'okhim* (which our authorised version renders "doleful creatures" in Is. xiii. 21), afforded by the Accadian equivalent of the Assyrian *akhu*, which means "hyaena" (W. A. I. ii. 49.38). The cat is mentioned in the lists immediately before the dog, suggesting the possibility that "a cat-and-dog life" is a phrase not exclusively confined to the modern world, and the many varieties of dogs that are named would delight a fancier or a Darwinian.

It must be remembered that almost all the animals recorded in these lists, had been named by the Accadians long before they had taught the Semites the art of writing and the rudiments of civilised life. Researches into the Accadian language and syllabary are lifting the veil that has so long hung over the movements and struggles of the historical races of Western Asia, and it has become clear that the Semites were for many ages in close contact with a Turanian population, whom they first received the elements of culture from, and then out-distanced, giving liberally in return for their early lessons. While, therefore, the Semitic vocabulary contains very much that came from Accad, the Accadian vocabulary contains much, also, that had a Semitic source, and it is only by a comparison of the two that the great problem of the origin and growth of primitive Asiatic civilisation can be worked out. Certainly city life, writing, astronomy, and the calendar were borrowed from the old Turanian inhabitants of Babylonia, and even the parallelism of Hebrew and Assyrian poetry had the same derivation. A glance at M. Lenormant's book will

convince the reader of this. From Accad, too, came in large measure the theology and mythology of the Semites, and while the transparent character of the proper names in the agglutinative language of Babylonia affords an important verification of the much-abused "solar theory," the science of religion has been enabled by means of its decipherment to penetrate to the very origin of some of the historical creeds and dogmas of the West.

It is upon the philological side, however, that the new language so strangely recovered from the cuneiform records is likely to be most fruitful in results. Comparative researches into the Turanian or Ural-Altaic idioms have been grouping them into a family, and all that was needed was their Sanskrit—some ancient form of Turanian speech and literature to which the words and ideas of the modern dialects might be traced back. This has now been found in the Accadian, and many of the obscure problems of language to which the flexional idioms can give no answer or else a misleading one, may now receive their solution. The value of the key has been recognised in France, in Germany, and in England, and the band of workers, though still small, is active and increasing. Short as is the time since the Accadian language was first introduced to the notice of European scholars, it has seen a whole literature arise upon the subject; and the simultaneous appearance of the two works at the head of this article is a significant indication of the direction which linguistic and ethnological research is at present taking.

A. H. SAYCE.

MINOR SCIENTIFIC LITERATURE.

A Treatise on Magnetism, General and Terrestrial. By Humphry Lloyd, D.D., D.C.L., Provost of Trinity College, Dublin, formerly Professor of Natural Philosophy in the University. (Longmans.) Dr. Lloyd is well known as a skilful mathematician, and as the author of a treatise on the Wave-theory of Light. In the volume before us he discusses the determination of the elements of the magnetic force of the earth, at different points of the earth's surface, together with the various laws which regulate their changes of magnitude with change of place; and further, the variations which the elements themselves undergo during different intervals of time at the same place. The principal methods of observation employed are but slight modifications of those suggested by Gauss and Weber, and the instruments (which have been employed in the Dublin Observatory since 1838) were devised by Dr. Lloyd, and have been adopted by magnetic observatories all over the world. The first part of the work gives an account of the general phenomena of magnetism—artificial magnets, polarity, induction, methods of magnetisation, coercitive force, and the laws of attraction and repulsion. The second and larger portion treats of terrestrial magnetism. In the chapter which treats of coercitive force we find some interesting details concerning the influence of different substances upon the coercitive force of iron:—

"The circumstances upon which the coercitive force chiefly depends are *hardness*, and the presence of *foreign ingredients* in the iron. Steel owes its coercitive force to the carbon which it contains; and it has been found that similar properties are imparted to iron by the combination with it of phosphorus, sulphur, and arsenic in small quantities. When these foreign elements are combined with the iron in large proportions, they resist altogether the development of magnetism by any ordinary means. It is stated by

Dr. Matthew Young that the magnetism of iron is wholly destroyed by the admixture of antimony, even in a very minute proportion; and nickel is deprived of its magnetic quality by the addition of arsenic."

A capital map of isodynamic lines will be found at p. 110, which, however, might with advantage have been continued above 60° N lat. In a second edition, chapter viii. will be rendered far more useful if it be supplied with plates or photographs representing the various forms of apparatus described. In regard to magnetic disturbances (chap. xiii.), it is stated that the first important discovery in this direction was that of the simultaneity of the disturbances at very different places. Thus, as early as 1818 a considerable disturbance in the movement of suspended magnets was noticed simultaneously in two places forty-seven degrees of longitude apart. The days of disturbance are found to vary considerably in different years; thus in 1841 there were fifty-seven days, in 1846 forty-three, and in 1843 only seventeen. An appendix contains among other things a mathematical treatment of the theory of the dipping needle, and Gauss's theory of terrestrial magnetism. The work is a valuable addition to our scientific literature, and will be welcomed by scientific men in general, and by magnetic observers in all parts of the world in particular.

Brinkley's Astronomy.—Revised and partly rewritten, with additional chapters by G. W. Stubbs, D.D., Fellow and Tutor of Trinity College, Dublin, and Francis Brünnow, Ph.D., late Astronomer Royal of Ireland. 2nd Edition. (Longmans.) This book, written by Bishop Brinkley more than sixty years ago, has since 1808 been used as a text-book by the students of Trinity College, Dublin. Till now it has been almost unaltered, and it was high time that Dr. Stubbs and the present Professor of Astronomy should take it in hand, and make it *en rapport* with the astronomy of to-day. When it was written only four asteroids were known, now there are more than one hundred and twenty. The Bishop little dreamt of the Clio, Julia, Calypso, and Angelina which were to follow in the train of Ceres, Pallas, Juno, and Vesta. New additions have been made, and an account has been given of spectrum analysis, solar spots, and the most recent discoveries. The book is a dry and technical college class-book, scarcely suitable for the general reader.

Sun and Earth as great Forces in Chemistry. By Thomas W. Hall, M.D. (Trübner.) This is a very ill-considered and ill-written book, and we cannot commend it either to the general or to the scientific reader. We will let it speak for itself:—

"Nor can our earth over-cool or over-contract the potassic throb-size, for our sun through the potassic heat constitution will not allow it, hence the potassic throb-size under usual circumstances remains the same, and has during expansion enough of density of matter in it to give the resistance and coherence called solidity."

And again, p. 89:—

"But there exists an organic territory on the earth, and of this territory carbon is the latent-heat equilibrium centre, and hydrogen the multiplier, modifier, and transmitter of heat-discharges, and the distant equable sun, through oxygen and nitrogen the sole heat-source."

We recommend the author before he attempts to found a new theory to at least express himself in language which the scientific man can understand, and secondly to assure himself that his own scientific facts are sound.

The Chemistry of the Breakfast-Table: a Popular Description of the Constituents of Food. By F. R. Eaton Lowe. (Simpkin and Marshall.) This pamphlet does not appear to possess any advantages over the works already published, not only on the same subject but with the same title, such, for example, as the works of Johnstone and Bernays. It is small and compact, and if always kept ready

at hand might sometimes be of service to Paterfamilias.

An Elementary Treatise on Practical Chemistry and Qualitative Inorganic Analysis. By Frank Clowes, B.Sc., Science Master at Queenwood College. (Churchill.) This work is well adapted for use in school-laboratories, it is full of useful tables, and has the merit of giving the equation for the simplest chemical reaction. It is, we think, a little too elaborate and full of detail for boys who are beginning chemistry, but it may be used with advantage after such a book as the *Owens College Junior Course of Practical Chemistry*. We hope that the appalling list of *Corrigenda* will quite disappear from a second edition. A few more illustrations might be added with advantage.

Rudimentary Treatise on Clocks, Watches, and Bells. By Sir Edmund Beckett, Bart. (late E. B. Denison), LL.D., Q.C., F.R.A.S., President of the British Horological Institute. Sixth edition, revised, enlarged, and illustrated. (Lockwood.) This work (which originally appeared as one of "Weale's Series") contains an accurate and interesting account of watches and clocks from their first introduction, and at the end an imperfect account of bells. As the designer of the great Westminster clock, Sir Edmund is careful to give us a detailed account of that mighty and most accurate instrument. The history of the subject is scarcely so successful as the actual details of practice. Thus he tells us that Galileo made his discovery of the isochronism of the pendulum "in a church at Florence," and that the first pendulum clock was made for St. Paul's, Covent Garden, in 1621, by Harris, "though the credit of the invention was claimed also by Huyghens himself, and by Galileo's son, and Avicenna, and the celebrated Dr. Hooke." What sort of order is this? Huyghens was born in 1629, Vincenzo Galileo in 1606, *Avicenna* 980, and Dr. Hooke in 1635; while Harris put up his pendulum clock in 1621! (p. 28.) However, when our author gets on to "dead-beat escapements" and epicycloidal teeth, he is quite at home, and the new edition of his work will be welcomed by the Horological Society and no small circle of outside readers.

A Manual of Metallurgy. By W. H. Greenwood, F.C.S. Vol. I. Fuel, Iron, Steel, Tin, Antimony, Arsenic, Bismuth, and Platinum. (William Collins & Co.) This work forms one of Messrs. Collins' "Advanced Series," and will be succeeded by a second volume in the course of the year, which will embrace the metallurgy of copper, lead, zinc, silver, mercury, nickel, cobalt, and aluminium. The order is the same as that followed by Dr. Percy in his exhaustive treatise, and the author expresses his acknowledgment to his old master. The metals are discussed in detail, their principal properties described, and the methods of extracting them from the earth. New inventions and processes are fully described—such as Siemens' gas furnace and Bessemer's process for making steel. The work is admirably suited for the purpose for which it is designed—viz., as a text-book to be used by the South Kensington Science Classes.

The Intermediate Geography, Physical, Industrial, and Commercial. By the Rev. Alexander Mackay, LL.D. (Blackwood.) A comprehensive little book well suited for junior classes in schools. A noticeable and useful feature is the introduction of the names of places to be found on the same parallel as the principal place discussed. Thus:—

"London is on the same parallel of latitude as Cork, Antwerp, Berlin, and Warsaw."

"Athens has the same latitude as the Azores, Cordova, Smyrna, Yarkand, San Francisco, and Washington."

First Forms of Vegetation. By the Rev. Hugh Macmillan, LL.D., F.R.S.E. Second Edition. Illustrated. (Macmillan.) The first edition of this work was published thirteen years ago, and

has been long out of print. The present work has been considerably enlarged, and new illustrations have been added. It contains an introduction, and four long chapters which treat respectively of Mosses, Lichens, Fresh-water Algae, and Fungi. The last chapter is specially interesting and instructive; it discusses the various forms of fungi edible and non-edible which exist in Europe, and the whole is interspersed with stories concerning the mode of growth and properties of this curious form of vegetable life:—

"In many of their properties, the Fungi are closely allied to some members of the animal kingdom. They resemble the flesh of animals, in containing a large proportion of albuminous proximate principles; and produce in larger quantity than all other plants, azote or nitrogen, formerly regarded as one of the principal marks of distinction between plants and animals. . . . By chemical analysis, they are found to contain, besides sugar, gum, and resin, a yellow spirit like hartshorn, a yellow empyreumatic oil, and a dry volatile crystalline salt, so that their nature is eminently alkaline, like animal substances extremely prone to corruption."

Again, they resemble animals in the fact that some species are beautifully phosphorescent, so much so that a few plants of a certain Brazilian fungus will enable one to read in a dark room. They also evolve a high temperature, and unlike most other plants are almost insensible to light, indeed we know that they prefer a damp dark locality to any other. The rapidity of their growth is marvellous; they sometimes form twenty thousand new cells every minute, and the giant puff-ball has been known to increase from the size of a pea to that of a melon in a single night.

Mr. Ward saw a fungus grow at the rate of three inches in twenty-five minutes. The force developed during growth is considerable. Buliard enclosed a fungus in a glass vessel, and the plant expanded so rapidly that "it shivered the glass to pieces, with an explosive detonation as loud as that of a pistol;" again, Dr. Carpenter mentions that a paving-stone weighing eighty-three pounds was raised an inch and a half from its bed by a mass of fungi beneath it, and we know the story of the man who, having put aside a cask of sweet wine to mature in an empty cellar, found at the end of several years that the cellar was quite full of fungi from floor to ceiling, while the empty cask was hoisted on their shoulders until it reached the ceiling. We ordinarily come in contact with some dozen or twenty different kinds of fungus, and it is surprising to learn that the British species alone number 368 genera, each including some eight species. Some of these contain most potent principles; some act as narcotics, others as irritant poisons like arsenic. If the common puff-ball be burnt and the smoke inhaled, it deprives the patient of speech, motion, and sensibility to pain, while he is conscious of everything that passes around him; if the inhalation is continued, convulsions and death ensue. Mr. Macmillan's book is pleasantly written and well illustrated, and will be welcomed alike by the botanist and by the general reader.

First Lessons in Theoretical Mechanics. By the Rev. John F. Twisden, M.A. (Longmans.) *A Handbook of Applied Mechanics.* By Henry Ewers, LL.D. (William Collins & Co.) *Elementary Dynamics.* By W. G. Willson, M.A., Presidency College, Calcutta. (Calcutta: Thacker, Spink & Co.) The increased study of science in schools, and the general introduction of questions on mechanical philosophy into nearly all competitive examinations, has caused the appearance of a number of handbooks on Statics and Dynamics, both theoretical and applied. Mr. Twisden's book—very clear and concise, full of happy illustrations, and of questions with the answers given—is well suited to be an elementary handbook. Although written by a mathematician (Mr. Twisden is Professor of Mathematics at the Staff College), it is avowedly for those who desire "to study the first principles of mechanics before they

have obtained the knowledge of geometry, algebra, and trigonometry which most elementary books on the subject presuppose." Mr. Willson's work on Dynamics is more abstruse, and is fitted for the University student at the commencement of his course. The treatment of the subject of accelerated velocity seems to us very unnecessarily complex, and certainly puts the book out of the reach of schoolboys. The same remarks apply to the treatment of pulleys, and the relation between their power and resistance. Mr. Ewers' little book on Applied Mechanics will be found very useful when the principles of machinery have been mastered. There is a good deal of original matter, but the value of the arrangement is in some places questionable. Consecutive chapters treat of Woods; Metals; Water; Riveting and Strength of Materials; Common Tools; Machines worked by Water; Machines; Blowing Machines; Cranes; Machine Tools. Why, again, should the safety lamp be discussed in the same chapter with levers, pulleys, clocks, expansion joints, and moderator lamps? A little rearrangement of matter will improve the second edition of a book which is sound in matter, and not ill-written.

G. F. RODWELL.

SCIENCE NOTES.

METEOROLOGY.

Meteorological Observations for Travellers.—In the new German *Manual of Scientific Enquiry*,* already noticed in a general way in our columns, the portion specially relating to meteorology is by Dr. Hann, and it does not aim at affording minute instructions for the observations and the management of instruments, such as are contained in some parts of our own Admiralty Manual, but gives a clear and concise account of the general class of phenomena which can be advantageously observed by travellers, and of the particular points to which they should direct their attention in the way of gathering all the information they can from residents in foreign settlements, or even from natives as to the periodicity of their seasons, &c. Dr. Hann is eminently fitted for the task of preparing such hints as those mentioned, inasmuch as of late years he has done more than anyone else to elucidate the climate of distant stations.

Theory of Cyclones.—A new opponent to M. Faye's theory of the descent of the air in cyclones has arisen in M. Cousté, who had published his views on the origin of these storms in the *Comptes Rendus*, December 14, 1874, previously to the appearance of M. Faye's paper in the *Annuaire* of the Bureau des Longitudes. M. Cousté (C. R., April 26) argues:—(1) That the theory of descent does not account for the fall of the barometer in cyclones; (2) that both trombes and cyclones, if generated as M. Faye supposes, would be deficient in mechanical force, and could not advance from place to place. Their action on the atmosphere would not be greater than that of an aerolite.

Colding's Theory of the Motions of the Atmosphere.—The last two numbers of the Austrian Journal for Meteorology are mainly taken up with a condensation, by Dr. Hann, of Professor Colding's two papers on this subject, which appeared in the Proceedings of the Danish Society for 1871 and 1872. The views of the author have been well ventilated in this country, but it will be a convenience to most meteorologists to find an account of them in German instead of in the original Danish.

THE new number of the *Quarterly Journal* of the Meteorological Society is mainly composed of the President's Address and Report of Council, but contains also the Report of the recent Conference on the Registration of Natural Periodical Phenomena, which was held at the suggestion of the Society, and which it is hoped will tend to organise on a systematic basis these important

* *Anleitung zur wissenschaftlichen Beobachtungen auf Reisen* (Berlin, 1875).

observations, which have been carried on for years in Austria and Belgium, and which were instituted in 1845 in this country by a committee of the British Association, but were in great measure discontinued in a very few years.

Climatic Character of the Winds.—In the fourth volume of the *Repertorium für Meteorologie* which has just reached us, M. Köppen has published a very interesting paper on the dependence of the climatic character of the winds on their origin. He discusses the observations at St. Petersburg, taking four cases, according as that station lies—

1. Within the influence of a cyclone.
2. Within the influence of an anticyclone.
3. When the isobars over it are straight, showing no curvature.
4. When it lies at the centre of anticyclone.

The converse case to (4), when St. Petersburg lay at the centre of a cyclonic area, was too rare to be noticed.

The calculations are carried out for the two half-years of winter and summer, and the general result is that in case (3) the axis of the thermal windrose is nearly at right angles to the isotherm of St. Petersburg, and the wind shows its own origin very correctly. In this case, too, the contrast between the qualities of the wind from the extreme directions is most marked.

If the motion is cyclonic the pole of the thermal windrose lies, in winter 40°, in summer 14°, to the left of the normal to the corresponding isotherms. If it be anticyclonic the poles lie respectively 31° and 20° to the right of the same normals.

It appears, further, that the equatorial current in the case of straight isobars embraces the points from S. to W., of a cyclone from SE. to W., and of an anticyclone from SW. to NW.

The paper then shows how, without a change in the direction of the wind, the latter may change its characteristic properties entirely, according as a cyclonic system approaches the station in succession to an anticyclone, or the contrary.

In a preface to the paper Professor Wild maintains the view that such discussions as Köppen's of Synoptic charts will entirely supersede the publication of Windroses for different stations.

Distribution of Atmospheric Pressure in Russia.—In the same volume of the *Repertorium* Captain Rikatcheff publishes a paper on the distribution of barometrical pressures in Russia, in which he sets out with the remark that Buchan in his well-known paper on the "Mean Pressure and Prevailing Winds" has been led into serious error about his Russian data, from the idea that the altitude of the stations in that empire has been determined. Captain Rikatcheff says that there is not a single station in Siberia whose height above the sea-level is known.

He gives monthly charts and an annual one, for which he claims that they afford a probable accuracy of 1 millimètre in the determination of the mean pressure for Eastern Russia for the month and for the year; for Western Russia the accuracy is 0.2 millimètre for the year, and 0.5 millimètre for the month.

The monthly distribution of temperature and humidity explains the high pressure over Asia in winter and its translation westwards in summer, but does not explain the deficiency of pressure in high latitudes.

Lastly, the configuration of the coast and the contour of the surface exercise an influence on the course of the isobars.

The Severity of Last Winter.—The Registrar-General's Reports, published in the *Times*, have lately afforded us some particulars as to what we have had to endure in the way of protracted cold weather during last winter, and it is interesting to examine similar statistics from other parts, in order to see how they too fared.

It has generally been supposed, following Dove's opinion, that the climates on the two sides of the Atlantic were usually more or less complementary

to each other, at least as regards the character of the winters.

In the *Toronto Globe* of May 11 we find a long article based on Professor Kingston's Reports, in which it is shown that the winter of 1874-5 has been utterly unprecedented in duration, of recent times. The absolute extremes of cold registered have not been as severe as on some previous occasions, but at Toronto for one period of sixteen consecutive days the temperature never rose even to zero Fahrenheit! The longest period of a similar defect of temperature in the course of the last forty years has been only seven days.

As regards Sweden, the *Shipping Gazette* recently published a letter from its Stockholm correspondent giving the following table of the date at which navigation opened at that port during the last fifty years, from which it will be seen that this event is very irregular in its occurrence, ranging from January 3 in 1863 to May 17 in 1838. The present year shows a late period for its occurrence, but in this respect it has been exceeded on seven occasions since 1824:—

1825...March 31.	1851...April 19.
1826...March 6.	1852...April 12.
1827...April 14.	1853...May 6.
1828...April 26.	1854...March 27.
1829...May 8.	1855...May 2.
1830...April 16.	1856...April 16.
1831...April 21.	1857...April 15.
1832...March 26.	1858...April 12.
1833...April 12.	1859...February 22.
1834...March 10.	1860...April 12.
1835...March 7.	1861...April 12.
1836...April 5.	1862...April 26.
1837...April 27.	1863...January 3.
1838...May 17.	1864...April 19.
1839...May 6.	1865...April 19.
1840...April 14.	1866...April 15.
1841...April 15.	1867...May 5.
1842...February 18.	1868...April 7.
1843...April 21.	1869...March 27.
1844...April 26.	1870...April 14.
1845...April 25.	1871...March 31.
1846...March 19.	1872...March 8.
1847...April 30.	1873...March 13.
1848...April 5.	1874...March 2.
1849...April 2.	1875...April 27.
1850...April 22.	

Anemometer Testing.—In the fourth volume of the *Repertorium für Meteorologie* we have an account of a very interesting set of experiments by M. Dohrandt, of St. Petersburg, made to test the velocity of rotation of various anemometers of different sizes, which were compared by means of a rotation apparatus on Combe's principle, of which no further explanation is given.

The general result of a very complete series of experiments was, that not one of the eight anemometers tested accorded exactly with Dr. Robinson's theory that the velocity of the wind should be three times the velocity of rotation of the cups.

M. Dohrandt says that he has not as yet succeeded in finding an expression for determining the proportion between these two velocities from the dimensions of the instrument, but it appears at first sight that this proportion is more closely connected with the diameter of the cups than with the length of the arms of the instrument.

Meteorology in Victoria.—Mr. Ellery has just issued the Results for the Melbourne Observations, and for those of other stations in Victoria for the year 1872, when the publication of meteorological returns for the colony, which had been interrupted since the date of Neumayer's observations, was resumed. The volume contains a map of the colony, showing the position of the stations, and is a very useful contribution to our knowledge of Australian meteorology.

Report of the Chief Signal Office, Washington.—General Meyer has just published the third Report of his office (for 1874), which forms a portly volume of 400 pages, but is, however, less than half the size of its predecessor for the year 1873.

Among the most important parts of its contents are the mean results for Pressure, Temperature, and Wind, with the maximum and minimum temperatures for each of the stations, information on which subjects has never been given before in these Reports.

These, with the Monthly Weather Reviews, and the Reports of Inspection of Stations, make up the bulk of the book.

It appears from the whole Report that the Service is in a very creditable condition, but, as in the former Reports, there is no financial statement whatever, so that it is impossible to institute a comparison between the American organisation and that of our own country.

GEOLOGY.

SEVERAL publications issued by the Geological Survey of India have recently reached this country, and sufficiently attest the activity and ability of Professor Oldham's staff. Among these is a Memoir by Mr. R. Bruce Foote, forming the first of a series of papers "On the Fauna of the Indian Fluvial Deposits," to be published in the *Palaeontologica Indica*. In 1871 Mr. Foote was examining the bed of a small nullah near Gokak, in the Belgaum District, when he discovered the remains of a rhinoceros embedded in a black clay, probably of pleistocene age. The animal evidently belongs to the *Hypsodont* section of the family, but appears to have differed in many particulars from all previously described species, whether living or fossil; and the discoverer has therefore described it in the present memoir under the name of *Rhinoceros Deccanensis*. The remains indicate a smaller and slighter animal than *Rhinoceros Indicus*, but probably one larger than any other living Asiatic species. Although most of the bones of the skull are preserved, the nasal bones have not been found, and nothing is therefore known with respect to the horn or horns which the animal possessed.

As it is not often that the remains of birds are found in marine deposits, it is worth recording that M. Delfortrie has discovered a number of bird-bones in the faluns of Saucats and in the fossiliferous molasse of Léognan, in the basin of the Garonne. These remains have been described by M. A. Milne-Edwards in the last number of the *Annales des Sciences Géologiques*. Among the more interesting of the remains from the miocene beds of Léognan are the humerus and tarso-metatarsus of a large bird allied to the albatross, yet sufficiently distinct to represent a new genus; the author has consequently described it under the name of *Platornis Delfortrii*. Other bones indicating birds related to the gannets and petrels are described as new species, and have received the names of *Sula pygmaea*, *Procellaria Aquitana*, and *P. antiqua*.

SOME fossils from a new exposure of Rhaetic beds near Hildesheim, where they were discovered a short time ago by Herr F. Roemer, have been described and figured in the last number of the *Zeitschrift der Deutschen Geologischen Gesellschaft*. The fish remains have been studied by Herr K. Martins, of Göttingen, who regards them as representatives of new species, naming the one *Philodophorus Roemeri*, and the other *Hybodus furcatastriatus*. A beautiful little star-fish from the same deposits has been sent to England for description by Dr. T. Wright, who has bestowed on it the name of *Ophiopsis Damesii*.

In the same number of the *Zeitschrift* palaeontologists will find a number of papers of greater or less interest, including a notice of a remarkable deformity in a Devonian *Gomphoceros*, by Herr E. Kayser, of Berlin; a paper on the Belemnites of the Island of Bornholm, by Herr C. Schlüter, of Bonn; a description of some fossil freshwater shells from Siberia, by Herr E. von Martens, of Berlin; and a monograph on *Involutina*, a genus of Foraminifera, by Herr L. G. Bornemann, jun., of Eisenach.

WHEN the late Dr. A. Campbell was Superintendent of Dárljiling he called Dr. Oldham's attention to the reputed occurrence of coal in the neighbourhood; but this "coal" appeared, on examination, to be nothing more than the fossilised stems of individual trees, such as are not uncommon in tertiary deposits. Dr. Hooker, however, subsequently detected carbonaceous shales which pointed to the occurrence of the true Indian coal-measures in this locality. For a long time but little notice was taken of these indications of coal, but the recent connexion of Calcutta with the hill-districts by means of the Northern Bengal State Railway has given fresh importance to the subject. Moreover, it is well known that copper has been worked in the Sikkim mountains, and the mineral resources of the country were, therefore, well worthy of study by the Geological Survey. Mr. F. R. Mallet, who has been engaged on this work, has written an excellent account of his results, which has just been issued as one of the Survey Memoirs, accompanied by a geological map. It appears that the coal has unfortunately been subjected to such pressure that it is much broken, and in some parts reduced to the state of powder; hence before use it would probably need to be prepared as an artificial fuel. Serious difficulties stand in the way of working the coal, but still Mr. Mallet maintains that "the Dárljiling seams are well worth a fair trial." As to the copper-mining, it can hardly be said that the report is very encouraging, at least to European enterprise.

A RECENT visit to the coal-field of Wallerawang, about 105 miles west of Sydney, has enabled Professor Liversidge to publish a paper on the iron-ore and coal deposits of this locality. He recognises, in addition to several minor seams, three principal beds of coal; the lowest having a thickness of 17 feet 6 inches; the middle one 6 feet 6 inches, and the uppermost 4 feet 6 inches. The coal is said to be hard and compact, and promises to be of much value to the colony. Analyses of the coals and ores accompany the paper.

CONSIDERABLY more than a century ago Nicolas Desmarests, one of the most philosophical of the early geologists, wrote an excellent memoir on the evidence of a former land-connexion between England and France. This essay, though now nearly forgotten, is so sagaciously written, and is so rare withal, that we welcome a reprint which has recently been issued under the care of Messrs. MacKean and Co. It bears the title *L'ancien Jonction de l'Angleterre à la France, ou le Détroit de Calais, sa Formation par la Rupture de l'Isthme, sa Topographie et sa Constitution Géologique* (Paris: Isidore Liseux, 1875). The memoir is neatly printed, and illustrated with facsimiles of the maps and section which accompanied the original paper. It will be read with special interest at a time when the restoration of land-communication with the Continent is a project seriously discussed by practical men.

As an illustration of the study of English geology by French geologists, we may call attention to a paper by M. C. Barrois, recently published in the *Annales de la Société Géologique du Nord*, under the title of "Ondulations de la Craie dans le Sud de l'Angleterre." He points to the three principal axes of elevation in the chalk of the Hampshire basin, correlating the anticlinal of Kingsclere with that of Artois, the axis of Winchester with that of Bresse, and the line of elevation of the Isles of Wight and Purbeck with that of the country of Bray. The formation of the Straits of Dover has no direct relation with this series of great folds, since it runs perpendicular to them.

To the last number of the *Annales des Sciences Géologiques*, MM. Hébert and Toucas contribute a valuable paper containing a description of the Basin of Urchaux, one of the four chalk basins of France, representing gulfs in the Cretaceous Sea, the three others being the Paris basin, the Bas-

of Aquitaine, and that of Touraine. This forms one of a series of papers on the Upper Cretaceous rocks of France.

Jættegryder, or Giants' Cauldrons, is the name popularly given in Norway to deep hollows, varying in size, shape, and direction, scooped out in the solid rocks, and generally filled with water containing rounded stones. Many of these curious cavities in the neighbourhood of Christiania have been examined by Professor Kjerulf and his pupils, and have been described by Messrs. Brøgger and Reusch, both in the *Journal* of the Geological Society of London, and in the *Zeitschrift* of the Berlin Society. The authors believe that the cavities have been formed, or at least enlarged, by stones whirled round by a powerful rush of water during the ice-period. Professor Sexe has also recently published a memoir on the origin of these cavities. He is inclined to refer their formation to the friction of stones moved by a rotating column of ice which has been pressed down into hollows in the rock.

FROM a prospectus recently issued by the committee engaged in the exploration of the Settle Caves, we learn with regret that the work is likely to be materially restricted by lack of funds. Those who have watched the progress of the investigations at the Victoria Cave and know what interesting results have already been attained, confidently look forward to valuable discoveries in the future, if the explorations can only be continued with spirit. The cave is perhaps the most important historic cavern in the country; it was also inhabited by man in the neolithic age; it contains at a yet lower level the remains of pleistocene mammals, and a human bone has been brought to light from a bed of clay, which is regarded by Mr. R. H. Tiddeman, who has carefully studied the deposits in the cave, as of pre-glacial age. A fair prospect of future discoveries should stimulate the prosecution of this work, and support the appeal which the committee has been forced to make. Mr. Birkbeck, of Settle, is the honorary treasurer.

MR. WILLETT, as Honorary Secretary of the Sub-Wealden Exploration, has just issued his eleventh quarterly Report. It appears that the new bore-hole which was commenced on February 11, had reached a depth of 1,095 feet on May 26. It is, therefore, considerably deeper than the former boring; in fact, all is new ground below 1,018 feet. The clay which has so long been the prevailing rock gave way, between 995 and 1,040 feet, to a hard mottled sandstone. But notwithstanding this lithological change, the uncomfortable conclusion has been forced upon the committee that the bore is still in the *Kimeridge* clay. The evidence supposed to have been afforded by the occurrence of *Ammonites Jason*, that the Oxford clay had been reached, is now believed to be fallacious. The committee has determined, however, to proceed with the work to 1,500 feet, but unless new subscriptions fall in there is fear that the undertaking may then have to be abandoned.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY (Thursday, May 20).

PROFESSOR COWELL, President, in the Chair. The Rev. W. W. Skeat made remarks on "Doublets," or words having a double form. These have arisen in English in five ways at least. We have (1) words in which both forms are of native origin; (2) words in which both forms are French; (3) French and Latin forms; (4) words French in form, but Teutonic in origin, or where one of the words is French in form; (5) the doublets which have arisen from a native source on the one hand, and from a classical source on the other.

In a paper on *arcesso* and *accerso*, by Mr. A. S. Wilkins, the writer totally separated the two

words from each other; and would explain *arcesso* as a compound of a lost simple verb formed from a primitive root *kars* (= Sanskrit *karsh*, "to draw, tear, plough"); cf. the lost simple verbs *-oleo*, "to grow," *-perio*, and *-cello*. This relation of two distinct but confused words, such as *arcesso* and *accerso*, would throw light on the similar pair *permities* and *pernicies*.

Professor Mayor made remarks on the phrases "to save appearances," and "in puris naturalibus;" and criticisms by Mr. R. C. Jebb and Mr. F. A. Paley were also read on *τραχυλίτις* as occurring in Theophrastus, p. 103 (Mr. Jebb's edition).

PHYSICAL SOCIETY (Saturday, May 22).

PROFESSOR GLADSTONE, F.R.S., President, in the Chair. The names of the following candidates for election were read for the first time:—Lord Lindsay, F.R.S., Sir W. Thomson, F.R.S., and Professor Sylvester, M.A., F.R.S.

Mr. Spottiswoode, F.R.S., exhibited and described a "Revolving Polariscopes." A luminous beam passes from a small circular hole in a diaphragm through a polariscopes, the analyser of which is a double image prism, the size of the hole being so arranged that the two luminous discs shall be clear of each other. If the prism be made to revolve rapidly, one of the discs revolves round the other and is merged into a ring of light which is interrupted at opposite sides by a dark shaded band, the position of which depends upon the position of the original plane of polarisation. The discs may be coloured by inserting a selenite plate, and the rapid revolution of the analyser then gives alternating segments of complementary colours, or, if a quartz plate be used, the rotating disc passes successively, twice in a revolution, through all the colours of the spectrum, and when the revolution is rapid merges into a prismatic ring.

The effect of the interposition of a $\frac{1}{4}$ -undulation plate, which converts plane into circularly polarised light, was then shown, and Mr. Spottiswoode also interposed a concave plate of quartz, and exhibited the effect of rotation on the characteristic rings of quartz.

Professor Adams, F.R.S., exhibited a polariscopes adapted for showing the optic axes of crystals in which they are much inclined to each other, as in the case of topaz. The part of the instrument by which this is effected consists of a frame in which the crystal is supported between two hemispherical lenses, the common centre of which is at the centre of the crystal. The frame is capable of motion round an axis at right angles to that of the instrument. By this means each of the axes can be brought under the cross wires, and the space through which the frame is moved affords a means of determining the angle between the axes of the crystal. The crystal may be immersed in a liquid in cases in which its optic axes are too far apart to be seen in air.

Dr. Mills made a verbal communication on "Fusion-Point and Thermometry." His apparatus for fusion-points consisted essentially of a beaker, in which stood an inverted funnel, the shortened stem of which carried a test-tube, supported by a contraction at its base. The test-tube contains naphtha of high boiling-point, and the thermometer and capillary tube containing the substance occupying its centre; the funnel has four equidistant semicircular cuts at the end of its stem, and six on its lip; the beaker is nearly filled with strong oil of vitriol, and has a wooden cover; on the application of heat below the beaker warm oil of vitriol ascends in the funnel, and cold oil of vitriol descending, enters at the lip; thus, an automatic stirring is kept up, and the mercury in the thermometer rises so regularly as to appear perfectly continuous in course even under considerable magnifying power.

The manner of preparing and filling the capillary tubes was described.

Attention was then drawn to the "zero error" of thermometers. In thermometers which have not been much used, the zero error must always be

determined immediately after experiment. It is also generally necessary to correct for the projection of the thermometer beyond its bath. This correction had been experimentally determined by the author, and required from 1,500 to 2,000 observations of temperature for each of four instruments used. It was ascertained that the well-known expression—

$$C = -0001545 (T - t) N$$

given by Regnault and Kopp is not supported by actual trial. If we write the expression thus—

$$C = x (T - t) N$$

experiment shows that x depends on the length N exposed, and

$$x = \alpha + \beta N.$$

For lengths of about $25''$ x is about $\cdot 00013$, and increases about $\cdot 00001$ for every additional $25''$. The exact values of α and β require, however, to be ascertained for each instrument.

Mr. Bauerman, F.G.S., described and illustrated a very simple method for ascertaining the electric conductivity of various forms of carbon. The method, which was originally devised by Dr. von Kobell, consists in holding a fragment of the substance to be tested with a strip of zinc, bent in a U form, and immersing it in a solution of copper sulphate. In the case of a bad conductor a deposit of copper takes place solely on the surface of the zinc, but when a good conductor is employed a zinc-carbon couple is formed, and a deposit takes place on the surface of the carbon. Numerous specimens were exhibited which showed that the conducting power is greatest in coal which has been subjected to a great degree of heat, and the lowest temperature at which this change takes place appears, in the case of anthracite, to be between the melting points of zinc and silver. Such experiments appear to be specially important as giving a clue to the temperature at which anthracitic metamorphism has been effected by the intrusion of igneous rock.

Professor Woodward exhibited an apparatus for building up model cones and craters. It consists of a wooden trough about 18 inches long, with sloping sides; at the bottom of the trough a bladed screw carries forward the ashes, sawdust, or other material used, to an opening through which air from a powerful bellows is forced upwards. A board 3 or 4 feet square with a hole in the centre is placed over the air jet, and on this the crater is formed. Several of the peculiarities of natural cones may thus be illustrated, and the structures shown by using sawdust of various colours.

ANTHROPOLOGICAL INSTITUTE (Tuesday, May 25).

COLONEL A. LANE FOX, President, in the Chair. Mr. T. G. Biddle Lloyd read the following papers: "The Beothucs of Newfoundland" and "The Stone Implements of Newfoundland." The first was a continuation of one read before the Institute the previous session, and contained further experiences of the author in Newfoundland, which island he had recently re-visited. The Beothucs had been extinct for many years, so that no personal experience of them had been possible to the author. He had, however, ascertained that they possessed several of the characteristics belonging to many of the tribes inhabiting North America, while, on the other hand, they differed from them in the following peculiarities:—lightness of complexion, the use of trenches in their wigwags for sleeping places, the peculiar form of the canoe, the custom of living in a state of isolation apart from the white inhabitants of the island, and their persistent refusal to submit to any attempt to civilise them. They were also remarkable for their inability to domesticate the dog: pottery as an art was unknown to them. Mr. Lloyd went at great length into the various theories of the origin of the Beothucs and their relations to the Esquimaux and other peoples. Professor Busk contributed a supplementary paper minutely describing two Beothuc skulls. He found that they

presented all the characteristics of the normal brachycephalic type of the Red Indian skull. In his second paper Mr. Lloyd described the stone implements he had brought and exhibited from Newfoundland, consisting of axes, chisels, gouges, spear and arrow heads, scrapers or planers, fish hooks with cores and flakes, whetstones, rubbing stones, sinkers, and stone vessels.

Mr. Park Harrison exhibited and described five photographs from Tahiti, of Easter Island wooden tablets. Mr. H. Taylor exhibited a series of thirty-four fine photographs of people of the South Sea Islands.

PSYCHOLOGICAL SOCIETY (Wednesday, May 26).

MR. SERJEANT COX, President, in the Chair. The discussion on Mr. Harris's paper "On the Psychology of Memory," was resumed by the Rev. W. S. Moses, Major Owen, Mr. Coffin, and others. The question chiefly debated was whether memory be a faculty of the brain or of the soul, the majority contending that the brain received the impressions, the memory of which was retained by the soul. Many cases were cited illustrative of the argument. One of the speakers who had been restored to life after apparent drowning gave a graphic description of the manner in which the events of his life then passed before him like a panorama. A discussion followed on Mr. Serjeant Cox's paper "On some Phenomena of Sleep and Dream," read at the last meeting. The principal contention was whether there be any, and what, resemblance between the mental condition in dream and in insanity. Many illustrative facts were adduced by the speakers. In consequence of the length of these discussions the reading of Mr. Serjeant Cox's paper "On the Duality of the Mind" was deferred to Wednesday, June 9, when the evening will be wholly devoted to the discussion. Reports were read of psychological facts and phenomena, communicated by several correspondents.

GEOLOGICAL SOCIETY (Wednesday, May 26).

J. EVANS, Esq., F.R.S., President, in the Chair. In some "Notes on Peculiarities in the Microscopic Structure of Felspars," Mr. Frank Rutley described a number of sections of various felspars, prepared for microscopic study. Some of the sections of orthoclase showed the cross-hatchings which have been taken to indicate admixture with plagioclase. In other specimens the striae were confined to included patches, while in others again they were developed in only one direction. In a crystal from the trachyte of Berkum, on the Rhine, the cross-striations were confined to the opposite sides of two curves, resembling the hyperbolic curves, with pectinate markings, observed by the author in Mexican obsidian. Attention was called to the fallacies connected with the use of striae in distinguishing microscopically between orthoclase and plagioclase. Mr. Ralph Tate described the Lias of Radstock, in Somersetshire, giving a section of an old quarry which showed the Lower Lias subdivided into the zones of *Ammonites angulatus* and *planorbis*, *A. Bucklandi* and *A. arynotus*; the whole being covered with the conglomerate at the base of the Middle Lias. Professor Seeley described the axis of a Dinosaur from the Wealden beds of Brook, in the Isle of Wight; this bone may probably be referred to *Iguanodon*. He also read a paper "On an Ornithosaurian from the Purbeck Limestone of Langton, near Swanage," and described this under the name of *Doratorhynchus macrurus*. Two specimens were found in 1868, and referred to *Pterodactylus*, but the author has been led to regard them as representative of a new genus. The vertebrae originally taken for caudal are probably cervical.

ROYAL SOCIETY (Thursday, May 27).

THE following papers were read:—"On the Liqation of Alloys of Silver and Copper," by Colonel J. T. Smith; "On Reversed Tracings,"

by Dr. Handfield Jones: "Note on the Discharge of Ova and its relation in point of time to Menstruation," by Dr. J. Williams; "Note on Mr. Mallet's Paper on the Mechanism of Stromboli," by R. Mallet; "Electrodynamic Qualities of Metals, Part VI. Effects of Stress on Magnetisation," by Sir William Thomson.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(Fourth Notice.)

Domestic Subjects (continued).—M. Tissot is a painter of uncommon tact and versatility, who has tried various styles, and none without a true measure of attainment: he seems now to settle himself down for a while in one of the least satisfying of the many possible branches of art—that of fashionable life. This he treats with an eye to its festive and scenic aspects, and also to individual character, of a portraitlike kind in the heads. *Hush* represents an afternoon performance by a lady violinist in a house of the *haut ton*: every figure is a personage, not merely a clothes-horse: English national character has evidently been aimed at, and has been caught in a few instances, not in many. Two Indian princes (less well painted than the other figures) are present: several of the guests have seated themselves on the stairs to listen. The half-light, and the general effect of bright yet as a whole subdued colour, are very true, and the entire thing extremely complete in its artificial simplicity. *The Bunch of Lilacs* is a minor example of the same painter. *War-Time* is treated by Mr. Briton Rivière in a grave and manly spirit, pathetic when we realise to ourselves the emotion intended, as expressed in these lines by Dobell:—

"Over valley and wold,
Wherever I turn my head,
There's a mildew and a mould;
The sun's going out overhead,
And I'm very cold,
And Tommy's dead."

An aged shepherd is seen, holding a newspaper with bad news from the seat of war, looking over a stone fence, with a set and hopeless expression of countenance: the objects are vague to his eyes, and the thoughts to his mind—vague, but not the less oppressive. His dog alone sympathises with him, and seems disconcerted at his silence and abstraction. Mr. Hennessy paints *The Votive Offering*: "Many picturesque chapels along the coast of Normandy are dedicated to Notre Dame des Flots; and thither resort the simple and devout Norman sailor and his family, with prayers for a prosperous voyage, or thanks for dangers past, frequently bearing as an offering a carefully-fashioned model of his ship." This is an able painting, of considerable size, carefully executed, but rather deficient in concentration, or at least in point, of subject-matter: the back of the old curé who is seated on the heights, looking out on the sea, is one of the best items, and adds materially to the likeness of the whole composition. Another important subject of peasant life is that of Mr. Halswelle — *Lo Spasalizio, bringing Home the Bride*—from the neighbourhood of Arpino in the Abruzzi. The catalogue tells us of the fine physical type of the bride and bridegroom, of the great meal-chest carried by one of the escort, of the pifferari playing, and the boys scrambling for sweetmeats: all this is realised on the canvas in vigorously designed forms, and with a large amount of general strength and decision, qualifying the work to rank among the prominent modern pictures of national costume and manners. From Italy we pass to Spain in Mr. Burgess's painting of *The Barber's Prodigy*. A customer is kept waiting with lathered chin while the paternal barber shows about to the dispensers of reputation in his quarter the painted sketches which his little boy—who would have believed it?—has produced:

the proud satisfaction of the good-looking mother is well depicted, and there is abundance of true expression throughout. The costume takes us back to nearly a hundred years ago. France comes next, with the *Sain et Sauf* of Mr. Stone. A French linesman is rushing into his country-home, and finds his hearty delighted wife laid up in bed after a confinement: his little girl will not allow a minute for conjugal greetings, but motions papa forthwith towards the cradle wherein the new small baby is lying at rest. The handling of this work is bold, and the story told most perspicuously: it passes from figure to figure in a well-linked chain. The father, as soon as he can be allowed to talk otherwise than in hurried exclamations of delight and affection, will no doubt have plenty to relate of his military vicissitudes, and his wife will be profuse of domestic anecdotes. *Too Good to be True* is a clever and pleasant picture by Mr. Orchardson, although rather thin in subject-matter for so goodly a canvas. An elderly fruiterer, in his open-fronted shop, good-naturedly holds out an orange, to be taken by a shabby urchin with a spinning-top; the small scapegrace, whose position in life has not accustomed him to such blandishments, hesitates whether to advance or not, but his elder sister reassures him—the orange is actually to be his. *School Revisited*, by Mr. Leslie, shows us a young lady, *lancée* upon her own small eddy of the great whirlpool the world, who has come to behold the school of her girlhood: she is showing her rings—amid which a wedding-ring does not yet figure—to an admiring and coy circle of younger pupils: her white lap-dog is also to be inspected, and with discretion handled. This is an agreeable picture, kept down, in execution as well as in theme, to the level of an innocent simplicity. *The Path by the River* is a smaller picture by the same artist, but ranks the higher of the two: it is flushed with the golden sunshine of late summer, and with a tone of sweet and pensive reverie. A damsel, with her book by the riverside, is musing; the trees droop and whisper; crows (somewhat too small for their place in the composition) flit to and fro. A picture conspicuous for force and efficiency, both in expression and in execution, is *Our Soldiers, Past and Future* by Mr. A. Stocks: if the painter will only take care not to fall into a habit of offhand vigour of working, he seems capable of achieving whatever he may be minded to undertake. This picture represents a boy of about nine reading, in a modest but not comfortless interior, the *Peninsular War* of Sir William Napier to his aged grandfather, a military pensioner slightly hard of hearing: the child's face glows, and he almost rises in his seat, as his tongue and mind follow on the track of the valorous deeds in which perchance his now superannuated auditor bore a part. We find not many things in the Exhibition deserving to be preferred to this on general grounds; and, among those which can be said to compete with it on its own footing, hardly any. The same painter contributes two minor works, not of special mark, though creditable enough: *A Little Maid-of-all-Work* and *A Litter of Young Rabbits*.

Four pictures by Mr. Calderon may be counted among the domestic works. *Refurbishing, St. Trophime, Arles*, is a simple yet not unpeculiar subject, showing his skill at its best. Three of the faces (we except the fourth, that of the elderly curé, which has a humorous and indeed a rather ignoble cast) are of a more obvious and sympathetic order of good looks than the painter mostly affects: especially the young vicar, who stands with folded arms. A bright-visaged Arlésienne is polishing the silver statuette of the titular saint, just within one of the cloister arches: her companion is bringing some brass candlesticks and a censer, and other articles of church-plate lie in the foreground. The ancient and beautiful white architecture which forms the setting to this group is a powerful factor in the agreeableness of the total

impression. *Les Coquettes, Arles*, is another slightly and pleasant work. The coquette in chief, with two female friends, is walking along the street, taking the least—which means that she implies the most—practicable notice of a strapping young fellow behind, who follows with his reed-stemmed and clay-bowled tobacco-pipe; he smiles with sufficient self-confidence, having just as much aptitude at flirtation as his charmer. Two other women gaze after the others; they know what game is being played. *Toujours Fidèle*—a young woman carrying a wreath of immortelles to the cemetery, leaving the cornfields behind her—is hardly so good as the preceding two; the sentiment, though adequate and unforced, is rather cheaply obtained, and the handling tends to wooliness. *Great Sport* represents two children, knee-deep in grass and flowers, pursuing a butterfly. Mr. Marks must, we should think, have been rather “hard-up” for a subject for his larger canvas before he could reconcile himself to painting on this considerable scale such patent inanity as *The Jolly Postboys*, the three who, “sitting at the Dragon” (as the song runs), “determined to finish out the flagon.” A country barmaid is introduced to complete the group, and to tickle possible purchasers with a pretty face. The only sort of pictorial motive that we can discover in this competently painted work is the odd costume of the post-boys, with their bright blue jackets, tall white hats, white tights, and long boots; and even this is rather anti-pictorial than pictorial. The smaller work of Mr. Marks, *A Merrie Jest*, is to be preferred. A motto in verse (perhaps written by the painter himself?) is appended, setting forth the irrepressible resolve of a joker to find a listener for his funny anecdote—a listener, be he good or bad. The personages are a red-costumed burgher of the days of Edward VI., accosting, in a green country nook, the local parson or schoolmaster, who listens to his jocosity with a patient smile—acquiescent, but a little bored. A terrier is seated apart on the steps leading to a thicket. *Caught* is a nicely-invented composition by Mr. Storey. A middle-aged gentleman addicted to angling stands up in his boat, and looks over a garden-wall, on the hither side of which a young lady habited in a sack sets to at disentangling his fishing-tackle from her own, in which it had caught. If only he can hook a heavy trout as thoroughly as he feels that he is himself getting hooked, the day's sport will not have been lost. Among the more important domestic pictures, in scale and subject-matter, is *The Emigrants' Departure*, by Mr. F. Morgan; the sentiment and execution also are commendable, and gain upon one as one looks. The emigrants are leaving their hamlet for a sea-port; their relatives and neighbours, a varied but contemporaneous group, are out in the waning light, on the peaceful secluded country-side, to watch till the last moment, and linger after the last. For all of them the sense of retrospect is strong and moving: for some there is the onlook likewise, but, in the feeling of the moment, it forms only a faint and distant intermingling.

To these we may add the following domestic subjects. We give them as they happen to come, merely dividing them into (a) pictures by native female artists; (b) pictures by native male artists; (c) pictures by artists whom we know or infer to be of foreign nationality or domicile.

(a) Mrs. Staples, *The Record*. Two lovers in a wood, the man cutting initials on the bark of a tree. This is a very clever picture, with a good warm tone of colour, and well-skilled touch: it does not succeed, however, in making the personages interesting. *Love me, love me not*, by the same lady,—a girl seated in a wheelbarrow, trifling with the affections of the gardener,—has its share of similar merit, but decidedly less in degree. Miss A. Havers, *A Montevidean Carnival*: “The ladies, for the most part monopolising the roofs of the houses, pour down jugs and bucketsful [of water] on the heads of their admirers;

while these return the fire briskly with all manner of ingenious squirts, eggs filled with water, bouquets, wreaths, &c.” As the foregoing citation suggests, the planning of this composition is uncommon: it is efficiently treated, with a sense of grace, and subdued nice tone. Miss L. Starr, *Hardly Earned*. The subject is a young and needy daily governess, who has come home after a trying day's work in wet weather. Her music-roll lies on the battered cane seat of a chair that has no back; her soppy boots have been taken off; she slumbers by the fireside, but the fire has gone out, and her tea-kettle has ceased to simmer. The face is sweet and pale, with a pleasing turn towards the right. The picture, well executed within the scope of its attempt, excites many a sympathetic comment from the visitors, and deserves to do so. Miss M. Brooks, *Little Nell at the Window* (from Dickens's *Old Curiosity Shop*). A half-figure ably painted. The face of Nell does not, perhaps, closely respond to the prevalent impression of the personage, but it has a good deal of character. Mrs. Alma-Tadema, *A Bird's Cage*. The chief object here is the cage itself—a very large and curious one, of old-world German make; the picture is decidedly pleasant, though some additional firmness of work in the figures would benefit them.

See also—Mrs. Jopling, *A Female Cinderella*; Miss Eva Ward, *Absent*; Mrs. Ward, *The Poet's First Love* (an anecdote of the Ettrick Shepherd, James Hogg); Miss M. Backhouse, *Oh my love's like the red red rose*.

(b) J. D. Watson, *The Gleaner's Harvest*, in a style of picturesque literalism, with blurred but effective handling. P. R. Morris, *The Widow's Harvest*. She is leaving the gleaner's-field, accompanied by her three girls and a dog: her boy is securing the acquisitions of the day; done with ability, and no lack of elegance. *The Movers*, a talented realisation of difficult actions, which have been well studied, and are here rendered in a style having some affinity to that of the French school. F. G. Cootman, *The Weary Gleaner*: she is binding up her hair, and the air of fatigue is very truly conveyed. *Vigilance and Sleep*: a girl of some six years of age, half-clothed, with ruddy hair, is lying on a grassy bank, a wiry terrier beside her; there is a promising quality of design in this work. A. Dixon, *To be left till called for*; a small girl perched up on a bench in a railway waiting-room, quaintly prim. Crowe, *A Sheep-shearing Match*, taking place under an awning, the umpires sitting apart with cigars and a newspaper, a country-girl and others looking on; very accurately studied, and realised to the life in its abundant details. Nicol, *The New Vintage*; *Always tell the Truth*; *The Sabbath Day*. The first of these is a continental scene, perhaps in Marseilles or Bordeaux; the second and third are Scotch—one of the two figures in the second, and the sole figure in the third, being an ancient country dame of massive and abashing aspect both in face and costume. All three are, as usual with Mr. Nicol, strongly painted, with a vigour which artistic eyes can value, but which appeals more directly to the inartistic. The second picture is unsightly, but true in expression—a grandam lecturing a peccant little boy. The third is memorable in its way—the same old lady on her way to kirk through the Scotch country-side, with hills and rills, in a determined downpour, from which her ponderous umbrella protects her as it may. Prinsep, *I believe*. This represents agreeably a little girl in church, with a large white cap: we don't know what the peculiarity of costume indicates—perhaps some one of the many millinery-demonstrations of current Anglicanism. The grey dress, red hassock, and white wall, complete the colour-effect: the demure little damsel stands with joined hands, “believing” what the Apostles' Creed, and her spiritual pastors and masters, tell her to believe. The far more important work by this painter, *Home from Gleaning*—a work of really fine as well as attractive cali-

bre—has been already spoken of in our columns. Calthrop, *Getting Better*; a father and mother with a convalescent child; the interior is lighted partly through the window, but principally from the fire; a picture much above the average in strength and effective truthfulness. Fyfe, *A Good Catholic*: a figure of a contadinella of tender age, full-length, holding her beads and a loaf of bread, tellingly painted. Partington, *Hard Weather*—with the motto from Burns:—

“I thought me on the ourie cattle
Or silly sheep wha bide this brattle
O' winter war.”

The picture presents accordingly an old shepherd in a snowy winter scene, with his flock: the facts are realised in a faithful uncompromising spirit. Striking and true, the work becomes of necessity somewhat dismal: its style has a certain affinity to that of Millet. J. Clark, *Private and Confidential*: two little school-girls, with their slates, seated on a bench; a genuine success in its naïve childlike way: this must, we should imagine, be one of the most popular pictures in the exhibition. *The Sick Chicken* is also a superior specimen of the same rather timid and restricted but sincere painter. E. H. Fahey, *Queen Lily and Rose in One*; a conspicuous floral figure-picture, moderately well managed. Scannell, *L'Indovina*; the wise woman is truly characterised, and the young contadina to whom she interprets the future is graceful. Garland, *A Game of Four Corners*; slightly executed, but broad enough, and lifelike. W. Weekes, *A foolish son is a grief to his father, and bitterness to her that bare him*. The scene is the office of a low money-lending attorney: there is a prodigal son, with his parents much exercised in mind and means by his irregularities; a dog, his last friend unimposed upon and unestranged, licks his hand—a well-found incident. This is a forcible work, with expression tending towards exaggeration. T. Graham, *From his flocks strayed Corydon*—to make love to a rosy wench. A subject recalling to some extent the *Hireling Shepherd* which bore its solid part, years ago, in establishing the reputation of Mr. Holman Hunt. The present work is, however, as slight as that was strenuous and elaborate, but it has some true artistic impulse. Mr. Graham has turned his fine gifts to less valuable account than we had hoped he would do. F. Barnard, *Fifty Years ago*. The scene is in a barber's shop. The barber is the village wit, and he is now, besides his professional avocation, engaged in chaffing a squire whose muddy hat shows that he has had a tumble—over-free potatoes being no doubt the cause. There are five other figures in the composition. We regard Mr. Barnard as an artist of very exceptional talent, to which this picture once again bears unstinted witness. But, as in another tonsorial subject of the present year (that by Mr. Hodgson spoken of in a previous article), we find here too much tendency to be funny in an obvious sort of way, to the neglect of that element of comeliness or artistic suavity which should never fail in a picture that has any pretension to being complete or permanently satisfactory. We trust that Mr. Barnard will in future years combine this essential gift with others which he eminently exemplifies—in especial, character, and executive facility equally rapid and realistic. G. Aikman, *A Peaceful Evening, War-News*: a clever picture, in which a seaside view is associated with the domestic interest of the figures. F. W. W. Topham, *Market-day, Perugia*; groups scattered with dexterous unorderliness on the church-steps. Smallfield, *Town-nice, their First Day in a Country House*; an old-fashioned staircase picturesquely quaint, with two children in their night-dress, up in the early morning to peer about them; a pleasant little work. T. A. Jones, *Limerick Lasses*, dipping their feet in a runnell, on their way home from market; this is a well-sized and naturally treated picture, without much style. J. H. Hague, *The Ornithologist*; a sturdy homely old man in his

work-room, surrounded by all sorts of stuffed birds; he faces the window, presenting his back to the spectator. There is plenty of detail here, well characterised in a definite but not elaborate way; the colour is good, and the lighting and tone particularly so. It is a painting *d'un seul jet* (as the French say) in theme and method, and will be remembered hereafter by many to the credit of its author.

See also—C. Grpen, *Old Neighbours*; Shuckard, *Returning with the Spoils*; Frith, *St. Valentine's Day*; *Black and Blue Eyes*; Gow, *In Possession*; Cope, *Home-Attraction*; Burr, *Domestic Troubles*; J. M. Barber, *School-time*; A. L. Vernon, *Jealousy*; F. D. Hardy, *The Wedding-dress*.

(c) Perugini, *Tell him*: a lady at her writing-table is being urged, with kind insistency, by another, to make no secret of the love which she entertains for her correspondent. The painter has succeeded in telling this story very distinctly, by action and expression. A. Weisz, *Je suis mon Grand-père*; a child—not a boy, as one might expect, but a girl—has adopted the hat, stick, and big gloves, of her grandfather, her mother looking on, in a homely Swiss or German interior; well composed and nicely done. Frère, *Gathering Wood near Ecouen*, in thick-lying snow; one of the better recent specimens of this highly-prized painter, who has of late years produced (so far as we have seen) nothing entirely up to his mark of some fifteen years ago. J. L. Brown (Paris), *La Halte en Forêt*; a clever work of small dimensions. G. Bochmann, *Peasantry of Esthonia, West Russia, going to Market*, vigorously done, in a blocky mode of handling. Henriette Browne, *The Pet Goldfinch*: the bird is out of its cage, on the table at which a little girl is writing; a fair minor specimen of this able lady-painter. Israels, *Waiting for the Herring-boats*. Slight as is the handling of some of our native exhibitors, this foreign work surpasses in slowness, and sinks into the slovenly: in this respect it should count as a warning, not as an example. The numerous figures of women and children are almost doll-like in manner, and the sea approaches closely to the condition of soapbuds. A certain degree of skill is, no doubt, apparent; but such a production hardly claims to rank among pictures, rather among sketches. Linnig, *The Mother's Despair*: she is wailing, prone over the empty cradle—the infant, as we infer, being now on its way to the burying-ground. Broadly painted, and of adequate strength in sentiment.

See also—Boughton, *The Bearers of the Burden*; *A Path of Roses*; *A Grey Day* (these able and highly attractive works have been already reviewed in our pages); De Jonghe, *The Birthday Wishes*; Schäfer, *Home Lessons*.

W. M. ROSSETTI.

THE SALON OF 1875.

(Second Notice.)

Paris: May 28, 1875.

YOUR school has one great advantage over ours, in not being under the pretended direction of the State, or, as we call it here, "encouraged" by the State. On noble characters and manly natures such encouragement, it need hardly be said, never had any direct influence. Ever since the beginning of this century the great painters have all trained themselves independently of the Academy and the State, indifferent both to the glory and the orders they distributed. But this has not been the case with the majority. This influence has, in fact, been disastrous in its effect. It prevents men of more than average talent, who are not satisfied with painting subject-pictures, and require a large field for the development of their ideas, from establishing connexions with the municipalities of great provincial centres, which, with us, have a more marked diversity of origin than with you. It equally prevents them from putting themselves in communication either with the railway companies, who might advantageously em-

ploy them to decorate their principal stations in the large towns, or with other societies yet in their infancy, but growing every day more influential—societies which are being constantly recruited from the rich and bourgeois classes, and might furnish artists with piquant programmes. Thence a new school of art—modern art—will slowly develop itself. It will have the same diversity as the old, together with more vigour and more independence. At the present moment artists are in a visibly inferior position. They are subject to political changes. The appointment of a new Minister of the Beaux Arts is immediately felt in the studios. Thus the demand for battle-pieces ceased with the fall of the Empire, and the taste for disembowelled horses, for wounded soldiers smothered by the dead, for smoke intervening as a dramatic agent, for broken swords strewn upon the ground, began to die out. All this theatrical apparatus was no more serious than a performance at a circus. And yet war remains a fact which will unfortunately long continue to appeal to the popular mind, and it will be long before there will be a Salon without battle-pieces. The young generation who, either in Paris or in the provinces, under Gambetta's orders so bravely took a part in the defence of their country's soil and honour, recount their experiences in an almost realistic manner. M. A. de Neuville is perhaps the most enthusiastic. He has painted an episode of the campaign of the Army of the East with great spirit. On January 9, 1871, the men of the 18th Corps were engaged in taking possession of all the houses at Villersexel in which the Germans had barricaded themselves, and were making a stout resistance. Some Mobiles, under a heavy fire, have collected a heap of faggots before the door of one of the houses, and are proceeding to burn out the enemy whom they had failed to dislodge. M. A. de Neuville is a gentleman, and thought it would be discourteous to calumniate his enemies according to ancient custom, as well as stupid to represent them as cowardly. The attitude of the German officer standing exposed at the open window, coolly firing off his revolver at the young aggressors who are lighting the fire in the yard below, is very fine.

M. Auguste Lançon is a forcible painter, rather too forcible even; he seems to be trying to work out a problem of lights and shadows, vivid colours, and the result is that his painting in violence of tone resembles a majolica plate. I shall, therefore, not dwell on his picture, called *Les Echappées de Sedan*; a group of soldiers on the road to Mouzon, on the evening of September 1, 1870, gathered round a cart that has been shattered into pieces by an obus. It is truthful, touching, and simple, and resembles the letter of a well-informed correspondent. And the fact is, M. Lançon has only painted what he himself saw; he joined the army as *infirmier* at the very beginning of the campaign, was taken prisoner by the Prussians, escaped and came back to France just in time to enter Paris before the gates were shut.

But I wish, particularly, to call my readers' attention to M. Auguste Lançon's etchings. These are international productions, which are more easily exchanged and pass through more hands than paintings generally do. M. Lançon has engraved a certain number of etchings from the sketches he made during the war—interiors of churches in which the wounded were massed together, streets of villages destroyed by fire in which a charred corpse is lying in the last contortions, and a horse is wandering riderless; troops on the march in the dust and mud, sun and rain; whole droves of oxen smitten with pestilence in a single night, families herded together in the cellars of the catacombs during the bombardment, bodies being buried in the wide trenches after the fighting under the walls of Paris, &c., &c.

Since Goya's admirable series of sketches of the war in Spain came out I have never seen the chilling horrors of death so truthfully and feel-

ingly portrayed. These etchings convey a faithful expression of sudden death in action and lingering death from wounds and privation, and awake both horror and pity. M. Lançon is an artist of striking originality. But he is too severe, too hard, too naïf to attract the crowd as readily as more skilful and less emotional artists do—such theatrical costumiers, for instance, as the pupils of M. Meissonier and M. Gérôme. When the day of his success comes it will be great.

I have already said how strongly government influence and opinions are felt in the studios. The end of the Empire is seen in all its depravity in the number of nude women who have to excuse, not even that of beauty of form or splendour of tone, for displaying themselves thus unclothed, some lying extended on couches, others in the landscape. We do not wish to condemn the exhibition of the nude. We believe that our school owes the preservation of its technical superiority over all other Continental schools solely to its persistent study of the living model. Moreover, it is good for the public to take lessons in harmony and to be educated by the sight of the human form, and the female form especially, which is the summing up of all harmony. On this point our customs are more tolerant than yours. But it is a study which must be justified by the results produced. Otherwise these females become both ridiculous and objectionable: unfortunately this is too often the case.

There is a perfect avalanche of religious and mystical pictures. It is too palpably evident that since May 24 *l'ordre moral* has governed France. I see no harm in religious communities of every denomination decorating their edifices to suit their own particular taste, whatever that taste may be; but it is surely rather strong that the State should make all the forces of the contemporary school converge on so-called religious painting. The present Director of the Beaux Arts has made a great mistake in decreasing the general decoration of the Pantheon. Not only is he spoiling the interior aspect of a building the grandeur of which is in a measure due to the very nakedness of the walls, but he is creating a great disturbance generally in the minds of men. Religious manifestations of this kind call for such men as Orsel, or Perrin of Lyons, or Hippolyte Flandrin, minds with strong convictions and of a mystical turn. But our present Academicians or their pupils pass alternately from a mythological to a religious subject. M. Beruguereau, for instance (though he does not yet belong to the Academy, he shortly will), sends *Flore et Zéphyre* and *la Vierge, l'enfant Jésus et Saint Jean Baptiste*. Nobody looks at Flora because she has an *ennuyé* face, but right-thinking people are greatly pleased with the Virgin because she is pretty and has bright, clean feet. M. Caland—he does belong to the Academy!—exhibits at the same time a *Venus*, and an episode from the Book of Kings, *Thamar, outragée par Amnon, s'échappant d'enhaus dans la maison de son frère Absalom*. If only the Venus were beautiful instead of being a vulgar young woman half-clothed in rose-coloured drapery, I should be satisfied; likewise I should be quite content if there were any tendency to ethnographical or moral truth visible in his treatment of the biblical episode, either in the choice of types, in vigour of drawing or purity of colour. But nothing of the kind. Ever since the death of Ingres, the Institut has been drifting about like a vessel that has lost its rudder. This year it fills its best friends with the liveliest anxiety. M. Charles Louis Muller has sent, together with a *Roi Lear*, which is the outcome of Ducis rather than of Shakspeare, a composition that betrays a senility absolutely inexcusable in any immortal: a child left, *un instant seul*—that is the title of the picture, which is painted with gooseberry jelly—is pouring a spoonful of pee into a watch!

I am not drawing attention to these buffooneries from a mischievous desire to bring ridicule on art.

who are as it happens very indifferent to criticism—but in order to point out the danger of leaving the general direction of a school to a self-recruiting body!

The *grande peinture*, to use an administrative expression which the *grande critique* has at last made the public swallow, is also in great peril of death. Grand thoughts are expected of it, spectacles by which the heart is to be lifted up and the mind stirred, and which will appeal to all classes to exalt the grand sentiments. Instead of this, the pupils of the School of Rome think they have reached the desired end when they have laboriously covered their large canvases with meaningless colour and given extravagant gestures to heroes who are innocent of brains.

Our painters are surely off their guard! Study and progress are going on all around them. The whole people, the young, both women and men, are forming new opinions on every subject. On whom are we to count for the adornment of the public buildings where our large assemblies will be held, buildings which will serve as frames to the great *fêtes*, if our young artists do not learn to think and feel, as well as to paint? Last year the Salon medal, as it is called—the foundation of which, though useful in itself, exasperated the Institute, who looked upon it as a competitor of the prize of Rome—was awarded to a young man of the name of Lehoux, not by the jury, who refused to sanction the award, but by the Minister who would not yield to their ill-will. The deplorable idea was then conceived of sending him to Rome like the others, and thence he now sends a *Samson romping ses liens*, strained, mannered, violent, and as ridiculous as the Hercules of a fair who wants to play the bully. To make use of a noted expression, this young man is suffering from an *indigestion de Michel Ange*. Let him cure himself as quickly as possible. No medal of honour will be awarded for painting this year. The medal of honour for sculpture will be awarded either to M. Chapu for *La Jeunesse*, a decorative figure for Régnauld's funeral monument, which I have already described, or to M. Delaplanche for his *Instruction Maternelle*, a touching and beautiful group, as masterly as it is simple, which has won the sympathy of independent criticism generally.

The Salon prize will probably be awarded to an immense canvas of M. Becker's (a pupil of the Gérôme studio), conceived in the theatrical and superficial style of Paul Delaroche. The bodies of eight young men are hanging by their wrists on a gibbet, and seem to have died without convulsions. Rizpah, their mother, the concubine of Saul, is standing by, scaring away with a stick a vulture that has come to prey on the beloved bodies. The painter certainly deserves credit for undertaking such a vast subject, and for the manner in which he has acquitted himself of the task. But the absolute qualities are wanting which make a work live independently of the choice of subject, and render it impressive irrespective of all combinations for effect. They are purely pieces of workmanship which reflect honour on a pupil, or even on a school, but in whose production the generating functions of art have had no share. The old world is crumbling away!

I shall treat of subject-pictures, portraits, and landscapes in my next letter. PH. BURY.

ART SALES.

THE drawings were not included in the report last week of the Galichon collection:—F. dell' Abbate (Messer Nicolo), *Eight Angels carrying the Instruments of the Passion*, 820 fr.; Fra Bartolommeo, *Holy Family* (bought for the British Museum), 800 fr.; Berghem, *The Ford*, 800 fr.; Both, *The Stone Bridge*, 305 fr.; Botticelli, *Studies of Men*, 910 fr. (British Museum); Michael Angelo, *Fall of Phaeton*, 5,000 fr., and sketch for the *Last Judgment*, 5,000 fr.; Michael Angelo and

Rubens, *Ganymede*, 875 fr.; J. and D. Campagnola, *St. John the Baptist*, 2,500 fr.; A. Cano, *Holy Family in Repose*, 170 fr.; Cimabue, *Three Studies for a Martyr*, 850 fr.; L. di Credi, *Head of an Old Man*, 255 fr. (British Museum); A. Dürer, *Holy Family*, 525 fr., *Two Heads*, 2,850 fr.; Van Dyck, *Christ with the Crown of Thorns*, 4,400 fr., *Adrian Stalpent*, 4,000 fr.; J. van Eyck, *Philip the Good*, 6,000 fr.; B. Franco, *Dispute between Minerva and Arachne*, 700 fr.; Claude Lorraine, *Sunset upon the Sea*, 920 fr.; *The Ponte Molle*, 1,305 fr.; Giotto, *The Judgment of Joseph*, 1,000 fr.; E. de Laune, *Triumph of Faith*, 550 fr.; Fra F. Lippi, *Study for the Archangel Michael*, 1,650 fr.; *A Kneeling Angel*, 2,100 fr.; A. Mantegna, *Triumph of Caesar*, 1,600 fr. (British Museum); N. da Modena, eighteen designs for Borders, 780 fr.; P. Perugino, *Four Children*, 2,300 fr.; Rembrandt, *Judas restoring to the Priests the Price of his Betrayal*, 780 fr., *Cornelius Anselmo*, 7,300 fr.; Rosselli, three designs for the *Coronation of the Virgin*, 2,000 fr. (British Museum); Rosso, *The Three Fates Weaving the Life of Man*, 2,700 fr.; Rubens, *Drunkenness*, 2,300 fr.; Ruysdael, *Fishing*, 1,000 fr.; *Entrance to a Wood*, 1,110 fr.; Raffaello, *Flight of Lot with his Daughters*, 5,500 fr.; *Coronation of the Virgin*, 5,000 fr.; Van de Velde, *Sea Fight*, 180 fr., *Foul Weather*, 820 fr. L. da Vinci, first sketch for *The Adoration of the Magi* of Florence, 12,900 fr.; study for the picture of *St. Anne and the Virgin* (British Museum), 13,000 fr.; *Studies of Drapery*, 1,000 fr.; *Courier mounted on Horseback*, 5,500 fr.; *Three Studies for a Victory*, 2,025 fr.; *Beatrice d'Este and Ludovico Sforza*, 3,600 fr. Verocchio, *Seven Studies for a Child* (British Museum), 1,000 fr.; *Three Studies for a Child sitting*, 2,100 fr. Watteau, *Two Women sitting*, 1,420 fr. This magnificent collection realised above 510,000 fr. (20,400l.).

On the 22nd ult. were sold at the Salle Drouot the water-colour drawings of Gustave Doré:—*Christ carrying His Cross*, 1,900 fr.; *The Neophyte*, 1,500 fr.; *The Elevation of the Cross*, 1,900 fr.; *Roland*, 189 fr.; *The Circle of Fire*, 800 fr.; *The Agony*, 1,400 fr.; and *The Casemate*, 1,300 fr.: all these souvenirs of the war of 1870. *The Fortress of Hautes-Bruyères*, 1,100 fr.; *Sheep grazing in the Bois de Boulogne*, 1,380 fr.; *Encampment in the Bois de Boulogne*, 810 fr.; *A Relay of Artillery*, 1,100 fr.; *The Marseillaise*, 1,850 fr.; *Albace*, 1,060 fr.; *The Fairies*, 1,880 fr.; *The Troubadours*, 900 fr.; *Entrance of Gargantua into Paris*, 930 fr.; *La Puerta de Sarmental at Burgos*, 1,140 fr.; *Las Pobres de la Soledad at Burgos*, 780 fr.; *The Derby Stakes*, 1,800 fr.; *Return from the Derby*, 1,860 fr. The sale produced 60,000 fr. (2,400l.).

NOTES AND NEWS.

H.R.H. PRINCE LEOPOLD recently visited the studio of Mr. W. Britten, and Mr. Britten received a commission to carry out two paintings for his Royal Highness. The subject of one is a single figure—a *Greek Girl feeding Pigeons*; the other, a group of two, is from a design made by Mr. Britten a little while back, called *The Lesson of Love*. The painting of the girl feeding pigeons is now completed. The figure is seated on the brink of a fountain; in the background, buried in green woods, rises the grotto out of which the waters pour. A gleam of sunlight falls on the graceful figure in the foreground, lights up the pink-lilac draperies in which she is shrouded, and gives the attractive charm of warmth, and light penetrating within the recesses of cool green shades. Every part of the little composition has been studied with serious care, and worked out with infinite pains. It is precisely these qualities of conscientious labour and grave intention which distinguish Mr. Britten's work from that of most of the clever young men of his own age.

A HIGHLY interesting exhibition of works by Thomas Girtin has been held for some weeks past

in the premises of the Burlington Fine Arts Club, 17 Savile Row. Girtin deservedly bears a great name among connoisseurs; not only because he was an artist of quite exceptional mark in simple and forcible dignity of perception and composition, and in truthful decisive execution, but because he was the prime leader in the change which took place in water-colour painting "from mere tinting with light washes to the employment of local colour." In this change Turner co-operated with him, although the chief credit of the innovation is assigned to Girtin; at the present day, beyond the range of the connoisseur class, Girtin is himself chiefly remembered as an early friend of Turner. The two youths came together in a humble capacity in the studio of Raphael Smith, the engraver and printseller; they studied and progressed in concert. Girtin was born in 1773; he began to exhibit in 1794; painted in 1801 an oil-picture, with the view of competing for the Associateship of the Royal Academy, not bestowable upon painters in water-colour only; and in November, 1802, he died of consumption. The present collection contains three portraits of him by Opie, Dance, and Edridge: the last-named gives the most agreeable version of his face. Among the 136 works by Girtin here assembled, we may mention as specially noticeable—*Snowdon Range*; *Lincoln Cathedral* (7), very powerful; *Harewood Bridge*, extremely fine; *Distant View of Harewood*; *Harewood Castle*; *The Rocking-stone, Cornwall*; *Guisborough, Yorkshire*; *Durham* (80); *Turner's Farm, Wimbish, Essex*, with a good deal of clear colour; *The Stepping-stones, Bolton Abbey*; *Chepstow Castle, grand*; *Paris, from above Notre Dame*; *Kirkstall Abbey* (91); *Beddgelert*; *Mill at Stanstead, Essex*; *The White House, Chelsea Reach*, 1800 (to which the catalogue appends the note, "It is said that Turner declared this drawing to be finer than any painted by himself," and indeed the work is so excellent as to palliate even this excess of friendly zeal in over-statement); *Morpeth Bridge*, reputed to be the artist's last drawing; *Dartford*, pen and ink; *Knaresborough*.

We hear it rumoured that pictorial decorations on an extensive scale are to be undertaken in the Manchester Town Hall, one of the vastest buildings in the United Kingdom; and that the execution of these works is to be entrusted to Mr. Marks, A.R.A. Whether these statements are true or not we cannot take upon us to affirm; if true, the first statement is good news, and the second bad. Mr. Marks is undoubtedly a man of very considerable talent, and he is a proficient, and in some respects even a markedly clever painter: but why such a commission as this should smuggle itself into his single pocket, or go a-begging to Mr. Marks, of all men in the world, passes our comprehension. It is a commission of sufficient magnitude to be divided among several painters, and those the very best. If it is assigned to any one individual, the work will necessarily drag on for a vexatious length of time; and, if it is assigned to one or more of those artists who are not the best, the paintings, when executed, will be exasperating. Bottom the Weaver was not the finest possible actor for Pyramus; but, if the desire which he manifested in an early scene of the *Midsummer Night's Dream* had been humoured, and the whole *dramatis personae* had been allotted to him, the result would have been a good deal more disastrous and more ludicrous even than it proved. We trust that the Manchester men will show that they are not quite so ignorant of art-matters as this rumour represents them to be.

We regret to hear that Mr. Richard Burchett, the Head Master at the National Art Training School, South Kensington, died in Dublin on May 27. His age may have been about fifty-eight. Mr. Burchett was a painter by profession, and he has exhibited a not inconsiderable number of works from time to time, although his official and educational duties engrossed the greater part of his energies for many years past. Three of his

principal works, painted on a large scale, with numerous figures, and much vigour of expression, action, foreshortening, &c., were—*Edward IV. withheld by the Ecclesiastics from pursuing Lancasterian Fugitives into a Church; the Final Scene in Measure for Measure*; and the *Expulsion of Peasants by William the Conqueror, in laying out the New Forest*. The first-named picture contains a head studied from Cardinal Manning (Mr. Burchett was a zealous Roman Catholic); the last-named was in the International Exhibition of 1874.

A PORTRAIT of Handel, by Sir James Thornhill, from the collection of the late John Lodge Ellerton, Esq., has recently been presented to the Fitzwilliam Museum at Cambridge by Adam Lodge, Esq., of Woburn Lodge, Gilston Road, The Boltons, London.

WE earnestly hope that the town council of Liverpool will not let slip the opportunity that has now occurred to them of making a great experiment in mural painting for the adornment of their Council Chamber. At the suggestion of some influential lovers of art in the town, a design for a great fresco of "The Triumph of Commerce over the Elements of Barbarism" has been prepared by Mr. W. B. Richmond. Competent opinion speaks in the highest terms of the excellence of the design, and we cannot doubt that if the Council decide to have it put in execution, the decision will not only attest the growing culture of the community, but secure for the building in question an ornament of high and permanent value.

THE *Diritto* states that the Pope has resolved on carrying out his long projected plan of placing twelve statues round the cupola of St. Peter's, conformably to the designs of Michael Angelo. Twelve sculptors will each have a statue assigned to him, and the selection of artists will be carefully made to the exclusion of those who were not domiciled in Rome before 1870, and who have manifested any opposition to the cause of the Holy See. Pius IX. possesses all the resources necessary for the undertaking.

THE Municipal Council of Château Thierry have voted unanimously 4,000 fr. for the purchase of the house of La Fontaine, which is No. 13 in the street that bears his name.

THE jury of the Salon for 1875 has awarded the medal of honour for sculpture to M. Chapu, and none in the department of painting. The Prix du Salon falls to M. Cormon, for his picture entitled *La Mort de Ravana*. The other awards are as follows: (1) *Painting*: first-class medals—MM. Goupil, Jacquet, Courtat; second class—MM. Bastien Lepage, Silvestre, Eugène Leroux, Defaux, Sautai, Fantin-la-Tour, Wanters, Falguière, Beillanger, Weerts, Delobbe, Vuillefroy; third class—MM. Rapin, Delort, B. Constant, Poisson, Butin, de Penne, Carolus Duran, Herpin, E. Adan, M^{me}. Lavillette, Dupain, Cogen, Paul Colin, Torrents, Simon Durand, Yon, Denneulin, Bergeret, Zuber, Roll, Commère, Sain, Vayson, Weisz. (2) *Sculpture*: first class—MM. Lenoir, Degeorge; second class—MM. Morice, Moreau, Vauthier, Michel, Damé, Guilbert, Roubaud; 3rd class—MM. Laforesterie, Pallez, Devignes, Lefeuvre, Desbois, Geoffroy, Lançon, Cordonnier, Hux, Itasse, Louis Martin, Valton. (3) *Architecture*: first class—M. Dutert; 2nd class—MM. Baillargé, Louvier; 3rd class—MM. Bruyère, Formigé, Louis Sauvageot. (4) *Engraving*: 1st class—M. Huot; 2nd class—MM. Courty, Jacquet; 3rd class—MM. Gilbert, Froment, Lerat Ernest Boëtzel.

THE German papers announce the death, on May 21, of the steel engraver and painter, Adam Klein, at the advanced age of eighty-three. Klein, who was a native of Nürnberg, received his professional education at Vienna, where he entered the Imperial Academy of Arts as a student in 1811, and continued to make the Austrian capital his home till 1837, when he finally settled at Munich. He was best known as a painter of

animals, and of *genre* pictures in which animal life formed the principal subject; but although a careful and correct draughtsman, and an industrious artist, he is best known by his numerous etchings, some of which might be favourably compared with those of the best Dutch engravers. It is understood that he has left a complete collection of his own plates, and these will, it is to be hoped, be secured for the National Museum before the set gets broken up and separated.

THE statue of Mirabeau, which was to be placed in the Salle des Pas Perdus of the Palais de Justice at Aix, will be erected in a gallery of the museum of the town according to the original plan, when that statue was offered to Aix by the Imperial Government.

A LOTTERY has been projected at Vienna for the purpose of gaining funds for the erection of a monument to Schiller. A committee of ladies has been formed for carrying out the scheme with the Princess of Hohenlohe as their president.

THE Germanic Museum at Nürnberg has lately received another important addition, by the transference to it of the town collection of mediaeval works of art. This collection, which has hitherto been preserved in the old Rathhaus, consists of valuable examples of the old Nürnberg goldsmiths' work, especially a beautiful goblet formerly attributed to Wenzel Jamitzer, but now supposed to be by Paul Flynt, a fine collection of copper-plates, including an almost perfect set of Dürer's engravings, remarkably fine impressions, carvings in wood and ivory, glass paintings, several original models for the famous works of the Nürnberg workers in metal, and wood carvings by Veit Stoss and Peter Flotner. Truly if the Nürnberg Museum increases at the rate it has done lately, South Kensington will soon have a rival. We mentioned a few months ago the peculiar circumstances under which the Merkel family collection passed into its keeping.

M. BARBET DE JOUY, the conservator of the mediaeval collections of the Louvre, has been appointed to represent France at the Michelangelo centenary celebration in September. France has been extremely liberal in contributing reproductions of all the master's works in her possession, and her art authorities have done their utmost to promote the objects of the commission. The same can scarcely be said of those in England.

THE German landscape painter, Karl Reichardt, recently discovered in Venice six large tapestries of Gobelin manufacture, copied from Rubens's celebrated paintings in the gallery of the Prince of Liechtenstein in Vienna, representing events in the life of Decius Mus. It was known that these paintings were designed for the purpose of being worked in tapestry, but the tapestries themselves have never been known until now. They were bought by the Prince Solms, a nephew of the Prince of Liechtenstein.

THE annual picture exhibition in the Künstlerhaus at Vienna is now open, and is said to be a very good one, although it does not quite come up to the expectations that were formed about it. The numbers are small (not more than 400), only 200 artists having exhibited, but the quality makes up for the quantity, for only artists of established fame seem to have been admitted. Makart's great composition of *Antony and Cleopatra on the Nile* holds the place of honour and attracts great attention, but does not quite satisfy German criticism. Lenbach is represented by seven excellent portraits; L. Mayer, by a subject that he calls an Allegory—two life-size female figures placed opposite each other with no apparent connection between them; Professor Gripenkerl, by a Leda; Andreas Müller, by four small pictures of the various ages of history—The Golden, the Hellenic, the Mediaeval, and the Medicean; and the sculptor Victor Tilgner, by a series of ten portrait busts. This year is the first

that medals have been awarded by the Künstlerhaus. A jury of artists has now been formed, and medals are to be bestowed for the three best works of art of the year. It is tolerably certain that the first will fall to Makart, who exhibits five pictures beside his great *Cleopatra*, the second to Lenbach, and probably, the third to Victor Tilgner. Our Royal Academy and other picture exhibitions might take a hint from the decoration of the Künstlerhaus on the opening day of the exhibition. The works of art were rendered still more attractive by being placed, as it were, in a setting of nature. Beautiful floral decorations vied with the colours on the canvas and the sculpture was arranged in perfect arbours of foliage.

A VERY fine Etruscan vase in an admirable state of preservation has recently been bought at Angers by the Conservation des Antiques. It is seventy centimètres high, of black earthenware, with red designs representing the combat of the giants against the gods.

A COMMITTEE has been formed at Augsburg for the purpose of erecting a monument to Hans Holbein. The King of Bavaria is one of the largest subscribers. A design for it by Professor Widmann is at present being exhibited at the Augsburg Art Union, but it is not as yet chosen.

A LARGE panel painting by Rubens, representing the Virgin appearing to St. Francis, has, it is reported, been discovered in the church of Notre Dame, at Cassel. The circumstance that led to its discovery is thus related in the *Chronique*. It having been judged necessary that some of the pictures that ornamented the church of Cassel should be restored, the work was confided to a young artist of the town, who, on cleaning the picture of St. Francis, found to his astonishment that, as the thick coating of dirt that covered the picture gradually disappeared, a work by Rubens came to light.

THE first part of an important contribution to the history of engraving has just been published by M. Emmanuel Bocher, under the title *Les gravures françaises au XVIII^e siècle, ou Catalogue raisonné des estampes, eaux-fortes, pièces en couleur, au bistre, et au lavis, de 1700 à 1800, avec un portrait à l'eau-forte, par M. Lemaire*. This work can scarcely fail to be of great interest to connoisseurs and collectors, for, as the author says in his preface, there is a great gap in the history of art in the eighteenth century. This gap it has been his endeavour in some degree to fill up by gathering together "pour en former un ensemble, toutes les œuvres gravées par les artistes qui, de 1700 à 1800, ont occupé la France soit de leurs pincesaux, soit de leurs crayons."

M. REISER, the director of the National Museums in France, has recently addressed a note to the members of the National Assembly on the subject of certain ameliorations that might be effected in the administration of the French museums. The principal points and suggestions of this note have been published in the French daily papers and the *Chronique* of May 22. They are too long to enter upon here, but the principal end to which they all point is an augmentation of the budget, which, as every one interested in art complains, has been miserably insufficient during the last few years to fulfil the wants of a great art-loving nation.

THE *Zeitschrift für Bildende Kunst* opens this month with an historical and descriptive account of Schönbrunn, the Versailles of Vienna. A monograph has lately been written upon this favourite imperial castle by the Count de Crenneville, at the command of his royal master, the Emperor of Austria, and many interesting particulars about it have been made known. Robert Vischer finishes his valuable studies in Siena by a consideration of Sodoma's works in Mont' Oliveto Maggiore. Sodoma is a master who has lately received a good deal of notice from art critics, but Herr Vischer's detailed description and criticism of his frescoes from the life of St. Benedict com-

vey much new information and can scarcely fail to be of interest to all students of Italian art. Karl Woermann gives a foretaste of his forthcoming important work on *Landscape in Ancient Art*, by publishing the chapter on the landscape art of the old Egyptians. The impressions that these marvellous people received from external nature were, he points out, simple, but peculiar. The Nile dominated their landscape; beyond all was desert. It was naturally the same in their art. The plants and animals of the Nile are the only types represented. But for the representation of what we know as landscape in painting the Egyptians lacked the necessary technical means and skill. They only used a few simple colours and had no knowledge of shade, perspective, or modelling: landscape therefore was impossible to their art. Herr Redtenbach's views with regard to the architecture of St. Peter's at Rome, expressed in previous numbers of the journal, are controverted by Herr von Geymüller and many of them proved to be erroneous. A fine etching by Unger of the picture by Hobbema, a view of a town—*Stadtbild*—that we mentioned some time ago in the ACADEMY as having been exhibited by Herr Miethke at Vienna, forms the pictorial attraction of the number.

MR. R. J. JACKSON, of 29 Maida Vale, has recently executed a small terra-cotta bust of Mr. Irving. It is a slight work, but an unmistakable likeness, and records a moment of expression which is in itself attractive—the active intension of thought just touched by a shade of melancholy dreaming.

THE STAGE.

SALVINI AS HAMLET.

IF the perfection of acting is to realise exactly and minutely the ideas of the poet, then Signor Salvini's impersonation of Hamlet falls very far short of perfection: but if it be granted that the keynote of the performance is such as a cultivated ear will allow, it will be found to be harmonious in every detail. No one who has carefully studied the English play as Shakspeare wrote it can fail to have his prejudices somewhat ruffled; such critics as Goethe, Schlegel, and Coleridge would have been offended to the soul by this Italian actor. But it appears that Signor Salvini is wholly ignorant of the original text, of the glosses of German commentators, of the traditions of the English stage, and his former performances have proved beyond a doubt that he has not a jot of the Teuton in him. The materials on which he has worked have been a bald translation of the tragedy, pruned and clipped to the exigencies of Italian audiences. Whatever has a national ring in the play has been eliminated with care. And this is where all discussion of the matter must begin, that whatever may be thought of the merits of Signor Salvini's Hamlet, it is the Hamlet of Signor Salvini and not the Hamlet of Shakspeare.

The first noticeable point is that the character is played without a spark of humour and geniality. Mr. Irving may be remembered to have conceived it in the same way. Yet a mood of light banter was so common with Hamlet, that when the ghost had vanished, and the prince, wishing to conceal from his companions the purpose of his father's visit, tried to regain his wonted spirits in a burst of feverish mirth, Horatio and Marcellus detected nothing odd in it. Mr. Irving puts more into the scene than it can possibly bear: he utters the falconer's call of "Hillo, ho, ho, boy," as the short, sharp cry of a man on the verge of lunacy: makes a dark enigma of the jest that the villains of Denmark were arrant knaves, and omits altogether the shower of playful addresses to the old mole in the cellarage. Signor Salvini's method is simpler, for he avoids the entire scene. Indeed it may be taken as a rule that whenever there is a sudden transition in Hamlet's manner from grave to gay, from declam-

atory to sarcastic, Signor Salvini will have nothing to do with the humorous side. He will run no risks with an anticlimax. When Hamlet in good round oaths has called his uncle a villain, a smiling, damned villain, he is not to ask for his tables and set it down that one may smile and smile and be a villain. When the play has driven the murderer from the banquet hall, Hamlet's shriek of triumph is not to be marred by the couplet about the weeping of the stricken deer and the playing of the ungalled hart. Nor may attention be drawn from Hamlet's revenge to his whimsical interview with the players. But this exaggerated forcing of interest is quite in accordance with the practice of the modern school of acting, and would scarcely call for notice in another performer than Signor Salvini.

At the root of the actor's performance seems to be his desire to make the character a popular one. Hamlet must stand out in bold relief, and is therefore allowed no familiarity with Horatio, or Ophelia, or the courtiers, or the gravediggers. The Hamlet who was to teach Horatio the art of drinking deep: who reckoned his groans to his soul's idol, the celestial Ophelia: who let Polonius and Osric fool him to the top of his bent: who was undone by the equivocation of the grave-maker: has now to hold himself aloof from the world, malignant as a villain of melodrama and very much more impotent. He rails at this goodly frame, the earth, as a fallen angel might rail at heaven. He hurls invective at Ophelia as Mephistopheles reviles Marguerite for her innocence. He moralises on skulls with the cynical sneer of an Aretino. He is an operatic or a pantomimic figure. The noble Dane becomes an Italian with a *vendetta*, hasty in action and coarse in word. And yet the conception is a striking one; and if an English audience will accept a startlingly novel aspect of a traditional character, then the present performance only confirms the accepted opinion of the actor's merits. We have dwelt on his excellences so often as to make it superfluous to insist on them here, and will therefore merely say that by circumscribing the limits of his imagination Signor Salvini has been able to devote his dramatic genius to a careful elaboration of the details. Of the other performers the worst is the representative of Polonius, who is fortunately suffered to give his thoughts very little tongue; and the best is Signora Giovagnoli, who represented the madness of Ophelia with a weird beauty to which the stage is little accustomed.

WALTER MACLEANE.

AN infinite variety of contrasts may be drawn from the literary career of M. Adolphe Belot, author of *Le Testament de César Girodot*, one of the purest and best of modern plays, and of *Mdlle. Giraud, Ma Femme*, one of the foulest and worst of modern novels; but they would all have their origin in the fact that he has made a point of turning his versatile talent to whatever branch of literature he found at the moment to be most remunerative. Thus he came to write the series of nightmares called *Le Drame de la Rue de la Paix*, *L'Article XLV.*, *Le Parricide*, and *Lubin et Dacolard*; from the last two of which Messrs. Clément Scott and E. Manuel have taken their drama produced at the Mirror Theatre under the name of *The Detective*. M. Belot had more than a common tale of crime to tell. A certain Mdlle. Dalissier was found one morning with her throat cut, and a young girl of the neighbourhood, Pulchérie by name, discovered in the folds of her dress a dagger belonging to the son of the murdered woman. By concealing this dagger Pulchérie obtained the acquittal of Laurent Dalissier, but when she wished to devote her life to him found that he treated her with contempt, that he had engaged himself in the police with the intention of tracing his mother's murderer, and that he had finally brought to justice a rogue named Dacolard. Seeking him out she declared her love,

and, being goaded to madness by his disdain, "Bravo," she cried, "he talks of infamy, and gives himself proud airs. They are the aristocrats of crime, these sons of the guillotined;" and then when he listened in amaze to this outburst he learned that Dacolard, who was to be executed on the morrow, was his father. So when the axe of the guillotine fell he drank off a phial of poison, some of which the girl sucked from his lips and died in his arms, and the drama was brought to a fitting close by a picture of the excited populace singing ribald songs over the bodies of the parricide and his mistress. This pleasant little production has been humorously handled by the English adaptors, who have interpolated on their own responsibility several remarkable scenes in a prize-fighters' tent, where half the performers are able to conceal themselves in the straw and overhear the plans of the other half, and several still more remarkable episodes in a music-hall, where the detectives assemble in startling disguises, and the heroine, who has been singing comic songs, comes into the hall to hurl reproaches at her lover in the presence of the audience. But as the audience takes no sort of notice of her reproaches, she says she will return to "sing and smile, though her heart is breaking;" and the dramatists have not told us what was the effect of her songs and her smiles.

TO-NIGHT will be produced at the Princess's Theatre *Heartsease*, by James Mortimer, founded on *La Dame aux Camélias*; and at the St. James's Theatre *The Zoo*, by Messrs. B. Rowe and Arthur Sullivan.

THE comedy season of French plays at the Opéra Comique Theatre is brought to an end to-day, Saturday, with a morning and evening performance for the benefit of Mr. J. W. Currans, the well-known acting manager. The company has been playing during the week *Les Jocrisses de l'Amour*, of Barrière and Thiboust. On Monday the French performances at the Criterion Theatre will begin with *La Filleule du Roi*, in which M. Vogel's music will be sung by the company from the *Fantaisies Parisiennes* of Brussels.

MR. AÏDÉ's comedy will be produced on June 12 at the Court Theatre.

TUESDAY, June 29, is fixed as the date of Mr. Irving's last performance of the character of Hamlet.

THE Prince of Wales's Theatre revived Lord Lytton's comedy *Money* on Saturday last with great success. Mrs. Bancroft appeared as Lady Franklin, and Miss Ellen Terry as Clara Douglas: and it is needless to say that both characters were sustained with very excellent art.

THE Théâtre des Variétés, at Paris, has produced an opéra-bouffe by M. Serpette called *Le Manoir de Pictordu*. Isidore Flochardet is a journalist, an old liberal, true to the principles of '89, and wishing to retire, he buys the ancestral estates of the Count of Pictordu. But the Count regains the money he has lost at the gaming table and devises plans to eject the new occupier of his domains. The peasants are made to bring their fruits to Flochardet: it is a feudal custom, and each peasant must receive 500 francs. They bring their vegetables and take another 500 francs. Then come to him eight betrothed damsels, for the "droit du seigneur" has not been abolished at Pictordu. One of the eight is charming, and Flochardet is carried off by her.

THE most curious theatrical sign of the times at Paris is the revival of the old love for Scribe. The Odéon has been playing *Geneviève* and *La Demoiselle à Marier*. The Gymnase has been playing *La Protégée sans le savoir*. In the two first comedies Mdlle. Blanche Barretta has been making her last appearance before she enters the Comédie Française. The third has been revived in conjunction with *La Perle Noire* by Sardou.

THE Comédie Française is to produce *On ne badine pas avec l'Amour*, in order that M. Thiron and Mlle. Croizette may appear for the first time as the Baron and Camille respectively.

M. SARDOU's next play will be called *Le Remords*.

THE Polish theatre at Posen is a *fait accompli*. Polish art, says a correspondent, had till now no dwelling-place of its own in the province. It continued to exist by favour of the German manager of the town theatre, who gave up that building to the Polish company on certain days of the week. These actors, who arrived in Posen every autumn, also made use of the wooden summer theatre, which was, of course, but ill-fitted for winter performances. So things went on, till it became evident to the Poles that these expedients would not answer as a permanent arrangement. About three years since, the idea which had been long entertained in Posen of building a new German theatre began to acquire a definite shape. This decided the matter. The Poles see that the Germanisation of the province is the aim of the authorities, and perceive danger to their own language in the regulation requiring the use of German in schools. They therefore determined to provide a home wherein the Polish tongue may be heard without let or hindrance. The undertaking was immediately set on foot and pursued with great vigour, ground being bought in the Berliner Strasse, one of the principal thoroughfares of the town, until the original funds failed. An appeal was then made to the national feeling, which elicited a hearty response. Lotteries, private theatricals, and all the most approved methods of taxing the public were brought into play, collections for this object being even made at balls. Thus the work went on, and the theatre, which is to be opened in the autumn, is now finished, with the exception of the internal decorations, and remains a monument to the earnestness and perseverance of the Poles.

MUSIC.

FRENCH COMIC OPERA AT THE GAIETY.

A STRONGER contrast than that existing between such performances as those to which we are accustomed at the two Italian operas and those given by the very excellent French company at present engaged at Mr. Hollingshead's theatre in the Strand, can hardly be imagined. At both the opera houses the star system is in the ascendant. One or two parts will probably be admirably sustained by leading favourites, while the rest will be given to indifferent performers, and the "supers" in general seem to have about as much idea of acting as a cat has of cube-root. In the Gaiety company, on the other hand, there is no Titiens or Patti among the singers; but, as a compensation, there are no mere lay-figures, no animated walking-dolls. Of them, as of the children of Israel, it may be said "There was not one feeble person among their tribes." Hence the performances, taken as a whole, are eminently satisfactory; and to those who wish for a sound evening's amusement not making (like *Lohengrin*) great demands upon the attention, but good throughout, no better advice can be given than to attend one of the operas at the Gaiety.

On Tuesday last, the evening when I had the pleasure (and it was a real pleasure) of being present, the performance commenced with M. Victor Masse's one-act opera *Les Noces de Jeannette*. In this unpretending little work the whole interest rests in the two characters of Jeannette and her betrothed Jean. Both were most admirably sustained, the former by Mme. Naddi, an excellent singer, and the latter by M. Martin. The music, if nowhere very great, is always pleasing and tasteful, and, moreover, charmingly scored for the orchestra. The work, moreover, is not only ex-

temely well sung, but most admirably acted; even the smallest parts being just as carefully worked out as the principal characters. It is in this perfection of the general ensemble that the great merit of the performance consists.

To M. Masse's opera succeeded *La Fille du Régiment*, in which a most successful first appearance was made by Mlle. Priola, who undertook the part of Marie. This young lady has not only a very pleasing voice and good execution, but she is also a most excellent actress; nothing could have been more natural than her portrayal of the warm-hearted daughter of the regiment, while her farewell to the soldiers at the close of the first act, where she leaves her regiment to follow her newly-found relative, was perfect in the expression of pathos, without being too sentimental or exaggerated. No less excellent was M. Dauphin, as the bluff Sergeant Sulpice, while M. Laurent as Tonio, M. Sujol as the old steward Hortensius, and Mme. Henault as La Marquise, also deserve a word of special praise. But after all, it is not the merit of the principal performers, excellent though they are, that produces the greatest impression; it is the uniform finish of the whole rendering, which in this respect is truly unique. It is something new to see an operatic chorus which can really act, instead of standing about the stage like so many dummies. The orchestra, too, under the direction of M. Hasselmans, though small, is complete, and if not faultless, is more than satisfactory, and the whole entertainment is likely to give an amount of pleasure to those who care more to hear music uniformly well done than to hear a few popular favourites that can hardly be imagined by those who have not attended one of the performances. May Mr. Hollingshead's experiment in the naturalisation of one of the most pleasing, though not one of the greatest, classes of modern music—the light French opera—in this country meet with the success it most richly deserves!

EBENEZER PROUT.

THE last concert for the present season of the British Orchestral Society took place at St. James's Hall on Tuesday afternoon last, instead of in the evening, as usual. In consequence of the change in the time of performance our reporter was unable to attend; we can therefore only record the fact that the programme announced as the principal items Schubert's unfinished symphony in B minor, the overture to the *Freischütz*, a new concert-overture written for the society by Mr. T. Wingham, Sullivan's music to the Masque in the *Merchant of Venice*, and Mendelssohn's violin concerto, played by Mr. Carrodus.

THE second subscription concert of the Welsh Choral Union took place on Monday at St. James's Hall, when the chief works performed were Mendelssohn's *Athalie*, and the same composer's eight-part Psalm, "Judge me, O God."

MDLLE. KREBS's second recital at St. James's Hall on Wednesday afternoon was, in its programme, fully equal in interest to the first. It comprised Chopin's Fantasia in F minor, Op. 49, Beethoven's sonata in D, Op. 28, the Fugue from Handel's fourth Suite, and the whole of the fifth—the one containing the well-known "Harmoonious Blacksmith"—three Impromptus by Bennett, two short pieces by Moscheles, and Reincke's variations on a theme by Handel.

MDLLE. DELPHINE LE BRUN gave a *Matinée* at Dudley House, Park Lane, on Thursday, the chief features of which were Schumann's Piano-forte Quintett, a duet for two pianos by Otto Goldschmidt (played by Mdle. Le Brun and the composer), solos for piano by Chopin and Liszt, and violin solos by Herr Wilhelmj.

A GRAND Amateur Concert for charitable objects took place at St. James's Hall on Wednesday evening, with a most excellent programme, including Gade's symphony in B flat, No. 4, Men-

delssohn's "Vintager's Chorus" from *Loreley*, Brahms's "Song of Destiny," and Schumann's "Pilgrimage of the Rose."

A NEW operetta *Le Mémor de Pictordu*, by M. Serpette, the composer of *La Branche Cassée*, has been produced at the Théâtre des Variétés, Paris. M. H. Lavoix, in the *Revue et Gazette Musicale*, speaks on the whole favourably of the music, but says that the right word to describe the performance is to say that the work was "executed," as all the singers were persistently out of tune.

AT Nîort the annual meetings of the Association Musicale de l'Ouest will take place on the 18th, 19th, and 20th inst. The chief works to be given are Spohr's "God, thou art great," for the first time in France; an unaccompanied chorus "O vos omnes," by Vittoria; Mendelssohn's *St. Paul*; Beethoven's symphony in A; trio and finale from the second act of Méhul's *Joseph*; the overture to *Guillaume Tell*; and the march and chorus from the *Ruins of Athens*.

THE recent concert at Hanover in aid of the funds of the Bach monument at Eisenach, in which Liszt took part, has realised the sum of above 6,000 marks (300l.).

Lohengrin is at length definitely promised for this day week at Drury Lane. The comparison of the performance at the two operas will be full of interest.

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LITERATURE.

Poetical and Dramatic Works of Thomas Randolph. Edited by W. Carew Hazlitt. (London: Reeves & Turner, 1875.)

A few months before John Milton was admitted a pensioner of Christ's College, Cambridge, Thomas Randolph was matriculated in the same rank at Trinity College. By 1630 both were known as poets, and as young men of promise. Randolph, the older of the two, had been indeed the more precocious; at ten years of age he is said to have written in verse a "History of the Incarnation of our Saviour:"—

"He lisped wit worth the press, as if that he
Had us'd his cradle as a library."

But in 1630 it was Randolph's "Aristippus" of which Cambridge graduates were talking, a jocular piece—made up of scholarly chaff and animal spirits—in which are discussed the rival merits of beer and of sack. Milton's first noteworthy poem had just been written, the ode "On the Morning of Christ's Nativity." No two men less resembled one another. Milton, the "lady" of his college, presenting a firm and virginal front, was passing by "the ambush of young days,"

"Either not assailed, or victor being charged."

We know that Milton could, in fitting season, lend himself to recreation, and would even, when called upon, perform his duty of general merry-maker—as in the "Vacation Exercise"—with painful diligence. But who can conceive the possibility of Milton's being at any time clapped upon the back and shouted for as Jack? Randolph, when M.A. and a Fellow, was Tom Randolph, and after his death Tom he still remained. Mr. Hazlitt supplies us with a portrait of the poet re-engraved from the original print attached to the edition of 1640. It presents a face, of somewhat diminutive features, gay, vivacious, and mean—the lips about to let loose a jest, for the effect of which the eyes are already on the watch.

Tom Randolph's time at Cambridge was not one of unalloyed pleasure. His bright, quick intellect no doubt readily mastered the classical and logical eruditions of the place; and then he would hasten to complete his studies at the Mitre or the Dolphin tavern. There he would fain have piped in peace, like other learned shepherds of that pastoral time; but his purse was a poet's empty purse, which piping would not fill:—

"The reapers, that with whetted sickles stand,
Gathering the falling ears i' the other hand,
Though they endure the scorching summer's heat,
Have yet some wages to allay their sweat;
The lopper that doth fell the sturdy oak,
Labours, yet has good pay for every stroke;
The ploughman is rewarded; only we
That sing are paid with our own melody."

Such is the sorrow—no mere sentimental grievance—that besets him; creditors are on the watch, and "hexameter's no sterling;" the nine Muses are not held sufficient bail for a debtor; his doors are qualified to take an action of battery against innumerable duns; letters are thrust upon him neither in the style of Tully nor of Seneca. And, therefore, he must recompense himself by a laugh at his persecutors and at himself; it is his duty to teach them repentance; he must for their sakes refuse to pay:—

"You trouble me in vain whate'er you say;
I cannot, will not, nay, I ought not pay;
You are extortioners; I was not sent
To increase your sins, but make you all repent
That e'er you trusted me; we're even here,
I bought too cheap because you sold too dear."

But the misery is, these tradespeople are dull—too dull to understand his delicate vein of joking; their comprehension reaches no farther than "imprimis, item, and the total sum." Thus Randolph extracts amusement out of his distress, which is a good-humoured habit of his. Having, while quarrelsome, and probably drunk, lost a finger, he must have his joke about this misfortune also; he will henceforth be unable to scan his verses truly, lacking this instrument of his art (and accordingly a line one foot too short is introduced). More unlucky is he than the trees, which sprout again when lopped; he must only—and here Randolph grows one-half or one-third serious—hope for the resurrection, when he shall at last shake hands with his finger in heaven!

Randolph does not seem to have suffered from any greater troubles than the leanness of his purse; we do not find record of any conflict with his growing habits of ill-living; we do not read any rueful poems written on mornings after a carouse, and we do not regret their absence. Nor is it discoverable that Randolph was afflicted by any grievous sorrow of love. He was not the man to abandon himself to the tyranny of any great joy, or hope, or grief. He liked particularly to write an epithalamium for a friend, but had no desire to furnish any friend with the occasion of writing such a congratulatory poem on his behalf. For Randolph, as for other poets of that time, a woman was an animated surface to be travelled over in detail by the eye: cherry lips, pearly teeth, cheeks like roses, and the entire catalogue of feminine items are set out, in the accustomed fashion, as delectable wares to solicit the imagination; of true perception of beauty there is little. Such cool sensuality endeavouring to stimulate itself is a spectacle easy to endure; it is when a Fletcher, a Carew, or a Randolph affects the fervours of pure passion, and professes "Platonic" love, that we feel outraged. Schlegel described "The Faithful Shepherdess" as "an immodest eulogy of chastity." Randolph's "Platonic Elegy" is an animal indulgence in things spiritual. It were well if town and court poets had left the sage and serious doctrine of virginity to the writer of *Comus*.

Beside his jokes, Randolph had some more solid satisfaction to set over against the affliction of debts and duns; he had his seasons of "inestimable content in the Muses;" it was a pleasure to write so easily

and so well, and the great master of his craft, Ben Jonson, had named him his son. There is a certain family likeness between father and son in other points than the common relish for sack. Randolph has a portion of the intellectual vigour, he knows the secret of that firm verse and that steady power of progressing, which are characteristic of Jonson. He acknowledged his spiritual parentage and was proud of it. On the great occasion of his adoption he writes a gratulatory poem:—

"I am akin to heroes being thine,
And part of my alliance is divine."

Phoebus henceforth is his grandsire; the Nine Muses are, every one of them, his aunts; all that is in him of poetic fire is inherited from his father. May Phoebus cure the old bard of his palsy; but if Heaven take immortal Ben, it is surely to write anthems for an angels' quire! Elsewhere, "Tityrus" is represented as bequeathing "Damon" his pipe. Damon, who is Randolph, nobly opposes Jonson's bequest:—

"And do you think I durst presume to play
Where Tityrus had worn his lip away?"

Jonson survived his poetical son, who died in March 1634-35, in his thirtieth year, a victim to loose living and sherris-sack.

The dramatic writings of Randolph exhibit in a striking manner Jonson's influence upon the younger poet. The piece which is best known, "The Muses' Looking-Glass," carries to the extreme limit Jonson's mode of characterisation,—that of constructing a person out of a quality. The ethical theory of Aristotle had been turned to the purposes of allegorical epic poetry by Spenser; Medina, the golden mean, with her two sisters, Elissa and Perissa, the extremes of defect and excess, moralise the second Legend of the *Faery Queene*. It was a singular feat to set in motion among the knights and ladies, the fauns and satyrs, the graces and the virtues, these lay-figures carved from the philosophy of Aristotle. But Randolph attempts something more extraordinary. Bird, the Puritan featherman, and Mrs. Flowerdew (also of the sanctified fraternity), a supplier of small wares to Blackfriars Theatre, become the spectators of a series of moral scenes in which the Nicomachean Ethics are transferred bodily to the stage. Plot there is none; and each scene repeats with monotonous uniformity the plan of its predecessors. The two extremes, bearing their Greek names, Deilus and Aphobus, Acolastus and Anaisthetus, Orgylus and Aorgus, appear, deliver speeches at one another, are each in turn commended by the flatterer Colax, and having done nothing retire to view themselves and note their own deformity in the Muses' Looking-Glass. Finally, Mediocrity advances and declaims; the Puritan featherman and the haberdasher's wife, who have been witnesses of this spectacle, confess that they had erred, and will henceforth believe that the stage is a pulpit, and comedies are pious exercises. Vigorous writing there is in this piece, but neither plot, person, nor poetry.

Jonson wrote pastoral masques or dramas, and Randolph writes his "Amyntas, or the Impossible Dowry;" but the son had been two years dead before the father, in

a happier mood than was often vouchsafed to him in his decline, conceived his "Sad Shepherd." It might almost be surmised that Randolph, now after his decease, was paying back to Jonson something of what he owed him. The *Æglamour* of Jonson's pastoral, stricken with a deep love-melancholy, bears a fraternal likeness to Randolph's *Amyntas*, who is similarly afflicted. The Sicilian shepherd is, however, considerably more demented than Robin Hood's woodland guest. The treatment of mental distraction by our early dramatists, excepting Shakspeare, when it attempts the pathetic often becomes inexpressibly ludicrous; in cases where the effort was to be comic, the effect of laborious incoherency, and studious nonsense is at times sufficiently wearisome. *Amyntas* is quite as mad, but not as disgustingly mad, as Fletcher's Jailer's daughter in the *Two Noble Kinsmen*. He is classically mad as becomes a Sicilian swain, and raves a sad quantity of Greek mythology. "*Amyntas*" has been described as "one of the finest specimens of pastoral poetry in our language." To be able to employ strong words like these it is necessary to read down one's judgment and taste to the very low standard of the average seventeenth century play; then the beauties of "*Amyntas*" rise conspicuous. Perhaps it is treasonable, in this age of indiscriminate republication, to have confessed the secret of acquiring gratitude for such small mercies of poetry as are vouchsafed in the present volume.

Randolph's earliest dramatic entertainments are slight pieces written at the University—"Aristippus," in which a Cambridge student seeking instruction in philosophy is initiated by the founder of the Cyrenaic school, with large array of mocking logical terminology, into the one true philosophy,—that of sherris-sack; and "The Conceited Peddler," the monologue of "a Socratical citizen of the vast universe," untrussing his wares, and commenting, with special tips for Cambridge laughers, on each article produced. The "*Jealous Lovers*," printed in 1632, a comedy of the more ordinary type, containing a succession of ingenious incidents and intrigues, and much dull effort at fantastic mirth, is perhaps the best of Randolph's plays. It is noteworthy as containing an imitation of the grave-diggers' scene in *Hamlet*, running into less close a parallelism than the earlier imitation in Raynolde's "*Dolarny's Prime-rose*." Last, "*Hey for Honesty*," an adaptation to the seventeenth century of the "*Plutus*" of Aristophanes, left unfinished by Randolph, and completed after his death, is of value chiefly on account of its crowded allusions to contemporary or recent events, objects, and persons. Shakspeare wrote his comedy for *Plutus*' sake, says Chremylus. The Ghost of *Hamlet* is coupled with Jeronymo, as if a tradition of the pre-Shaksperian *Hamlet* still survived; and the "rich rubies and incomparable carbuncles" of Sir John Oldcastle's nose supply a metaphor.

Mr. Hazlitt has not allowed his task of editor to become over-laborious. A little more attention to punctuation would have saved several passages from becoming nonsense.

And surely Mr. Hazlitt is wrong in supposing that Sir Aston Cokain's reference to a prose original of "The Muses' Looking-Glass" intimates that Randolph followed some unknown treatise. The unknown writer was Aristotle. EDWARD DOWDEN.

Monumental Inscriptions of the British West Indies from the earliest date, with Genealogical and Historical Annotations, etc. etc., chiefly collected on the spot. By Captain J. H. Lawrence-Archer. (London: Chatto & Windus, 1875.)

IN the year 1815 was printed at Calcutta *The Complete Monumental Register*, a collection by M. Derozario of all the epitaphs and inscriptions in the different churches and burial-grounds in and about Calcutta, with others from Madras, Bombay, the Isle of France, etc. The compiler appears to have performed his work faithfully and conscientiously, and its value for purposes of British family history cannot easily be computed. Doubtless hundreds of the inscriptions thus preserved have already disappeared from their original localities, and would otherwise have been hopelessly lost. The volume is extremely rare in England—so much so that a perfect copy, in good preservation, would command from a genealogical collector almost any price its possessor might choose to demand for it. Having recently the good fortune to secure the only copy that has been in the London market for many years, the writer found it instantly available for perfecting several pedigrees, and clearing up various doubtful points in numerous family histories, the data for which he had vainly sought from every other source.

What M. Derozario thus did for the East Indies, Captain Lawrence-Archer has now done, to a certain extent, for the British West Indies. He does not profess to give us transcripts of all the inscriptions decipherable at the date of his collections, and so far the volume is imperfect. He intimates that he has furnished all of the "old, curious, or dignified epitaphs," and included "many of no particular interest, which can only be expected to acquire a slight value in the lapse of time." But how does Captain Lawrence-Archer know that the very ones he has omitted are not now, or may not become in the lapse of time, of equal, if not greater importance than those at least which come under his second classification? It is difficult to see why he should have carefully preserved the brief inscription on the stone of "Mr. John Smith" (page 201), and left to almost certain speedy destruction the epitaphs which doubtless commemorate the virtues of many a Brown, Jones, and Robinson. As it is probable that some person exists to whom the inscription for "Mr. Smith" will be interesting, so it may be presumed that somebody would have been interested in almost every one that was rejected as of comparative unimportance. The failure to secure all the inscriptions in the localities examined is the more to be regretted, because we are told in the preface that, in Jamaica especially, between the destructiveness of nature and the vandalism of man, the duration of a monument scarcely reaches half a century;

and also because it is not probable that more than once in fifty years an antiquary with the enthusiasm and perseverance of Captain Lawrence-Archer will make his appearance in those regions. On reading his brief and modest account of the difficulties he encountered, it is impossible to censure him for not having accomplished more, and would be unfair and ungenerous not to thank him for, and congratulate him upon, having done so much:—

"In Jamaica," he says, "where the wild vegetation of nature is so remarkable, the explorer of its older and private cemeteries must resort to manual labour, and the author has not unfrequently passed days, from breakfast time until sunset, with the common woodman's cutlass, clearing away the dense and matted undergrowth, while approaching the objects of his search."

Under such circumstances we must not complain of, however much we may regret, the incompleteness of his labours, especially as we may be pretty certain that he has given us all the inscriptions relating to persons of such social standing that they are likely ever to be of much value, besides many others that may prove of more or less importance.

It is also to his credit that he did not reject the inscriptions that were partially illegible, but transcribed such portions as could be deciphered. A curious instance occurs on page 91, in the imperfect name " . . . rneley." This inscription unquestionably refers to a person the date and place of whose death the writer had vainly sought for years. In the course of a few years more, probably the rest of the inscription would become illegible, and its facts lost beyond recovery. (Those possessing the volume may safely perfect the name by making it "Ferneley:" he was of the heraldic family of that name in Suffolk.)

The most of the volume—342 out of 442 pages—is devoted to the monumental inscriptions in the churches and various burial-grounds of Jamaica. Barbadoes occupies fifty-six pages, and the rest are divided among Antigua, St. Christopher, and other colonies. The few annotations by the editor are generally interesting and suggestive, and the brief chronological tables, and lists of governors and other officials, will be found of great convenience. But the positive value of the book consists in the monumental inscriptions themselves, pure and simple—the "raw material" of genealogy and family history. The coats of arms, wherever they exist, are given both in trick and blazon, and the mechanical execution of the work—so far as type, paper, and binding are concerned—is entitled to unqualified praise. The volume is indeed a sumptuous one, and must necessarily find a place in the library of every antiquary. It is, therefore, to be regretted that the index and table of contents are not always to be depended upon, and that the proof-reader did his work so carelessly as to omit an important letter on the title-page itself. The former fault in a work of this sort is unpardonable, and the latter a grievous disfigurement in the eyes of a book-lover.

Now that the monumental inscriptions in both the East and West Indies have been secured, it would be well if they were sup-

plemented by those relating to the earliest generations of British settlers in New England and the other American colonies, which would undoubtedly serve to fill many a hiatus in the pedigrees of British families. Those from Virginia would be especially valuable.

JOSEPH LEMUEL CHESTER.

History of Christian Theology in the Apostolic Age. By Edward Reuss, Professor in the Theological Faculty and in the Protestant Seminary of Strasbourg. Translated by Annie Harwood from the Third Edition, with a Preface and Notes by R. W. Dale, M.A. In Two Volumes. (London: Hodder & Stoughton, 1874.)

We sincerely congratulate the religious public in England on having henceforward at its disposal a work of such remarkable excellence and power as the *History of Christian Theology in the Apostolic Age* by Professor Reuss of Strasbourg. Equally highly appreciated in Germany and France, and able to write and to write well in both languages,* Professor Reuss has become in the two countries one of the most authoritative masters of biblical criticism. He is about to crown the labours of his life by publishing in French his great work on the whole Bible, with translation, commentary, and special introductions to each book, and we in France owe him a great debt of gratitude for not allowing the official changes which have occurred in his professional relations with the Protestant churches of France to divert him from this immense work, from which we expect the most valuable results.

The prolonged sensation produced in France by the work before us is due to the fact that it was the first which systematically treated the books of the New Testament from the historical point of view. Hitherto, with a few not very noteworthy exceptions, the only point of view from which they had been regarded was the dogmatic. Mr. Dale has well summarised M. Reuss's principle of interpretation, when he says, in his preface:—

"He is not anxious to make it appear that the authority of St. Paul can be alleged for any modern theory of the doctrine of justification; his only concern is to show what St. Paul himself believed. He writes the history of the theology of the early Church just as he would write the history of Greek philosophy from the age of Plato to the age of Plotinus."

This is perfectly right; only one may ask whether it is possible to remain always faithful to this principle of pure objectivity without starting from a highly rationalistic principle with regard to the inspiration and authority of Scripture. How can the student preserve the perfect impartiality of the historian when he tells himself that, according to the results of his exegetical labours,

* The annotator of the English translation says in his preface that M. Reuss does not write good French. I cannot refrain from appealing against this over-strong statement. Of course his style is not altogether in accordance with academic or classical purity; it has what is called "the accent of the soil;" but, beside being always correct, it has a freshness and originality *sui generis*, in which in France, as I can certify, we find a very agreeable savour. To form an idea of it, it would be enough to compare M. Reuss's writings in French with translations made directly from German originals, even when the work of skilful translators.

he will be driven either to believe in doctrines which are repugnant to him, or to renounce beliefs which he holds it of vital importance to retain? Should we be wrong in expressing a fear that Mr. Dale's notes often betray the difficulty of remaining faithful to historical impartiality, when the student believes himself threatened in the possession of doctrines which are dear to him, by the immediate consequences of the natural interpretation applied to the sacred books, as we should apply it to the writings of Plato, Aristotle, and Plotinus?

Thus, one of the most manifest results of the historical method is the difference, or even the divergence, between the various types of apostolic teaching. No scholastic subtlety can, without doing violence to the texts, succeed in forcing under one Christological formula the varied conceptions of the writers of the New Testament with regard to the person of Jesus. The inspired prophet, ordained by God the Messiah of Mark and the Acts, the son of Joseph and Mary of the genealogies, the child miraculously conceived in a Virgin's womb of the first and third Gospels, the heavenly being manifested in earthly form, but a man in heaven and on earth of St. Paul, the Word made flesh of the fourth Gospel—are all so many differing and divergent notions which neither Arius nor Athanasius, neither Socinus nor Calvin has ever succeeded in fusing into one harmonious whole. They can be explained historically, given the person of Jesus and his spiritual greatness; they cannot be fused dogmatically—and naturally enough, for they start from different principles. M. Reuss, without declaring himself on dogma, treats the narrative as an historian, and scarcely troubles himself to know whether it does or does not agree with the rigour of the dogma of the Trinity. This does not fail to alarm his annotator, and we must notice the care with which he strives to fill up the crevasses which, without thought or wish of its own, historical theology produces at every moment in dogmatic theology. Let us take as an instance the baptism of Jesus. It is clear to every interpreter who is writing the history of doctrines, that the account of this baptism, which is mentioned by neither John nor Paul because it would fit in but very ill with their favourite doctrines, proceeds from authorities to whom great importance was attached for marking the precise moment when Jesus of Nazareth, hitherto undistinguished in the bosom of his people, became the object of a divine declaration and of a supernatural gift of the Holy Spirit, which constituted him from that moment forward the Messiah *de jure*. But then it is clear that these same Judæo-Christians scarcely thought of the second person of the Trinity incarnate for about thirty years in the body of a child growing to manhood. Mr. Dale has his explanation ready. "The supernatural powers," he says, vol. i. p. 395, "by which He was to fulfil His ministry could not become His, on the theory of the Incarnation, until His human nature was sufficiently developed to receive them." We must ask Mr. Dale to pardon us; but according to the theory of the Incarnation, Jesus has not to receive supernatural powers: He possesses them from

the beginning; they already exist in his person in all their fulness, in childhood as in manhood. Perhaps it will be said that they can only manifest themselves when the human nature shall be sufficiently developed. The supernatural, according to this view, is in remarkably strict subjection to the natural laws of development, and we confess that we do not clearly understand why Jesus at the age of twenty-five, for instance, should have been less capable than at thirty of revealing the double consciousness of man and God, or, if that expression be preferred, the consciousness of man-God which he bore within him. But what is certain is that he possessed all in himself from the first hour, and that he had nothing to receive afterwards. And no less certain is it that the account of his baptism comes to us from Christians of the earliest days, who thought, on the other hand, that he had much to receive from on high and from without to become the Messiah of Israel.

We attribute to the same repugnance to a frank adoption of M. Reuss's strictly historical point of view, the occasionally curious notes tending to identify the Pauline theory of justification with the Augustinian and Calvinistic doctrines of another age, or to diminish the character of "free composition" which distinguished the discourses of Jesus as reported by the fourth evangelist.

We regard M. Reuss's book on *Apostolic Theology* as an excellent introduction to the questions raised by criticism, rather than as offering us a definitive solution of these questions. Very decided and very independent in his exegesis, M. Reuss is extremely prudent in his conclusions relative to the age and authenticity of the books of which he treats. It appears to us opposed to the rigorous postulates of historical criticism to refer to one body of theological doctrine the teaching contained in the whole of the epistles attributed to the apostle Paul, and decidedly impossible to force the theology of the fourth Gospel into the mould of the apostolic age strictly so-called. In our opinion the last-named book presupposes a state of Christian thought and Christian theology which only finds its chronological place after the middle of the second century.

The Pauline Christology likewise seems to us a weak point of the work. In fact, M. Reuss reduces it to something very like Arianism, and does not in our opinion lay sufficient stress on all contained in St. Paul's favourite parallel of the "two Adams," which he seems to consider as the two poles, the two representations of humanity, at once earthly and heavenly. Therein lies a difficult problem, not yet near its solution, and bound up with that other question which is suggested by many special trains of thought to the great apostle. To what extent did Paul clearly distinguish between an historic and individual person, and the principle of which that person is the representative? Sometimes one is tempted to believe that for him the individual Adam is none other than the *σάρξ* inherent in the earthly nature of man, and that the person of *Ἰησοῦς Χριστός* passes insensibly into the category of the *πνεῦμα*. Many of the obscurities of his special doctrine would be cleared up if we

could form an exact idea of the precise Rabbinical theories which he brought to his mode of conceiving what he called *his* Gospel. We can profit for the interpretation of the fourth Gospel by our exact knowledge of the course of Platonic or rather Philonic ideas of which this Gospel so unmistakably bears the impress. Unhappily, the immense difficulties of Talmudic studies do not allow us, and perhaps never will allow us, to arrive at a like result with regard to the theological antecedents of the Pauline Epistles.

On the other hand, we must point out as a model of clearness, of demonstration that leaves no loophole for doubt, of positive results which force themselves on the acceptance of all who are not blinded by the spirit of party, the magnificent chapter treating of the Apocalypse. We particularly recommend as a specimen of logical force completely overwhelming, the lucid and brief statement of the motives which have induced modern interpreters to read with their predecessors of the second century the name of *Nero Caesar* in the apocalyptic number 666.

It is pleasing also to review in company with so competent a guide the personal teaching of Jesus on the Kingdom of God or of Heaven. It gives one a clearer idea of how it is that the Christian principle, by virtue of its intrinsic religious worth, is so vastly superior to the successive orthodoxies which have claimed to give its sole legitimate explanation, and why, if it is true that Christianity in our day is to be greatly simplified by casting off its mediæval accessories of ritual, sacerdotalism, and dogma, it has yet lost none of its salutary power to direct human society in the path of justice, and the individual Christian in that of a faith which is rich in consolation and in hope.

ALBERT RÉVILLE.

Erasme, Etude sur sa Vie et ses Ouvrages. Par Gaston Feugère. (Paris: Hachette et Cie, 1874.)

The Life and Character of Erasmus. By the Rev. Arthur Robert Pennington, M.A. With a Preface by the Bishop of Lincoln. (London: Seeley, Jackson & Halliday, 1875.)

If there were any single clue to the complexities of Erasmus's character, any one principle capable of reconciling the seeming inconsistencies of the man who has been alternately embraced and repudiated by Romanist and Protestant; at one time almost passionately claimed as a devoted son of the Catholic Church (for does not M. l'Abbé Richard innocently take for true gospel Erasmus's witty story of a visit which he pretends was vouchsafed him by St. Francis?), and at another fiercely denounced as the prime author of the great schism which cost the Church her fairest provinces; at one time hailed as the champion of reform, and at another reviled as a concealed Protestant, wanting the courage of his opinions; and then again regarded as an entire sceptic, laughing at everything, and having no fixed opinions of his own—we might easily agree with M. Feugère in looking for that principle and that clue in his devotion to the cause of letters. That was, indeed, one of the ruling passions of his life, and fully

explains how the man who was never tired of exposing the ignorance and superstition of the monks, who had thrown doubts on almost every tenet of the Church, and spoken not too respectfully of the Popes themselves, might yet, with the most perfect consistency, refuse to identify himself with those who, in whatever respects they might appeal to his authority and example, seemed to him only likely to involve the world in fresh troubles, and to substitute a new tyranny for the old one. M. Feugère himself, however, warns us against attempting to give to Erasmus's character a unity which it does not possess, and unless we are willing to see in him a certain weakness of fibre which made him, while "bold in words," yet often "timid in his conduct;" a vanity not offensive, but which never permitted him to lose his self-consciousness; a nature full of reserves and hesitations; a wonderful dexterity in extricating himself from false positions, and turning against his adversaries their own weapons; a delicacy of organisation which made him peculiarly sensitive to annoyances of all kinds; a desire to keep on good terms with all parties and give offence to none, which made him long halt between two opinions; and, moreover, a sceptical rationalising turn of mind, which loved better to raise difficulties than to solve them, to deny or at least doubt than to affirm; and unless further we study him, with all these failings and merits, in his relation to the time in which he lived—a time when in a special degree "to be weak" was "miserable;" and when the rising waves of revolution were sure to show no mercy to the man of compromise and conciliation—we have made no approach to understanding him. All this, indeed, M. Feugère sees clearly enough, and no one who accepts his guidance will be in danger of missing any important feature in the character of his hero. There is but one point which perhaps he might have emphasised a little more strongly. We do scanty justice to Erasmus until we recognise in him as fundamental that solid goodness, that thorough soundness of heart, which led him so greatly to prefer the practical teachings of the New Testament to the dogmas whether of Rome or of the Reformation, which made him love next to learning—nay, even before it, those *bonos mores* which the reviving Paganism of the Italian Renaissance threatened to overwhelm—which the conduct of the Protestants did not seem to him always calculated to promote.

Was Erasmus a sceptic? In the philosophical sense of the word, certainly not. He never attacked the foundations of human knowledge, never even approached them. He never raised a doubt as to the supernatural origin of the Christian religion. His scepticism was precisely that of the man of letters, who, by the study of the Greek and Roman moralists, has learned that the Church enjoys no monopoly of goodness, and that truth is truth whether it is found in the writings of heathens and heretics, or proceeds from the most orthodox lips. But it was also the scepticism of the rationalist. In a later age Erasmus might have been found carrying his doubts to

much more fundamental questions of divinity. For him it was going a good length to raise questions about the Trinity, transubstantiation, and original sin. M. Feugère agrees with those who suspect Erasmus of Arianism, and despite his protestations sees "an affinity between his mind and a doctrine which, denying the unity of substance in the three Divine persons, and so suppressing the supernatural side of Christ's nature, has always proved so seductive to human nature."

It is time, however, to give some more particular account of this new contribution to the study of the life and work of the great leader of the Renaissance. M. Feugère writes as a Catholic—a very liberal one—but he neither repudiates Erasmus as an apostate and a traitor, nor endeavours to reconcile all he said and did with the character of a faithful son of the Church, and with the strictest orthodoxy. Of the man himself his estimate is eminently fair, kindly, and discriminating. He apologises for his not having taken the sacrament on his death-bed, on the plea that he died in a city where the exercise of the Catholic religion was prohibited, and defends the expression addressed to his sorrowing friends—"Your tears might make me think you did not believe in the resurrection of the dead"—as an affectionate reproach inspired by the most delicate feelings. He will not admit with Bayle and others that Erasmus was the forerunner of Luther, and remarks, quite truly, that his exegesis tended not to Lutheranism, but to rationalism. He defends his attacks on the corruptions of the Church, arguing that the Church had always tolerated satire directed against the human and variable elements in her constitution, and acknowledges his services in the secularisation of morals, which, under the influence of scholasticism, had become a confused mixture of Aristotle and St. Augustine. He reminds us that the famous *Sancte Socrates, ora pro nobis* was anticipated by Abelard, who placed Socrates among the saints; and that Dante, while refusing to open the gates of Paradise to Virgil, yet saved him from the hell into which he had no scruple in hurling popes and cardinals of the Holy Church. Evidently, however, he does not regard Erasmus as an altogether safe ally; he complains that by his procedure the faith itself was disturbed and menaced, compares him with Bayle, Montaigne, Lessing, Voltaire, and confesses that he hardly knows whether he has to do with a friend or a subtle foe who makes no open attack, but like a fine sharp point darts hither and thither, and wounds without being seen. Erasmus is treated here as theologian, reformer, satirist, moralist, man of letters—in all these characters the criticism upon him is just and discriminating; the lights and shadows are skilfully disposed, and the works chosen as illustrations examined with taste and discernment. Only in one respect is the book a disappointment; and the author must thank himself if by the prominence which he gives, in his preface, to the name of Voltaire, he raises an expectation which he does not fulfil. A comparison more elaborate and full than has

yet been drawn between two men often named together, and presenting so many interesting points of resemblance, is a task which there is evidence in this book that he is well qualified to execute.

The second is the most valuable and original part of this work. The first is a tolerably full sketch of Erasmus's life, in which, however, I have not observed that anything new is contributed to our knowledge of the subject, while, on the other hand, one or two old blunders are perpetuated. The author follows some other biographers in fixing the date of Erasmus's ordination at February 25, instead of April 25 (had he but consulted the calendar!), in calling his elder brother Antony instead of Peter, and in keeping him five years with the Bishop of Cambray, instead of sending him on at once to Paris. Had he been more familiar with Knight he would scarcely have changed Erasmus's friend Bullock (Bovillus) into Charles de Bonelles, and it is scarcely fair to quote Hallam as having allowed his patriotism to lead him astray in his notice of Oxford in the fifteenth century, when what Hallam really says is that Erasmus's praise is evidently much exaggerated, and himself speaks of it as "that most barbarous universality." These, however, are small matters, and take nothing from the merits of this very careful and artistic study of the life and works of Erasmus.

Of the second work named at the head of this article—which only reached my hands after the above was written—it is not necessary that I should say much. Compared with other recent lives it does not seem to possess any very noticeable feature, except, of course, the episcopal preface. Appearing, however, under this sanction, and as it regrets the rationalistic spirit which pervades the works of Erasmus, and mourns over his sympathy with the Arians, it will probably recommend itself to those who are accustomed to measure all things by the standards of the English Church.

ROBERT B. DRUMMOND.

Worksop, "The Dukery," and Sherwood Forest. By Robert White. (London: Simpkin, Marshall & Co., 1875.)

THIS is a compact and useful volume, well got up and ornamented with several really beautiful woodcuts of forest scenery. Its antiquarian merits are not of a high order; but when Domesday Book and such like matters are not under consideration, and when the author can consent to forget the remote ancestors of the great people who shoot pheasants, sit at Quarter Sessions, and keep foxhounds around him, he is always interesting and instructive. The study of genealogy is worthy of all respect. What Sir Francis Palgrave used to call "the inherent prerogative given by the ancestral blood" is not likely to be forgotten in a country which is calmly but surely sweeping away all social distinctions which do not rest on the facts of nature; but pedigree details are not a profitable subject for any one to write upon who has not made original investigations on a much more extended scale than can have been attempted here. If the pages devoted to Lovetot, Clinton, Talbot,

and Furnival had been occupied by facts of a strictly local nature, the book would have gained in interest, and we should have lost nothing whatever, for these family matters have been given before in much greater detail by Collins, Thoroton, and Hunter. On home concerns Mr. White is full of information and writes really well. The description of the parish church, a fragment of the old Augustinian Priory, contrasts most favourably with many works of much higher pretension. The author evidently loves his subject, and has devoted much time and labour to making out the well-nigh obliterated details of those parts of the building which perished in the storm of the Reformation, or have been modernised, spoilt, and for historical purposes ruined, by recent restoration. It is common enough to hear loud complaints of the havoc made in our historical buildings by the cupidity of those who came into possession when the monasteries lapsed into lay hands, and of the mad doings of Puritans we have heard far more than there is any evidence to warrant; but few people tell, as yet, what the church-restorers of our own time have done, and are still doing. The people who protested against the wantonness of the sixteenth and seventeenth centuries were not listened to, and the time has not come at present for those who revered the memorials of the past which time had spared to gain a hearing. Mr. White makes no reflections on the manner in which Worksop Church has passed through the scathing fire of restoration. It may be that he feels that he must tell so much if he spoke at all, that silence is best. We never saw it in its unrestored state, but from what is to be seen now it is evident that the work was done in a spirit sufficiently ruthless. The new masonry is hardly distinguishable from the old, for the old work has been so scraped and cut down that nearly all signs of antiquity have passed away, and it requires a painful effort to convince oneself that the Norman work before us is really Norman, and not what it seems to be, a successful modern imitation. Mr. White says nothing of these things, but there is sufficient in his pages to guide any one who has had experience of the wild work of church restorers, to a true understanding of what has happened. Such passages as the following indicate that much most needless destruction of architectural evidence and interesting associations must have taken place.

"There were evident traces of the former existence of this screen previous to the late restoration of the church."

"On the west side of this door was a stoup . . . until the time of the late restoration of the fabric."

"Formerly some Decorated windows were inserted in the south aisle, but these have now been replaced by others according with the original design."

Sweeping away holy-water stoups is now, whatever it may have been at the time of the Reformation, a mere act of Vandalism, without the excuse of overwrought religious feeling on the one hand or superstitious reverence on the other. The destroying of windows inserted in the Decorated period to make room for modern impostures intended to look like something of an earlier time

is still less to be pardoned. How could the architect, in whose office the working drawings were turned out, know what the old windows were like which had given place to those which he destroyed. Our forefathers built with infinite variety, and it is next to certain that whatever he copied, his imitation would not be like the lost original. But there is a deeper reason than this: these Decorated windows had a history. Their insertion was not due to chance, or the restless desire for change which now causes so much of the fairest work of the old time to be violated. They were put in because the taste for rich and therefore dark stained glass had become prevalent, and the older openings if so filled would not have let in a sufficient body of light. Thus they marked a change of feeling in architecture, a step in the history of art.

An important feature in Mr. White's book is the number of facts it contains bearing on the social life of the past. All this is well done—so well indeed, that we wish that there was much more of it.

Here is a passage, taken at random, which illustrates the feelings of our forefathers with regard to cruelty and diet:—

"At the beginning of the last century the parish authorities (of Worksop) had a bull-ring made on the Lead Hill, to enable them to comply with a by-law in the rolls of the Court Leet and Baron of the Lord of the Manor, that 'no bull shall be killed and sold in the market of Worksop without having been first baited in the bull-ring.'"

The object of this strange rule was a double one. Firstly to afford a manly amusement for the people, and secondly because there was a superstition that bulls' flesh was unwholesome unless the animal had before his death been tortured by dogs. A similar vulgar belief is yet prevalent among sportsmen and game-dealers as to the flesh of the hare. A coursed hare is a more valuable present, and fetches a higher price at a game-shop than one that has died by shot or snare.

The article on the ancient history of Sherwood Forest, contributed by the Rev. J. Stacey, is excellent. We wish he would enlarge it into a history of that celebrated and picturesque domain. The papers on the geology and zoology of the district are also remarkably well done, but the less that is said about the chapter which treats of Robin Hood the better.

We have noted some trivial errors which it may be well to set right in a second edition.

The confirmation bull of Alexander III. to Worksop Priory (25) is not dated at Agnani, but at Anagnia, that is, Anagni, a small town thirty-seven miles east-south-east of Rome. (*Mon. Ang.* vi. 120.)

Alban Butler, the author of *The Lives of the Saints*, is spoken of as a Jesuit (p. 74). This is an error. He was a secular priest.

Robert Pierrepont, first Earl of Kingston-upon-Hull, was not killed "before Gainsborough" (p. 157), but at some as yet unidentified point on the River Trent, between Gainsborough and the Humber. (*Vicar's God's Arke*, 1646, p. 7; *Lloyd's Memoires* p. 435; *Whitelock's Memorials*, ed. 1732, p. 72.)

EDWARD PEACOCK.

Lives of the Engineers. By Samuel Smiles. New and Revised Edition. (London: Sampson Low & Co., 1874.)

MR. SMILES has written a series of books which are extremely interesting not only to the engineer but to the general reader. They have been for some years before the public, and have deservedly met with much success, which will be increased by the present cheap edition. Among engineers the *Lives* are now and then rather unjustly criticised as being like historical novels, though, indeed, the resemblance to good historical novels is striking enough, for each life has the charm of a novel with an interesting hero, whose story is painted with a background rich in historical detail. Mr. Smiles has a true instinct, leading him to choose those details only which add life and reality to the picture. No one can feel surprised that the life of Watt or George Stephenson should be interesting, but there is something remarkable in the charm which leads a reader amused and instructed through two hundred pages treating of John Rennie, even although it be known at the outset that John Rennie was an excellent engineer.

Mr. Smiles is a true artist. If his principal figure is a really great and noble one, he concentrates his light upon it and the background sinks into insignificance. Where the proportions of his hero are less colossal the setting is so charming as to give dignity and beauty to the entire scene. Moreover, so far as I know, the historical details and statistics are accurate, and must have been gathered with great labour, while, although the books in no way pretend to be scientific treatises, yet the engineering knowledge displayed is very considerable, and I have come upon no blunders.

Here and there, it is true, one cannot help suspecting that the hero did not fight all the fight single-handed, that besides Achilles there were many chiefs who fought before Troy, and that even following these lesser captains there were thousands of good men and true who all helped to win the town; but the writer of A's biography, must not be too severely judged if he forgets to tell us quite all about the other letters of the alphabet, and there is no conscious unfairness to be traced in the *Lives*. Moreover there is a natural tendency to give merit to those who have much already, and great wits, great captains, and great engineers all alike bear, and perhaps ought to bear, the honours earned by the lesser men around them.

Mr. Smiles never falls into the error of deifying his hero—he paints a very living, fallible man; he dwells indeed with relish on his difficulties and his failures, for does not the charm of the story consist in these? We know the end, success, already. It is the difficulty, the struggle, which comes home to us.

Watt's life is a sad one, but it teaches a most useful lesson to those who think that an invention springs full limbed and armed for conquest from the inventor's brain. The material difficulties, the financial difficulties, the moral difficulties, to be overcome before the simple idea of a

separate condenser could bear its fruit in the perfect steam-engine are admirably told by Mr. Smiles, and notwithstanding the ultimate success the tale is sad. One lesson should be laid to heart. It is impossible to read the story without feeling that we owe the steam-engine to the patent laws quite as much as to James Watt.

The story of George Stephenson forms a great contrast to that of Watt.

Watt was an *inventor*; any engineer can put his finger on half-a-dozen real inventions which were all Watt's own. It would be very difficult to lay hold of one real invention due to George Stephenson alone; but Stevenson was an *engineer*. What he laid hand to, worked: he improved the neighbours' clocks and their clothes as a boy. Then an engine was put up in his neighbourhood, which failed in its duty. George Stephenson tinkered at it, lengthened this and shortened that, and then that engine pumped the pit dry. The locomotive was not his invention. I am even heretic enough to have doubts about the steam-blast, but I have no doubt that George Stephenson is the man who made locomotives of real use. I have my doubts whether the introduction of the railway system was wholly due to one man, strong through he was, but I feel sure that the roads he laid were enormously better than any made by his predecessors. Then there is a good-humoured strength about this giant which makes him an admirable hero.

In fine, Mr. Smiles has not written a series of scientific essays on the engineering improvements or inventions made by each man. Such essays would have interested few; but he has written with excellent feeling and taste a series of stories about our great engineers, and in these stories he has displayed sound engineering knowledge, much historical research, and thorough sympathy with his subject.

FLEEMING JENKIN.

NEW NOVELS.

A Passionate Pilgrim and other Tales. By Henry James, jun. (Boston: J. R. Osgood & Co.; London: Trübner, 1875.)

Eglantine. By the Author of "St. Olave's." In Three Volumes. (London: Hurst & Blackett, 1875.)

Jocelyn's Mistake. By Mrs. J. K. Spender. In Three Volumes. (London: Hurst & Blackett, 1875.)

Out of Society. By Mrs. Pulleyne. In Three Volumes. (London: Chapman & Hall, 1875.)

Robert Forrester. By Mary Thompson. (London: Longmans & Co., 1875.)

THE volume at the head of our list is a series of careful studies in Nathaniel Hawthorne's manner. This is not one of those cases of unconscious influence, common with young writers, who reproduce imperfect echoes of authors who have touched their imagination and lingered in their memory, and who believe themselves original in so doing. Mr. James, on the contrary, is fully aware of what he does, and has set himself at Hawthorne's feet with the entire trust and admiration which we may suppose to have been exhibited formerly by the pupils in the school of a great and original painter.

He has his reward too, for he has caught much more than the mere trick of style, by no means difficult to imitate, and has succeeded more nearly than any other writer we have met in entering into Hawthorne's psychology, with its half morbid and entirely weird conception of life. We incline to think "The Madonna of the Future" the most artistic of his tales, though that which gives the title to his book is most fully worked out, and is very subtle in treatment, recalling here and there the "Septimius" of his model. There is one blot in the book, the material ghastliness of the ending of one story, the "Romance of certain Old Clothes," which is more like Poe than Hawthorne, and which, we think, the author will feel on reflection would have gained in impressiveness by the omission of the last detail, and the substitution of a mere look of frozen terror on the dead face. The incident as it stands mars the whole conception of Perdita, with which it is entirely out of keeping.

Eglantine makes no advance, but rather retrogression, in its author's literary work, for it is by no means so good a novel as any of its three precursors. There are tokens throughout of too much facility in mere production of copy, and too little pains in reducing that copy to symmetrical form, to say nothing whatever of artistic conscientiousness in detail, which is not atoned for by the occasional introduction of clever sentences and paragraphs. The story, if it may be so called, is an autobiographical monologue, with but little interest, since the only attempts at special delineation of character depict types which are tediously common in the modern novel, such as the gracious and insincere matron of society, and the mature young lady who affects gushing childishness. And in these days of realistic painting it is not too much to ask even a lady author to be correct in details meant to give local colour and finish. The daughter of a great scientific philosopher of wide general learning, as the narrator of the story is supposed to be, would not again and again cite the "differential calculus" as the tremendously abstruse subject which her father's distinguished visitors habitually discussed with him. They would be just as likely to discuss the rule of three. Nor would she include Gibbon's *English History* as forming along with the *Decline and Fall* part of the favourite reading of her model coastguardsman. At least, it was inconsiderate, if such were the case, not to make the learned Mr. Leslie seize on the book, hitherto unknown to bibliography, and give it to the reading public, which would only too gladly welcome such a discovery. It may be carpishly minute criticism to say that the St. Bees hood, which the model Broad Church parson of the book wears (and of which the author, who attempts Dutch painting, makes a good deal), is not purple, but a wonderful combination of red and white; but that a writer who has evidently a turn for marketing and cookery, with a hearty relish for her victuals, should give as a proof of the utter imbecility of her gushing lady that young person's belief that eggs are, or ought to be, sold by the pound, strikes us as showing very little grasp of the economical bearings of the subject. Would it surprise her to hear that more

than one American Legislature has recently enacted that all eggs are henceforth to be sold by the pound, and that the average dozen must turn a given weight, on the ground that the present system of selling by mere number, irrespective of size, is unfair to the purchaser, and a permanent discouragement to careful breeding, since no advantage is now gained in the market by the farmer who brings the finest and heaviest eggs for sale over his competitor who looks to quantity alone? Several other questions, social and religious, are settled in the book just as decisively, and with exactly the same amount of intelligent understanding as this one; and we would cheerfully give all the judgments, and the long-winded reasons for their formation, in exchange for a little more life and movement in the somewhat wooden puppets of the tale.

Jocelyn's Mistake derives its interest almost wholly from its central figure, which is a very good study of character. Mrs. Spender has not sought to devise novel situations for her plot, and has contented herself with using materials which have served many authors before, but she has employed them better than usual. The main situation in the book, for example, is not very different from that in a once popular story, *Emilia Wyndham*, yet there is no likeness at all in treatment, so that the sense of triteness does not strike the reader. Mrs. Spender's English is unusually good, and she has learnt the art of working her opinions on men and things into the web of her story, instead of merely intercalating homilies, after the fashion of too many of her sisters, with the certainty of having them skipped by the judicious reader, who desires, in the emphatic language of a schoolboy, uttered in the present critic's hearing, "more story and less jaw." The *Jocelyn* of the book is very skilfully drawn; an impetuous, wilful, passionate, imaginative woman, in whom the perceptive faculties are far more matured than the reflective, who feels but does not reason, and who is from temperament what Frenchmen call *tête montée*, and Americans "high faluting," in season and out of season. The chief success of the book is the manner in which the author conciliates the sympathies of her readers in favour of the very defective heroine, and makes them understand how she could win and retain the affections of two men of exceptional mark and power, though of different types, and that without her having brain enough, with all her imagination and fluency, to appreciate the best qualities of either. One particularly happy touch, quite true to nature, is that where *Jocelyn* spoils her application for the post of governess by springing on her hobby at a chance word of her proposed employer, and delivering a lecture then and there on the development of Woman. More, we think, might have been made of the contrast between the fiery and courageous heroine and her vacillating brother; but where it is brought out at all it is well done. Finally, the tone of the book is entirely high and sound, and though it does not belong to the small first rank of novels that will live, it rises in type and diction far above the ephemeral stories of the season.

Out of Society is a commonplace and

rather dull book, written in a style which is alternately fine and slipshod, gorgeous in adjectives and hazy in grammar. It belongs to the school of transpontine melodrama, according to which hardness, selfishness, and vice are habitual characteristics of those who move, or try to move, in refined and wealthy circles; while generosity and virtue must be sought among those who are "out of society." That a life of much ease and little responsibility is unfavourable to loftiness of aim and energy of action is doubtless true enough; but Mrs. Pulleyne must know very little indeed of modern England if she imagines that the line can be drawn as she draws it. The artisans who refuse to associate with labourers, or even to use the same houses of call, the shop-boys who rob tills to pay gambling debts, the working-men who correct their wives with iron clogs, are on the whole not more admirable citizens than Mrs. Pulleyne's aristocrats, and are real flesh and blood; while her characters, despite of the dedication of her book to a lady of princely rank, are clearly evolved from a not very vivid imagination, and do not by any means convey the impression of being studies from life and personal contact, especially as she has not mastered the somewhat intricate system of English titles of rank.

Robert Forrester is the work of a very inexperienced hand, and the best counsel for the author is to attempt a play, and to put the manuscript into the hands of some practised manager or actor, in order to see how much and what would be cut out. Curiously enough, there is a chapter in the book wherein the heroine by her frank criticisms induces a lady friend to give up novel-writing, as not possessing the necessary faculty, and being unable to see what is expedient in a book meant to win public approval. The actual story in *Robert Forrester* scarcely occupies one-fifth of the volume, and the remainder is entirely taken up with digressions, sometimes on scenery, and more often on what the characters could, should, might, ought, or would have thought or done, while their actual doings are compressible into a very small bulk indeed. Thus, in one chapter of the book, two persons engaged to two other persons, meet for an avowal of their preference for one another; and nearly twelve pages are given to a chapter which immediately follows this, whose whole contents consist of the fact that their conversation was overheard by one of the other pair, and that she did not like it. Ten words in the chapter which describes the meeting would have been enough, and this is just the place where an experienced manager would have ruthlessly cut down the copy were it a play. Nor are the descriptions of scenery vivid enough to be worth the space they occupy. We have three living novelists who can write of scenery so as to delight their readers: Mr. Black perhaps first, Mr. Blackmore a good second, and Mr. George MacDonald third, though if his admirable poetical vignettes of landscape be taken into account, he might be assigned the highest place. If Miss Thompson will read any of these writers, and endeavour to analyse their method in comparison with her own, she will probably see the cause of her failure. Her conversa-

tions, too, are often wordy and uncolloquial, running sometimes into monologue, so that compression is the chief literary acquirement for which she must strive if she is to win a fair place as a writer; and compression will wholesomely diminish gush, of which there is a little too much. The chronology, also, is rather baffling. Early in the story an M.P. is blamed for his vote on the Public Worship Act of last summer; much later on one of the characters is wounded in an Indian skirmish—and as Serjeant Ballantine is the only person who has gone to India to fight since 1874, there is a difficulty here too—and the last chapter is entitled "After Many Days," to imply the lapse of a long period. At the earliest the book projects itself into 1878, which is its only prospect of living till then. By that time Miss Thompson may, let us hope, have gained experience enough to write a better book than this one.

R. F. LITTLEDALE.

Briefe und Acten zur Geschichte des dreissig-jährigen Krieges in den Zeiten des vorwaltenden Einflusses der Wittelsbacher. Zweiter Band. Die Union und Heinrich IV. 1607–1609, bearbeitet von Ritter. (München: Rieger'sche Universitäts-buchhandlung, 1874.)

Of late years there have appeared several publications of original documents of the highest value for the understanding of the diplomacy of the period preceding and following the commencement of the Thirty Years' War. To these is now added a new collection of the same kind which is much superior to those which have preceded it, and the title of which we have placed at the head of this article. The second volume of this work has recently appeared. The contents of the first volume were of importance, but those of the second are of still greater interest, as they relate to the period 1607–9, the time when the great plans of Henry IV. for making war upon the House of Habsburg were matured, and the struggle between the Emperor Rudolf II. and his brother Matthias broke out. Herr Ritter's collection is the first to throw light on several hitherto unsolved historical problems, and to give order and consistency to a number of negotiations and incidents of which we had hitherto had only a confused perception. If we were to attempt to point out everything which is new, important, and interesting in this work, our notice would attain the dimensions of a book, for the art of compression, which is Herr Ritter's special characteristic, has enabled him to present us in a single volume with a mass of original material which might easily have been made to fill five or six similar volumes. Herr Ritter, in fact, has taken far more pains than he need have employed if he had contented himself with printing all his materials *in extenso*. The most important documents alone have been so dealt with; of others, only a short epitome has been given, or a remarkable passage extracted. Nor has Herr Ritter neglected similar publications which have preceded his own; he has compared the documents published in them with his own recension, and he takes care to draw the reader's attention to the changes which have

resulted from this comparison. In this way his remarks are of the greatest service to the true comprehension of the history. In particular, he has doubled the value of the documents which relate to the Union. He opens to us original sources of information, and adds to them a critical history of the occurrences to which they testify.

To descend to particulars, we may first select for remark the light thrown upon the relations of the Prince of Anhalt with Venice. Anhalt, who adopted as the work of his life the maintenance of the struggle against the House of Habsburg and the Catholic Church, endeavoured in the first instance to bring into existence a widely reaching alliance which might support the conflict with some hope of success. Venice was a link in this chain, and to Venice he despatched Christopher von Dohna, a man of approved dexterity in diplomacy. He was not merely to investigate the state of politics in Venice, but also to try to discover whether anything could be there effected to favour the spread of the Reformation. The conferences which Dohna with this view held with Sarpi exhibit the Venetian as the incarnate foe of the Popes, whose hatred to them was more deeply rooted than has been hitherto supposed, and who was bent on assailing not merely the Papal rule, but even the doctrines and very essence of the Catholic Church. This correspondence of Dohna, which abounds in piquant illustrations and remarks, was discovered by Herr Ritter in the Archives of Schlobitten, whither a fortunate star directed his steps. The Prince of Anhalt, strengthened in his hopes by the information brought to him by Dohna, wished to enter the Venetian service as general, and besought Henry IV. for his aid and countenance. The plan failed for many reasons, which are accurately detailed in this work, and which are of essential importance for the comprehension of the leading political characters in France and Germany.

The attitude assumed by Anhalt at the beginning of the contest between Rudolf and Matthias is sufficiently known already by means of various researches; it is also certain that his impatience for the establishment of the Union had direct reference to the strife commencing between the brothers. While the present collection serves to establish upon documentary evidence such phases of the contest as were previously known, it no less furnishes us with many entirely new details relative to Anhalt and his alliance with the Austrian party-leaders, by means of which future historians will be enabled to give a far more vivid representation of that troublous period than has been hitherto possible. We may see, step by step, from the correspondence laid before us, how Anhalt was unwilling, for the sake of any advantage to himself, to allow Matthias to gain the victory; how he afterwards made the attempt (which did little honour to his insight or perspicacity) to manoeuvre the lost territories back into the hands of the Emperor Rudolf, and how he even conceived the idea of acquiring for himself the lordship over part of the Austrian countries, perhaps over Bohemia.

One is amazed at the number of confiden-

tial agents employed by Anhalt in these negotiations, whose accounts, all of them valuable, are laid before us by Herr Ritter. One of these agents was Theophilus Richius, whom the Prince sent to the Archbishop of Salzburg in order to restrain the latter from taking any part in favour of the House of Habsburg. We extract the following remarkable passage from the account given by Richius of his conferences with the Archbishop. The latter, having declared himself favourably disposed to the request of the ambassador, thus expressed himself concerning the Jesuits:—

“But the Jesuits who meddled in politics were such pernicious persons, that he reckoned them with their scholastic principles worse than the greatest heretics; for which reason he would not admit them into schools. Such princes as received them would discover some time what they had got in them. He had as yet admitted none, and he had no intention of doing so, for they were quite intolerable, and wished to prescribe and lay down the law in political matters. The old Archduke Ferdinand, with whom he lived on most familiar terms, had once said to him, ‘the Jesuits would be a convenient set of people if they were not so spoiled with looking after little sins that he would have nothing to do with them.’”

We acknowledge that this condemnatory verdict of the Archbishop respecting the Jesuits somewhat surprised us. We may say that up to this period (until 1608) their zeal had been only conspicuous in checking the decay of learning among the Catholics, and in drawing in steadfast adherents to the Church in their schools. They had done wonders in this respect, and had thereby gained an influence over the course of politics. But that this influence should have called for so decided a condemnation from a Catholic prelate, who owed his position mainly to it, surprises us and leads us to conjecture that the activity of the Jesuits even so long ago as 1608 was pushed further than documents have hitherto led us to believe.

On turning over a few more pages, our attention is arrested by the documents concerning the Juliers succession, and a closer examination shows that full light is here for the first time thrown upon the changeful phases of the contest to which the dispute, then commencing, gave rise. We learn from the documents how by degrees the most important interests became associated with this contest, and how Henry IV. had a design of making it the starting-point of his great plan of attack upon the House of Habsburg. The two great politicians of their age, Henry IV. and Anhalt, met here with similar designs and wishes, though the latter could not rid himself of all distrust regarding his royal confederate, and in the question of the Juliers' contest did not wholly place himself on the side of Brandenburg. We see that as soon as the question of the Juliers succession came to be agitated, Henry addressed himself with greater energy than ever to the strengthening of his alliance with the Duke of Savoy, and that the Duke met him half-way. By means of this alliance France was to be put in possession of Savoy, while the Duke, in compensation, was to receive Milan. Both powers wished to wrest the latter from Spain. We learn also what was the attitude assumed by Holland at this

time, and how she was always ready to offer her assistance in the matter of a league against Habsburg.

But if we now consider the inclination of the German Union, of the House of Brandenburg, France, Savoy, and the States-General, &c., to a combined attack upon the House of Habsburg, as it appears from all the despatches of 1608-9, remembering at the same time the weakness and even powerlessness of that house, we cannot but wonder that the attack was continually postponed, and that there was perpetual recourse to fresh negotiations, in which, after all, no more was effected than by the former plans. The explanation of this somewhat puzzling state of affairs is fully given in the present work. The cause of the long delay is to be sought in Henry IV., who, with every desire to make the attack, was withheld by powerful influences and considerations. In the first place, in his Council of State, Villeroy skilfully opposed the anti-Spanish policy of Sully, thereby making a great impression upon Henry himself. In the next place, Ubaldini, the papal nuncio at Paris, lost no opportunity of disposing the King towards a policy which should unite the interests of France and Spain, and it was difficult for Henry to disregard the representations of the nuncio. Finally, what was of most weight, the Queen, Mary de Medicis, took the side of Spain. According to some highly valuable documents she seems to have become apprehensive lest the legitimate title of her children to the succession to the throne might some day be contested, and it therefore became her prime care that her son and daughter should marry a Spanish princess and prince, since such a marriage would obviate any defect in her children's title in the future. Her entreaties and tears were not without effect upon the King, and to this circumstance, as well as to the influence of Villeroy and Ubaldini above referred to, we specially ascribe the tedious and often interrupted course of the negotiations about the alliance with the anti-Spanish powers.

Notwithstanding all this, matters took a new turn towards the end of 1609, and Henry IV. sought with all his energy to set his great military designs in operation, while as a preliminary he concluded a treaty of marriage with Savoy in which he betrothed his daughter to the Prince of Piedmont. The question now arises, what were the means by which this change was effected? The publication of Herr Ritter solves this problem also. It was the rage with which the flight of the Prince of Condé and his wife inspired the King which now urged him headlong against Spain, which he suspected of having favoured the flight. Many passages in these despatches prove the King to have lost all moderation after the flight of the Princess, and that his policy was influenced by his thirst for vengeance. Even Sully allows this to be seen in a conversation with the Dutch ambassador, though he does not venture to express himself plainly.

And now, in conclusion, let us refer to a few words which help us to understand the character of Pope Paul IV., which we borrow from a letter of Breves, the French ambassador at Rome. It is notorious that the Pope sought to enrich his own family in

every possible way, and was in consequence liable to be charged with avarice. M. de Breves happily expresses his conviction of the justness of this charge in a letter to Henry IV., contradicting the rumour that the Pope had sent 500,000 thalers to the Archduke Leopold in support of the maintenance of the claims of the latter to Juliers: "Unless I err," writes Breves, "his Holiness would sooner lose all Christendom than disburse such a sum."

The above remarks may suffice to place the value of Herr Ritter's publication in its true light. No one who attempts to write the history of any of the greater European countries can afford to pass it by, as it alone offers a complete solution of some of the greatest problems of the age with which it deals.

A. GINDELY.

NOTES AND NEWS.

ANOTHER portion of the long-lost originals of the Paston letters has been discovered—those printed by Fenn in his third and fourth volumes. They were found together with a number of MSS., both of that date, and of more recent periods, which are undoubtedly part of the Paston Collection, in the house of Mr. Frere, of Roydon Hall, near Diss, in Norfolk. This find is just barely in time to be of some use to Mr. Gairdner before completing his third and final volume.

MR. HORWOOD has undertaken to edit for the Camden Society Milton's *Commonplace Book*, which was discovered last year in the library of Sir Frederick Graham, of Netherby.

WE are glad to learn that Captain Hoffmeyer, Director of the Royal Danish Meteorological Institute at Copenhagen, intends to continue the publication of his daily synoptic meteorological charts for the third quarter—June to August, 1874. The charts are constructed from every available source for the region embraced, viz.: from about lat. 30°—70° N. and from long. 40° W.—40° E. of Paris. The cost of subscription in this country is 12s. 6d. for the three months; but as only a limited number are printed, application should be made at once to R. H. Scott, Esq., Director of the Meteorological Office, 116 Victoria Street, London, S.W.

WE are informed that in a few days an illustrated *Handbook of Norway*, by Christopher Tonsberg, will be published at Christiania for the use of travellers, which in point of fulness and accuracy will supersede all works at present existing on the subject. The high appreciation of the book in Norway is shown by the fact that the Storting has voted an annual pension of 150*l.* sterling to the author for life.

A *History of the Jews in England* is in preparation by Mr. Picciotto, who has had access to a great quantity of hitherto unused materials. It will be published by Messrs. Trübner in September next.

MR. SAMUEL TINSLEY will publish early in the coming week a pamphlet on the influence of the Court over the community under a constitutional monarch. The same publisher has in the press *Roba d'Italia*; or, *Italian Lights and Shadows*, a record of travel, by C. W. Heckethorn, and the following novels—*Sir Marmaduke Lorton*, by the Hon. A. S. G. Canning; *The Shadow of Erksdale*, by Miss Marshall; *Gold Dust*, by John Pomeroy; *A Name's Worth*, by Mrs. Allen; and *Margaret Mortimer's Second Husband*, by Mrs. Hills.

M. OCTAVE DELEPIERRE has just completed a work dealing with one of the curiosities, or rather trivialities, of literary history, under the title of *Littérature du Cento*. The object of the *Cento*, we need scarcely remind our readers, is to combine

verses from one author or from several authors so as to give each passage an entirely distinct sense from that which it bore in its original context. Horace, Virgil, Ovid, Juvenal, and others have all afforded sport to the cento-mongers, and M. Delepierre gives examples from the literature of all periods, from the book of Jonah down to the year 1817. His book cannot fail to be amusing, if scarcely profitable, reading.

It is rumoured that the author of *Ye Vampyres!* is Mr. J. Smith Latham.

THE King of Italy has presented the Cross of the Corona d'Italia to Dr. Anton Dohrn, the founder and director of the Zoological Station at Naples, in recognition of his eminent services in the cause of science and in the promotion at Naples of a taste for scientific pursuits.

THE *Allgemeine Zeitung* announces that the Chair of Chemistry, which has been vacant in the Munich University since the death of Baron Liebig, has after prolonged negotiations been accepted by Professor Baeyer, of Strassburg, who has also been appointed to the directorship of the Chemical laboratory, for which liberal grants have been made by the Bavarian Chambers. Professor Baeyer, who is one of the most eminent and efficient chemists of the day, will begin his course of lectures at the opening of the winter session.

COPPÉE is writing the articles on the Paris Salon in the *Moniteur Universel*.

HECTOR MALOT's new novel, just begun in the *Siècle*, is said by some who have seen the manuscript to be among his strongest work. He will deal, in the new book, with a world in which, as an artist, he has always shown himself at home: the world of financiers, intriguers, and parvenus, who did so much for the ruin of the Second Empire.

AT the first Inter-Collegiate Literary and Oratorical contest, held last winter in the United States, at New York, the Shakspeare prizes were carried off by two pupils of Professor Hiram Corson at Cornell University, namely, Mr. James Fraser Clark, who wrote on "the Clowns of Shakspeare," and Mr. George H. Fitch, who wrote on *Henry the Fifth*. The essays are to be published soon. Among the judges on them were the poet William Cullen Bryant, the Shakspeare-editor Richard Grant White, George William Curtis, &c.

MESSRS. DÜMMLER, of Berlin, will shortly publish a work by Dr. Carl Abel on Egyptian Grammar and Lexicology. It deals for the most part with the Coptic period of the Egyptian language. In it the author professes to define the meaning of a certain number of words, his avowed object being to investigate, by means of the language-test, the notions prevalent in ancient Egypt about Right and Wrong. Following up to their original source the history of the words explained, he proceeds to investigate how their meaning came to be derived from certain primary roots, and, as the national intellect developed, gradually assumed their ultimate and more suitable form. From the author's point of view Grammar is not a mere exposition of a few abstract notions of time, space, relationship, &c. It includes the concrete ideas contained in the Dictionary as well, and, showing them to be intimately connected with grammatical forms and notions, he attempts to prove the latter to have been created for the better expression of the former. Dr. Abel professes to have separated the Egyptian active and passive verbs, so long confounded, to have discovered several new species of passives, and traced the origin and gradual growth of all passives, and to have proved the force of vowels to change the meaning of a word, whereas vowels have hitherto been regarded as almost absolutely insignificant in the Egyptian tongue.

If "a man who says he prefers dry to sweet champagne will say anything," so will an etymolo-

gist. After having conspicuously borrowed the word *baby* from the English, only modifying it into *bébé* to suit their own ends, or, at all events, terminations, French *savants* now mean to ignore the English derivation altogether and rely upon the Syriac *babion*. Photius, the author of the Greek Schism, relates indeed in a notice of the philosopher Hermias, that this worthy had an infant son whose mother, Oodesia, used to call him *babion*, a liberty which, being a very precocious child, he resented while still in arms. This formidable infant fulfilled his early promise, if Photius is to be understood literally, by committing suicide at the age of seven years in consequence of the unusual but not unreasonable objection he felt to living in a body. Whether he really gave up the lease of his habitation at the first available period is perhaps doubtful, since the literal translation of the Greek text is "he separated himself from the living;" and his sorrowing parents may have suggested that he was too good to dwell in a mortal body, but it is, at all events, clear that a young person who objects when seven months old to being called *baby*, *bébé*, or *babion*, could never make old bones, and is now, doubtless, materialised in the form of a captious etymologist.

CAMILLO GRILLPARZER, brother of the poet, died on the 1st instant at Vienna at the advanced age of 81. The bitter expressions regarding relations to be found in the will of Franz Grillparzer, says the *Neue Freie Presse*, did not apply to the deceased, but to the children of another brother long since dead. Camillo Grillparzer was always on good terms with the poet, who in his Autobiography, which goes down to 1836, speaks of him in the friendliest manner, especially recalling the amateur theatricals in which they both delighted in early youth. Difference of disposition, however, prevented any real sympathy between the brothers in after life.

A KINDER-GARTEN has been lately established at Cracow, in the girls' seminary, under the direction of Dr. B. Jeblonski. The introduction of Dr. Fröbel's admirable system of infant training into this city proves that the Poles are beginning to appreciate the good results of German culture, and to desire a share in its advantages.

A WRITER in the *Allgemeine Zeitung* of the 3rd instant, who has evidently derived his information from the most authentic sources, quotes documents which seem to clearly disprove the identity of the mysterious Kasper Hauser with the infant son of the Grand-Duke Karl of Baden and his Duchess Stephanie, born on September 30, 1812. The evidence brought forward is of a very circumstantial character, and proves conclusively the death of the infant prince on October 10. The solution of the mystery which enfolds "the foundling of Nuremberg" must evidently be sought elsewhere.

TESTS have been abolished for the degree of Doctor of Laws in the University of Breslau.

THE *Deutsche Rundschau* for May opens with a short tale by Auerbach, called "Nannchen von Mainz," a Rhenish story. Nan was her father's pride, and since her mother's death dearer than ever to him. To give her away in marriage would in any case grieve him, but when his consent was asked for her marriage with a young Prussian who had courted her secretly, a tremendous storm was the consequence. A genial, generous Rheinlander to see his daughter wed a Prussian! But Nan was firm, and yet for her father's sake willing to bide her time. In a little the young Prussian is called out to serve in the Danish war, is severely wounded and invalided home. The father hears with astonishment of bravery or anything praiseworthy in a Prussian, and by degrees some impression is made on him in favour of the lover. Still there was indignation enough left to make a violent scene one day when Nan announced that she was going to visit her betrothed at his

mother's home, if not with her father's consent, without it. He could not, whatever his feelings were, see her go alone, and so both started on a journey from which he at any rate came back with changed feelings. He had learned to respect the Prussians, of whom, as a race, he heard it said "that their only friend was hard work." There was no more obstacle to the marriage. Probably this hatred of the Prussians existed, if not chiefly, at least in the highest degree, among Rheinlanders of lower occupation. Nan's father was a porter employed in loading and unloading the Rhine steamers. She herself, before the marriage, was a laundress on a tolerable scale. The young Prussian was a carpenter by trade. "Shipwreck," a short narrative in the same number of the *Rundschau*, is simple and touching, besides having some small interest in reference to European life in Japan. From an article on the attitude of the *Revue des Deux Mondes* towards Prussia and Germany for some years before the late war, it is clear, among other things, that the Germans greatly miss the recognition, if not homage, which was there constantly being paid to their services in science and philosophy. Ferdinand Lassalle is the subject of an article of some length, in which the precise nature of his theory of the rights of property is described, followed by a statement of his political views regarding the reconstitution of a German Empire which, now that this has been accomplished, will be read with peculiar interest, and with admiration of his foresight.

In the June number of the same periodical is a very interesting article on Heine, containing also several hitherto unpublished letters of his, beside some poems, parts of poems, corrections and alterations, which introduce the reader, as it were, into Heine's workshop, if only just over the threshold. But interesting as the article is throughout, it ends, or rather culminates, in a statement which for a moment puts all the rest in the shade. Who does not know the beautiful touching ballad

"Es fiel ein Reif in der Frühlingsnacht,"

to which Heine added the remark that it was a real popular ballad which he had heard on the Rhine? In spite of this, the authorities on ballad poetry have declined to accept it, believing it to be purely a creation of Heine's. But they are wrong, and we must either take literally the statement of his having heard it on the Rhine; or, which is more likely under the circumstances, assume that he had read the version of it in the *Rheinische Flora*, January 25, 1825, signed Wilh. v. Waldbrühl, with the note that it had been written down from the lips of the people. There the first three stanzas are the same as in Heine's version; the fourth bears strongly the mark of his hand. Wilh. v. Waldbrühl was the signature of Anton von Zuccalmaglio, whose splendid services in recovering and preserving the ballad poetry of Germany have been fully recognised. Heine published his version in 1820, and his connexion with the *Rheinische Flora* makes it all but impossible that he did not see the original publication of the ballad by Zuccalmaglio. After all it is one of those ballads so perfect in their kind, that perhaps the very last enquiry that would be made about them is as to their authorship. They contrast with other forms of poetry much as flowers contrast with animals in this respect, that no one asks their pedigree.

THE Review of the Life and Speeches of the Prince Consort, by "Etonensis," in the *Contemporary*, is so diplomatically moderate and guarded in tone that it would have been passed over as insignificant but for the uncontradicted report which ascribes its authorship to a statesman who could only write on so delicate a subject diplomatically, and therefore must be supposed to mean very earnestly indeed whatever fragments of assertion can be extracted from the mass of decorous verbiage. After all there is nothing very startling in the discovery that Mr. Gladstone thinks the

history of the "Bedchamber question" has not been written yet, that Prince Albert was too near the person of the Queen to be safely entrusted with the command-in-chief of the army, that Her Majesty discharges the business of her office with perfect competence and industry; that the personal influence of the Sovereign on public affairs depends greatly on "close presence at the seat of government," and that "the social and moral tone of the upper classes of this country" has deteriorated of late years, since the Court itself has lost the character impressed on it, partly, it may be assumed, by the Prince Consort, during the married life of the Queen; but it is true that few ex-Prime Ministers would choose to make public their sentiments on the two last heads. Lord Lyttelton writes on the Poor Laws, advocating a strict application of the Workhouse test; M. Milsand on Religion and Politics in France, advocating nothing in particular, but accusing the secular liberalism, which is the only rival of the clerico-legitimist tradition, of establishing "the lawless sway of the impulses," to the exclusion of any abiding organic growth or progress.

THE *Revue des Deux Mondes* for June 1 has two articles on "La Météorologie Forestière" and "L'Assistance publique dans les Campagnes," which furnish an indirect comment on the two previously mentioned. The institution of "bureaux de bienfaisance," which languished under the Empire, is recommended as likely to conciliate the rural districts, and as affording machinery for carrying out a much needed reform, or rather development, of the medical profession in country districts, some of the most thinly populated departments being at present provided with qualified practitioners at the rate of one to from six to ten thousand inhabitants. The effect of forests on climate, temperature, and rainfall is proved to be considerable, but M. Clavé admits that full and detailed observations are needed as a base for further speculation, though the practical usefulness of the Meteorological Commission is established by a single instance: it is observed that a wet summer does comparatively little to feed the water springs, and that a dry winter will be followed by a dearth of water, even though the summer rains were abundant; and accordingly when the rainfall in the Département de l'Oise was found, between November 1873 and April 1874, to be much below the average, the farmers were officially warned to expect a scarcity of water and had time to provide steam power instead.

In the *Fortnightly Review* Lyulph Stanley gives an account of "The Treatment of Indian Immigrants in Mauritius," based on the Report recently laid before Parliament, which it is to be hoped may help to fix public attention on a most deplorable and discreditable state of things, and one which is not likely to be remedied without peremptory action on the part of the home Government. Professor Clifford writes *à propos* of "The Unseen Universe" of human mortality, and Sir William Thomson's hypothesis of a universal, frictionless fluid, in a way that would be more instructive if the work referred to had been one requiring serious refutation. Lewis Carroll refutes some—and reproduces other—"Popular Fallacies on Vivisection."

THE same number contains a short article on "Results of the Examination-System at our Universities," by A. H. Sayce; which deals in a tone more trenchant than is common with the mischievous consequences that are arising from the present abnormal development of the examining machine at Oxford and Cambridge. Mr. Sayce gives no statistics, nor any convincing array of facts, and his criticisms wear somewhat the appearance of the disburdening of an individual mind. Those, however, who are best acquainted with the existing condition of things, though they may not acquiesce entirely in the picture that he has drawn, will attach due weight to the opinions of

one who is so well qualified to represent the higher aspects of academical life.

MR. SANDAY's article on "Marcion's Gospel" is a chapter from his forthcoming reply to *Supernatural Religion*, which is to be published by the Christian Evidence Society. He shows that, whatever was the motive of Marcion's omissions (most of which can fairly be accounted for on dogmatic grounds), the passages omitted must be by the author of those retained, as they are full of examples of his characteristic vocabulary and turns of expression; and that, as Marcion's text is of a "Western" character akin to "D," and the Curetonian Syriac, the complete work of which we have manuscripts and versions both of an "Eastern" and a "Western" type must be considerably older than Marcion in order to give time for these types to differentiate themselves, even if we reject the general judgment of critics who regard the "Western" type as decidedly the later.

In the *Cornhill* both the novels come to an end. There is something pathetic in Miss Thackeray's attempt to "see life steadily and see it whole;" but if one cannot deny that the whole is greater than its parts, the issue of the attempt does not weaken our conviction that the parts are or may be better than the whole, if so to represent the whole is a mistake. There is a very interesting account of Lazarillo de Tormes, and a curious article on life past and future in other worlds, which gives the final views of the writer as to Jupiter and Mars: the former of which he thinks is not yet come to a capacity of supporting such life as we know, while the latter is probably past it; if Jupiter ever does come to a capacity of supporting life, the author thinks life will get further on Jupiter than it will ever get here; if Mars ever came to it, he thinks life cannot have got far there.

In *Temple Bar* there is a sensible and candid article on Catherine de Medicis and her times, and one on T. W. Robertson and the modern theatre, which has a good deal of biographical interest, though Robertson's dramatic services are ludicrously overrated.

In the *Gentleman's Magazine* a narrative poem by Mr. Buchanan, in six monthly parts, "of peculiar pathos," is announced for 1876, and concludes a series of short poems by the same "distinguished poet," of which the last instalment, "a peep-show," is among the best; it contains the authors' reasons for thinking Hans Andersen a greater theologian than Calvin. There are other puffs preliminary in the preface—of Mr. Francillon's new novel "A Dog and his Shadow"—of the recollections of Mr. and Mrs. Cowden Clarke concerning Dickens, Jerrold, Leigh Hunt, Wordsworth, Hazlitt, &c.

In *Fraser* there is a reprint of Hemsterhuis' letter to Princess Galitzin on Atheism, full of refined and sober wisdom, which would have been more impressive if the author had not cherished a bizarre theory of "the moral organ." Karl Blind's paper on "Fire Burial among our German Ancestors" contains the results of a good deal of reading, as well arranged as could be expected from a writer capable of suggesting that Pythagoras means Buddhagoras. Mr. Edersheim proves that F. R. C.'s ingenious applications of the Talmud to the criticism of the Talmud are, to say the least, untrustworthy, as F. R. C. is too eager to be accurate. In *Macmillan*, the instalment of Mrs. Oliphant's book on the Convent of San Marco is especially interesting, because the writer comes more or less consciously though not willingly into competition with the author of *Romola* in treating of the execution of Bernardo del Nero and the abortive ordeals. She proves our Savonarola's principles that Bernardo deserved his death, which is enough, at least, to mitigate our judgment of his refusal to strain his enfeebled authority to maintain the legal right of the Mediceans to an appeal to the Great Council. With

out rejecting her protest against the passion for "complexity" which hinders us from apprehending Savonarola's simple straightforward faith in signs and wonders, it is surely less strange than she thinks it, that a man who had also a strong sense of commonplace reality should have been more ready to challenge a miracle against him than for him.

The following Parliamentary Papers have lately been published:—Correspondence respecting Slavery in Cuba and Puerto Rico, and the State of the Slave Population and Chinese Coolies in those Islands (price 2½d.); Reports on the Law of Master and Servant in Foreign Countries (price 3d.); Treaty concerning the Formation of a General Postal Union, signed at Berne, October 9, 1874 (price 1½d.); Report from Select Committee on Corrupt Practices Prevention and Election Petitions Acts (price 2d.); Seventeenth Report of H.M.'s Inspector of Constabulary of Scotland (price 6d.); Report from Select Committee on Turnpike Acts Continuance (price 3d.); Report from Select Committee on the Metropolis Local Management Acts Amendment Bill (price 3d.); Return of Benefices sold under the Lord Chancellor's Augmentation Act, names of purchasers, amount of purchase money, &c., &c. (price 2d.); Return of Railway Accidents during the months of January, February, and March, 1875 (price 10½d.); Further Papers respecting Laws, Ordinances, &c., relating to Monastic Institutions in Foreign Countries (price 7d.); Proposal for a Conference of Delegates from the Colonies and States of South Africa (price 1½d.); General Abstract of Marriages, Births and Deaths registered in Ireland in 1874 (price 1½d.); Twenty-first Annual Report of the Director of Convict Prisons for Ireland (price 3½d.).

NOTES OF TRAVEL.

THE French Academy of Sciences was, on the 28th ultimo, occupied with the results of the expedition undertaken, in 1871 and 1872, to Alaska by M. Alphonse Pinart, with a view of studying the ethnography and the different languages of the populations of that region—Esquimaux, Aleutians, Kolochas, Tynnels, &c. M. Jules Desnoyers, in the name of M. Pinart, presented a description of a sepulchral grotto on the southern coast of the Isle of Ounga, in which skeletons, wooden masks carved and painted, and copies in painted wood of tools and fishing-tackle, were found. The explorer conjectures that this necropolis was sacred to the interment of whale-fishers, who were a privileged class among the ancient Aleutians. M. Pinart proposes to publish vocabularies, hymns, and popular songs in the dialects of each of the indigenous tribes of Alaska, accompanying them with interlinear translations. He has already contributed the first volume of a *Library of American Ethnography and Linguistic Science* to the elucidation of these subjects, besides having supplied students of anthropology with material data in the shape of a collection of skulls, tools, works of art, drawings of costumes, &c., all of which have been sent to the Museum of Natural History in Paris.

THE Imperial Russian Geographical Society has had tidings of M. Miklucho Maklay, in the shape of a letter from that traveller dated Singapore, April 13. He states that his researches after a race of Papuan extraction in the Malay Peninsula lasted for two months, and at the outset, the rainy season being barely at an end, he was obliged to wade through inundated plains and forests, while he also suffered great discomfort from attacks of insects and reptiles. In the Semang type, a primitive and nomad race who are gradually disappearing before Malay and Chinese civilisation, M. Maklay considers he has clearly proved the existence of a non-Malayan element. He now proposes, after being absent from Russia for some

years, to return thither for the purpose of publishing the results of his travels in New Guinea and other parts of the East Indies.

THE possibility of creating an inland sea to the south of Tunis and the province of Constantine has attracted the notice of the Italian Geographical Society at Rome. A commission, under the guidance of the Marquis Antinori, has been deputed thither to investigate the possibility of cutting a canal across the narrow neck of land separating the Bay of Tunis from the *chotts* or depressions to the south. It was necessary also to ascertain the probable depth of the lake, and to see from a careful examination of the levels whether the inundation would not be more wide-spread than was thought, and so cause unexpected damage to property. Other points touching upon the commerce, industries, and natural history of the adjacent countries were to be also included in the programme of the commission, which is directly affiliated to the council of the Italian Geographical Society, who have already received satisfactory intelligence from the expedition respecting its chance of success.

SOME of the Norwegian papers announce that the Chambers have voted a sum of 4,800*l.* towards a scheme for the prosecution of deep-sea investigations between Iceland, Spitzbergen, the Faroe Islands, and Jan Mayen Island. Operations will be conducted as far as possible on the model of the *Challenger's* researches.

At a recent meeting of the Upper Rhine Geological Society at Donaueschingen, an interesting paper was read by Professor Knop of Karlsruhe on the gradual sinking of the level of the Danube at Immerdingen, and on the numerous facts which seem to prove that the Aach is a portion of the Danube and not an independent river. Near Immerdingen the stream diminishes in depth and in the velocity of its current, and it is conjectured that at this point it sinks into the fissured soil, and again recovers its level and speed at Aach, where it supplies the mass of waters which issue from a cauldron-like depression in the rock, and have hitherto been regarded as the source of the Aach. If Professor Knop succeeds in demonstrating physically and chemically that the two streams are identical, he will have proved the interesting fact that the Danube under the name of Aach swells the mass of the Rhine, and thus communicates directly with the German Ocean.

AMONG the various mineral substances used as building materials found in Algeria the most remarkable is the translucent alabaster, or so-called onyx, of Ain-Tekbalet, in the province of Oran. The quarries of Filfila, near Philippeville, yield several varieties of marble, of which one is comparable with the finest specimens from Carrara. Magnificent *brèche* is found at Chenonah, near Cherchell, several species of white, grey, black, yellow, green, and red marbles are met with in other parts; and lastly, green serpentine occurs at the Oned Madrage. At Cap de Fer, in the Gulf of Stora, porphyry is found, a specimen of which, the pedestal of Marshal Bugeaud's statue, may be seen at Algiers.

The alfa fibre is without doubt the most important vegetable production of Algeria. It grows spontaneously over vast tracts of country where cultivation of any description is impossible. Ten million acres are said to be covered with this plant, from which a quantity of paper-making material may annually be collected equal to three-fourths of all the rags used and sold throughout the world. There appears no limit to the number and variety of manufactures in which paper, if tolerably cheap, may be made to replace more costly materials. Opticians use it for telescopes, shoemakers and hatters turn it equally well to account; excellent casks have been made of it; and, but for its cost, it is said that it would be largely used in shipbuilding.

THE new and commodious hotels at Nicolaieff,

which Consul Stevens describes in a recent report as springing up daily, are not likely to attract many tourists thither, if the account given of the municipal arrangements is a strictly accurate one. The most ordinary adjuncts of a civilised town, such as sewerage, waterworks, gas, and paving, to say nothing of police, are conspicuous by their absence. The state of the streets in wet weather is absolutely dangerous, cabs have established ferries to cross them at 1½*d.* a lift over, and a facetious local journal suggests the substitution of lifeboats. The vast, wide, lonely, dark streets at night, abounding with savage and hungry dogs and with robbers of the worst kind, make locomotion still more precarious, and such inhabitants as are compelled to move about after dark must carry arms as a protection against both man and beast. And yet the commercial prosperity of the place is remarkable, land and buildings having more than quadrupled their value five years ago. The discovery by many that Sebastopol cannot achieve commercial importance at the best for years to come, and then only in connexion with the export of coals, has had much to do with this rapid improvement. With the opening of the Fastov-Inamenka railway, the line to Kherson, and those which will link it more directly with the Azoff, it is impossible to calculate the magnitude Nicolaieff will assume in another five years. A new trade will thus be opened out with the Mediterranean and England, in commodities which hitherto the want of transport made it impossible to bring to a point of shipment.

THE *Geographical Magazine* for June contains the best obituary notice we have seen of the late Admiral Sherard Osborn. It is written, evidently, by one who combines an intimate and accurate knowledge of the eventful life of the late admiral with a warm admiration for his sterling English qualities. Some interesting details respecting the Arctic Expedition are furnished in the next article, in the course of which the author remarks that it is unfair and misleading to say that the present expedition is going out with greater advantages than any preceding one, as the vessels draw more water, have not such good provision for warming, and have less interior stowage, while the scales of provisions and clothing are practically identical with the most recent of those in past times. A lively sketch of the salt farms of the Loire and the sardine fisheries off the coast of La Guérande, from the pen of Mr. H. St. John, follows; and among a variety of minor papers we must notice a brief article respecting Dr. Nachtigall, the well-known African traveller, accompanied as it is by a carefully and judiciously compiled map of Central Africa, north of the third parallel of north latitude. Among the reviews, one of the last report of the Great Trigonometrical Survey deserves mention for the unusually varied and general interest of the subject matter.

CHARLES DE RÉMUSAT.

FRANCE has just lost one of the most brilliant and most sympathetic representatives of the literary and political movement of 1830. M. Charles de Rémusat died at seven o'clock on the morning of June 6, of rapid inflammation of the lungs. He had attained his seventy-eighth year on March 14 last. Though the son of an imperial chamberlain and prefect, and of a lady bound by the ties of friendship to the Empress Josephine, he yet found himself drawn towards the liberal party by the natural bent of a lofty and generous intellect. He at first engaged in the study of the law, but soon turned towards literature, philosophy, and politics, and wrote in several of the newspapers and reviews which appeared between 1820 and 1830, the *Lycée Français*, the *Tablettes Universelles*, the *Revue Encyclopédique*, the *Courrier Français*. This mental flexibility and manifold activity won for him from M. Roger Collard that eulogy that concealed a criticism below the surface: "Rémusat is in everything the first of amateurs."

He was at this time on the staff of the *Globe*, that brilliant review founded by Dubois in 1824, which waged unsparing and successful war with the Restoration. Here he found himself in the company of Duvergier de Hauranne, Guizot, Jouffroy, Cousin. While with the first three he devoted himself to politics, and took his post without renouncing his independence of spirit in the ranks of the so-called doctrinaire party, he entered upon studies in philosophy by the side of M. Cousin, yet without submitting to his imperious authority. His life was thenceforth devoted almost wholly to these two fields of activity. He brought to each the same prudence, inclining to timidity, but also the same elevation of thought, the same warmth of heart. Having been elected deputy in 1830 by the town of Toulouse, where his father had been prefect, he sat at first on the Right from a reaction against the advanced wing of the Liberal party, which did not draw a sufficiently clear line of demarcation between itself and the Revolutionary party; but when the disturbances had been repressed and order re-established, he passed over to the Left Centre, where he joined with M. Thiers in demanding a more liberal and more active policy.

He was for a brief space Minister of the Interior in 1840 when M. Thiers became Prime Minister, and he distinguished his short tenure of office by the speech, very impolitic it must be confessed for a friend of constitutional liberties, but of a high order of eloquence, in which he advocated and carried the solemn transportation of the remains of Napoleon from St. Helena.

During the eight years that followed he offered a relentless opposition at once vigorous, graceful and sensible, to M. Guizot's barren policy. The Revolution of February, 1848, again threw him into the arms of the Right, for it was ever in the nature of his mind, prone to moderation and capable of calm wisdom rather than of enthusiasm, when the ship heeled over in one direction to throw his weight on the other. Without sufficiently distrusting the recollections and the heirs of the name of Napoleon, he even for a moment showed himself favourable to the Prince President; but he speedily divined his ambitious projects, and offered him an opposition which the blindness of the Montagnards and, soon after, the Coup d'Etat of 1851, rendered unavailing.

Throughout the whole of the period of the Empire, M. de Rémusat held aloof from politics, and devoted himself wholly to his literary and philosophical labours. He made no noise about his opposition to the imperial government, but he was inflexible in his attitude of disdainful, sarcastic, and almost contemptuous isolation. Even in 1870, on the occasion of the changes inaugurated by the Ollivier ministry, he only gave those efforts his half-ironical goodwill, and I still remember with what wise scepticism he expressed his fears as to the impossibility of an absolute government continuing to live by becoming liberal.

The Revolution of 1870 and the misfortunes of France caused the return of M. de Rémusat to public life. He was summoned by M. Thiers to undertake the Ministry of Foreign Affairs, in which he showed a clearness of intellect undiminished by the lapse of years. The failure of his candidature at Paris was one of the causes of the fall of M. Thiers. Being afterwards elected in the Haute Garonne, he continued faithful to himself, and contributed to the utmost of his power to the establishment of the Republic, in which he saw, not the political ideal, but the only practical solution in the present state of France.

The most brilliant period of M. de Rémusat's literary activity falls between 1840 and 1860. He was one of the most fertile and most competent contributors to the *Revue des Deux Mondes*, and some of his most important books, especially *L'Angleterre au XVIII^e Siècle*, are reprints of a series of articles. He was elected member of the Academy of Moral Sciences in 1842, and of the French Academy in 1846. Among his works may

be mentioned—*Essais de Philosophie* (1842); *Abélard, sa vie et ses œuvres* (1845); *Passé et présent* (1847); *St. Anselme de Cantorbéry* (1853); *Bacon* (1857); *La Philosophie religieuse* (1864); and his two last books, *David Hartley* (1874), and *L'Histoire de la Philosophie Anglaise de Bacon à Locke* (1875).

As may be perceived, M. de Rémusat gave his preference to England as the subject of his studies. He loved the solid and practical spirit of English philosophers and statesmen. He loved, too, their readiness to accept the teachings of experience, to yield to the demands of public opinion, and to the tendencies of their age. His mind was always open to novelties, but remained ever inaccessible to all impulses which exceeded the bounds of moderation. Exquisitely polite, and kindly in manners and in all the relations of life, he carried into the domain of mind and of ideas the same correctness and the same grace. Faithful to the eighteenth-century spirit of free thought, he yet showed no want of imagination, no anti-religious passion. He detested fanaticism, irreligious fanaticism as well as its opposite. I do not hesitate to say that of all the eminent men whom the France of the eighteenth century has produced, M. de Rémusat was the most completely, the most profoundly liberal.

He leaves two dramas in verse unpublished; one of them, *Abélard*, of which Sainte-Beuve has spoken in his *Port Royal*, contains poetic beauties of the highest order. G. MONOD.

GERMAN LETTER.

Gotha: June 3, 1875.

It is rightly desired in Germany to publish every document, every notice, which may serve to illustrate Goethe's life, for while with regard to others we assume that their best is deposited in their works, and that, too often, the faults of the man must be forgotten in the virtues of the poet, we only feel capable of grasping the full beauty and greatness of this genius, when we seek to understand the unity of his love and his life, his action and his thought. Fresh revelations of Goethe's youthful life in Frankfurt are, naturally, particularly welcome, and such are afforded by the *Letters from Goethe to Johanna Fahlmer*, edited by L. Ulrichs. (Leipzig: Hirzel.) They, of course, contain little of interest to the general public. The poet makes distinguished mention of this young lady among his sister's friends in *Wahrheit und Dichtung*. She was five years older than he was, came to Frankfurt in 1772, returned to Düsseldorf in the following year, and brought about the friendship between Goethe and the brothers Jacobi, who were the sons of her elder step-sister. Being again at Frankfurt in 1774, she was the confidante of Goethe's love for Lili, and afterwards became the second wife of his brother-in-law. The Frankfurt letters are, indeed, for the most part only disjointed exclamations, hastily jotted down, but for that very reason they afford a direct insight into the tumultuous working of this fiery spirit. The few letters from Weimar in the years 1775 and 1776, on the other hand, are valuable because in them new circumstances and moods are quietly and deliberately portrayed to the distant friend. Some short letters from a daughter of Schlosser are also added, in which a friendly and appreciative mention of Goethe's wife may be noticed.

A remarkable contrast to these is presented by the letters written at the same age by Schiller from Bauerbach, Mannheim, and Dresden. It is hardly possible to imagine two young poets whose lot in life and whose bent of mind were more dissimilar. A great number of these letters have been made known to the world in *Schiller's Correspondence with his Sister Christophine, and his Brother-in-law Reinwald*, edited by W. von Maltzahn. (Leipzig: Veit.) Reinwald was a librarian at Meiningen, a learned, able, and worthy man, but an unbearable hypochondriac in needy

circumstances. Schiller had earnestly advised his sister against the marriage, and was afterwards obliged, for her consolation, to carry on a secret correspondence with her. He remained, however, ever the same to her in friendliness and helpful care until the end. His sister Christophine was in all respects like the poet, her portrait showing very pleasing features in spite of a large mouth. Womanlike, her brother's ideality became in her a deep duty which displayed itself in the most self-sacrificing surrender to an unamiable man, and in inexhaustible cheerfulness and enjoyment of life even to extreme old age. She was also like her brother in the following trait. In the year 1845, that is, when an old lady of eighty-eight, she showed a friend a small steel engraving, with the remark: "My work for this summer will be to copy this sheet; it should, however, be three or four times larger, for one generally learns most so." This desire for learning, which verifies the dictum of Solon, strikingly recalls the restless striving and working of the great poet.

We have, almost at the same time, received two biographies of a poet lately deceased. A countryman of his gives, in the first volume of the *Posthumous Works of Franz Reuter* (Weimar: Hinrichs), a short but lucid sketch of the Mecklenburg poet Adolf Wilbrandt's life and personal characteristics. It is, indeed, well to try to fix the likeness of a remarkable man immediately after his death, for experience teaches that trustworthy tradition is for the most part lost when his contemporaries have died out; but a fitting exponent is not always to be found immediately. Thus, in a book by O. Glagau, *Fritz Reuter and his Poems* (Berlin: Grote), we find many notices relating especially to the youth and family life, for which we are grateful; but the author's criticism, regarded from the ethical and aesthetical points of view, is unripe and superficial, and a satisfactorily many-sided presentment of the poet remains the task of the future. The writings now published by Wilbrandt will be useful for such a work: more especially the letters by Inspector Bräsig, from a conversation-paper edited by Reuter in 1855 and 1856, in which the most original and complete creation of the humourist appears in its first inception. Otherwise, the works of his earlier years are of no importance. It was a hard lot which threw a student of three and twenty into a dungeon as a demagogue and traitor, from which he was only restored to life after many years, sick in body and soul. The saddest consequence of this was that the rich and joyous genius of the unhappy man was crippled in its natural growth, so that he could no longer find a firm footing in study and industry, and was given up by his father as a drunkard and ne'er-do-weel. Thus it is all the more wonderful how the man worked himself up out of this grief and misery, and has from the fullness of his rich and noble nature produced the most glorious results, for which a whole people is grateful. He is the author of works in the hard plain dialect of the Lower German peasants and artisans, in which the healthiest morality and the most ardent piety are united with the most splendid humour, and which are not only a joy and consolation to the aristocracy of culture, but to the poorest and simplest, beautifying and deepening the lives, especially of the latter, in earnestness and cheerfulness. His *Ancient History of Mecklenburg* will not, in spite of its pleasing introduction, fulfil the varied expectations that have been formed of it; it is a satirical representation of political circumstances, as they now no longer, and, it may be hoped, have long ceased to exist in Mecklenburg. Hence, only Mecklenburgers will understand the bitter truthfulness and genial humour of these wonderful stories, and will be grateful to their poet for these also. The volume closes with a few simple and striking poems of the year of the war 1870.

A second part has appeared of *The New Plutarch, Biographies of prominent Characters in History, Literature, and Art*, edited by R. Gottschall

(Leipzig: Brockhaus), containing Robespierre by R. Gottschall, Maria Theresa by Ad. Beer, and Cavour by O. Speyer. The life of Cavour is admirably written. This man's character and work are delineated with vigour and animation, in all their greatness and originality. The biographer of a contemporary statesman has on the one hand a great advantage in that he need not paint the historical background exhaustively, a task which in a popular exposition requires peculiar powers. On the other hand, it will be difficult for him to guard his judgment from the injustice to which differences of party views and of national character may lead. This is particularly the case with a German in regard to his estimate of religious questions. The saying repeated by the great Italian even on his death-bed, *Libera chiesa in libero stato*, is at most understood by a German in another sense from that which it bears in the South, while his attitude towards the church is, even if he be a Catholic, essentially different. To him the great stress laid by Cavour upon dying within the pale of the church would, in the case of so great a mind, be hardly intelligible. An ineffaceable difference in the character of the Germans and Romans appears in this, that the one places his religion above all in the inward relation to God, in faith; the other in an outward relation to church and worship. All the more do we feel bound to acknowledge that in this respect also Herr Otto Speyer has rightly and impartially represented the opinion and policy of the great Count. We cannot, alas! pass over in silence the fact that the publisher Gottschall has in the life of Robespierre supplied a contribution in no way worthy of praise. One would, at least, have expected from a publisher who is also a poet, that he would have been led to a correct judgment of this caricature of a man by an artistic abhorrence of his subject; but the style and the descriptions in this biography are careless and colourless, and the hollow phrases of the Dictator about virtue and freedom so greatly impress the author, that he sees in this sanguinary pedant a great apostle of democracy whose festival speeches "have stamped the seal of intellectual significance upon the Revolution." The strangest thing is that such things can still be written after Heinrich von Sybel's *History of the Revolutionary Period*. It would be superfluous to commend the eminent characteristics of this excellent work, the first part of the fifth volume of which is now ready. It treats of the time of the Congress of Rastatt, the fall of the old system in Italy and Switzerland, the campaign in Egypt, and the constitution of the second coalition. The complicated relations of European politics are unravelled with wonderful clearness; the spread of the Republican propaganda, with its union of perfidious phraseology and brutal force, the peculiar characters of the determining personalities—Napoleon, Thugut, Nelson, and others—are portrayed with fine intuition. In this part also of the great work one sees the eminent men and their deeds come out clear and distinct from the mythical haze in which astonishment and hatred have veiled them fold on fold. Especially remarkable in this respect is the criticism on the Egyptian expedition, which Herr von Sybel defends on convincing grounds against the reproach of adventurous action; while the characteristics of Paul the First of Russia form a masterpiece of historical portraiture. All through the fine union of ideal sentiment and critical acumen which distinguishes the Bonn professor is maintained. The volume ends with an extremely sagacious enquiry into the murder of the envoys at Rastatt, which at length affords a certain solution of this gloomy riddle, and proves Count von Lehrbach to have been the author of the murder. If Herr von Sybel, notwithstanding the facts so carefully collated by him, suggests a misunderstanding according to which the above-named diplomat had not exactly intended the murder, but only the ill-usage, of the French envoys, it must, on the other hand, be observed that the in-

vestigation before the court-martial makes such an assumption scarcely possible. For it cannot well be admitted that the two officers of the Szekler Hussars interested in the matter would have been promoted to be general and major if their subordinates had been guilty of so great a misunderstanding entailing so many consequences.

The son of the celebrated historian, the Professor of Philology at Marburg University, Ludwig von Sybel, publishes a very attractive dissertation on *Schliemann's Troy* (Marburg: Elwert). It is undeniable that a large number of the public share the belief in which Herr Schliemann began his excavations, that we could, from the information in the Homeric songs, fix the site of the citadel of Priam and the great tower of the Trojans, as easily as we could the situation of Sebastopol from a history of the Crimean War. There are even among the learned many to whom this view is not wholly foreign, as the articles of M. Vivien de Saint-Martin in the latest numbers of the *Revue Archéologique*, for instance, prove. The narratives of the Homeric singer are used very much in the same manner as a modern staff report. It is, therefore, very right that Herr von Sybel should first of all seek to make it clear that we have to form our conception of Homer, not as an historian, but as a poet. It is, indeed, correctly brought forward in opposition to the belief spread abroad by Schliemann himself, that the antiquities found in no wise correspond to the cultus depicted in the *Iliad*. The positive assertions of the author with regard to the newly-discovered town are less satisfactory. He holds it to be the historical Iliion, which arose in the time of Kroisos. This explanation seems to me to account neither for the mass nor for the character of the remains, which both point to a remoter age. It is not credible that here, in the midst of the Hellenic colonies, the culture of the Bronze age should have maintained itself up to the fourth or fifth century, and as little that such heaps of ruins should have accumulated here in that century. It seems to be beyond all doubt that these remains, weapons, and utensils, belong to an older population related to the Hellenes, which dwelt here before the Aeolo-Achaian emigration, and which we may perhaps best name Dardanian. That the highest stratum immediately under the Hellenic ruins particularly exhibits rude and strange forms, is explained by the lasting occupation of this district by barbarous nations in the seventh and sixth century. Herr von Sybel has only touched these questions in a cursory manner; he has, on the other hand, fully and skillfully elucidated the significance of this treasure-trove in its bearings on the history of art, and more especially the character of this earliest Indo-Germanic ornamentation.

Archaeology may expect new light from another side, from the domain of mythology. Herr Wilhelm Mannhardt has written a book upon *Wood and Field Worship* (Berlin: Bornträger), the first part of which treats of the tree-worship of the Germans and their neighbour-races; he promises us the second part, *Graeco-Roman Agrarian Cultus elucidated by North-European Tradition*. The work before us gives fresh proof of the indefatigable scientific industry with which the author collects from old and new literature whatever comes to hand in the way of mythical tradition, and it is intelligible that surprising results should be obtained by such comparisons. The most disconnected knowledge of the customs of long extinct nations is often illuminated by a still existing superstition, and the general picture of antiquity stands out clearly from the collation of a hundred mutilated and blotted forms of dead religious intuition. Whether the author has found the right expression for the meaning of mythical forms is doubtful to me: while but a short time since a goddess was recognised in every white woman, Herr Mannhardt carefully avoids giving any particular divine appellation, and speaks at most of a "daemon of vegetation." This reaction seems to me to go

too far, but it is a guarantee that we shall obtain the tradition pure and undisturbed by hypothetical additions. We learn how the country people still regard the nature amidst which they live, and certain fixed intuitions which still live under the dominion of Christianity stand out in clear and distinct relief. To this it should only be added that these intuitions had in pre-Christian times taken plastic form and personality. As the agreement of the Germanic and Slav customs with those of the Greeks and Romans is often surprising, we may expect very interesting conclusions from the above-mentioned second volume.

It will gladden the friends of archaeology to hear that a specification of the antiques now extant in Rome is to be published from papers left by Professor Matz, to whom a friendly notice has been devoted in this periodical. It is a catalogue of all the works not brought together in large collections, but scattered about the villas, palaces, courts, gardens, and streets of the city. The completion of the undertaking was only hindered by his great work upon Roman Sarcophagi, and the Director of the Institute has now commissioned a young countryman of the deceased, Herr von Duhn, of Lübeck, to revise and edit the catalogue on the spot.

With regard to modern art, the *Catalogue of the Exhibited Paintings and Drawings obtained in the year 1874 for the Berlin Museum from the Collections of Herr Barthold Suermondt*, by Dr. T. Meyer and Dr. W. Bode (Berlin: Berg and Holten), is worthy of mention. The careful biographical notices, the accurate reproduction of the signatures, and the literary index, render this catalogue a useful auxiliary to any one engaged upon the pictorial art of the Netherlands.

The first half of the second annual issue of the excellent publication edited under the title of *Artistic Handicraft* by Bucher and Grauth (Stuttgart: Spemann), has appeared in thirty-six numbers. The German-Italian Renaissance in furniture, weapons, and utensils receives particularly ample consideration; but neither the Gothic nor the Rococo is wanting; the coloured copy of oriental materials is very pretty, and the antique is at least represented by a Greek bronze vase and a Pompeian mosaic.

There is little to report in regard to poetry. A novel by Paul Heyse appears in the *feuilleton* of the *Cologne Gazette*, the action of which is chiefly laid in artistic circles. As it cannot be intelligently read in this form, one must await the end. Adolf Wilbrandt has collected his last year's novelettes into one volume. Among these careful and delicately executed works, I must single out *Our Legal Conscience*. Its substance is briefly this:—A young husband asserts that women have no legal conscience, and makes a bet with his wife that she will, within fourteen days, perpetrate a breach of the law; she, on that very day, deals in paving-stones as ownerless property, is annoyed by fictitious judicial proceedings, and contrives in the end to get herself out of the difficulty. I mention the little story, not because of its importance, but because it belongs to a style which is scarce among us—that of the humorous. Wilbrandt is a native of Mecklenburg, who has lived many years in South Germany, and it is not the first time that his recollections of his native country have given a pleasant humorous colouring to his delineation.

I would rather in the lovely month of May have spoken of new poems, of songs of love and spring, but our lyric Parnassus is ill appointed: most of the poets of the elder generation have ceased to sing, and there is no young underwood. Theodor Storm takes a peculiar position among known lyric poets. A fifth improved edition of his *Poems* (Berlin: Paetel) has just appeared. Storm is, as a novelist, a much read and much esteemed writer; as a lyric poet he has but slowly become known, perhaps not in spite of, but because of the fact that his songs are full of pure and real poetry. He is entirely wanting in that moral

phraseology, that generally comprehensible rhetoric, which makes so many commonplace poets the theme of the multitude, at least for a short time. These verses will, however, be a lasting ornament to our literature; one proof of this is, that many of them are now extensively known and valued, even where the name of the author is not held in consideration. There is hardly a strophe in this collection that is not written with true feeling, and at the same time with clear intuition, to which are added warm sensibility, deep natural feeling, and, finally, an uncommonly harmonious utterance. The expression is often original and, as it were, newly coined, but never ornate; indeed it sometimes has the simple heartiness of national songs, as in the verses:—

"Meine Mutter hat's gewollt,
Den Andern ich nehmen sollt," etc.

The contents of these poems are as rich as a full human life. The tones of yearning and pleading are rarer than in other lyrics, the expression of true love for a beautiful and tender wife and grief for her death more frequent, while ever above the impressive laments over the transitory nature of all that is earthly, rises the manly earnestness of thought. The fate of his country—Storm is a native of Schleswig-Holstein—has also personally affected the poet. After the unhappy result of the struggle for freedom in 1848, he was forced into exile, and was only recalled to his native city after the deliverance from the Danish yoke in 1864. Some of his finest songs are devoted to anger against the oppressor and mourning for his lost home; but, to point out at the same time the limits of his talent in his own words:—

"Wir können auch die Trompete blasen
Und schmettern weithin durch das Land;
Doch schreiten wir lieber in Maientagen,
Wenn die Primeln blühen und die Drosseln schlagen,
Still sinnend an des Baches Rand."

A great sensation is being made in Berlin by the starring performance of the Court actors from Meiningen, which has gradually attracted the attention of the rest of Germany. The Meiningen stage is a small Court theatre, the management of which, astutely limiting its operations, has given up the opera and concentrated all its strength on the cultivation of the drama. The art-loving Duke, a near relation of the Royal house of England, is still more closely connected through his third wife, who is an actress, with dramatic art, in which he takes the deepest interest, and the original manner in which he himself manages his theatre has given a far-reaching importance to the German stage. Dramatic art in Germany has since the first decade of the present century undergone a rapid decline. The large houses that have been built everywhere have greatly contributed to this. Being constructed with a view to the requirements of great operas, they are far too capacious for the drama, the finer accents of speech are lost in these spaces, the tempo gets slower, owing to the long waves of sound, and the actor is committed to an immoderate expenditure of gesture and motion in order still to produce an effect from a distance. Hand in hand with this goes a régime of virtuosi, which severs isolated leading parts from the context, and distinguished actors labour upon single parts, phenomena analogous to some in England. To this is generally added great carelessness in study, the interest, at almost all theatres, being rather directed to the continuity of the plot of a new piece than to the careful performance of details. Against these faults must be set the pains taken by the Meiningen theatre to preserve so-called historical truth by the most careful costume put together with painful consciousness, also to bring together aids to a more accurate characterisation in dress, in arrangement, in looks and gestures, and here there is too much of a good thing. It further endeavours by most carefully concerted acting, especially in the *scènes d'ensemble*, forcible changes of tempo, and a sedulous system of study, to obtain results

which shall, up to a certain point, be independent of the talent of a single actor. They have, owing to this realism, succeeded not only in Shaksperian pieces, but also in those of the later German poets, in producing effects the legitimacy of which one cannot for the most part deny, and which occasionally give life to the beauties of the poetry in a way of which the Germans had hardly a notion. It is to be hoped that this peculiar method of representation, which, moreover, follows an English model in its careful *mise en scène*, and the performances of the Théâtre Français in its best days in the careful elaboration of the dialogue, will bring about a reaction at other German theatres. The good effects are already noticeable in the Theatre Royal at Berlin. How great is the interest with which this recreation is pursued among us may be inferred from the fact that the Emperor William heard Kleist's *Herrmannschlacht* two days running, at the Theatre Royal, and then at the Meiningen performance, and gave his opinion with much energy on the relative advantages of both methods of acting.

C. ALDENHOVEN.

SELECTED BOOKS.

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- ANSTED, D. T., and R. G. LATHAM. The Channel Islands. Allen. 16s.
GOWEN, Lord Ronald. Handbook to the Art Galleries (public and private) of Belgium and Holland. Low & Co. 5s.
PAUL POTTER, *Eaux-fortes de, reproduites et publiées par Amand-Durand. Texte par Georges Duplessis.* Paris: Goupil.
POUGET, A. Boileklien, sa vie, ses oeuvres, son caractère, sa correspondance. Paris: Charpentier. 3 fr. 50 c.
WATTS, W. L. Snieland or Iceland, its Jökulls and Fjalla. Longmans. 7s. 6d.

History.

- ALBANESI, F. L'inquisizione religiosa nella Repubblica di Venezia. Venezia: tip. Naratovich.
BEER, A. Zur Geschichte der oesterreichischen Politik in den J. 1801 u. 1802. Oesterreich u. Russland in den J. 1804 u. 1805. Wien: Gerolds Sohn. 3 M.
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BENVENUTO, M. Il duca d'Ossuna o tre anni di pessimo governo. Milano.
GRUNAU'S, S., preussische Chronik. Hrg. v. M. Perlbach. 1. Lfg. Leipzig: Duncker & Humblot. 5 M. 60 Pf.
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MIGNET, P. Rivalité de François I^{er} et de Charles-Quint. Paris: Didier. 15 fr.
WENGER, F. v. der. Die Kämpfe vor Belfort im Januar 1871. Leipzig: Brockhaus. 12 M.

Physical Science, &c.

- BAENSCHE, Die Sturmfluth an den Ostsee-Küsten d. preussischen Staates vom 12.-13. Novbr. 1872. In meteorolog. u. hydrotechn. Beziehg. Berlin: Ernst & Korn. 10 M.
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SYMONS, G. J. British Rainfall, 1874. Stanford. 5s.

Philology.

- NALOPAKHYANAM, or the Tale of Nala. Ed. T. Jarrett. Cambridge University Press. 10s.
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CORRESPONDENCE.

THE LATE SIR GOLDSWORTHY GURNEY.

June 7, 1875.

In the obituary notices of my friend, the late Sir Goldsworthy Gurney, his chief claim to the gratitude of posterity—the discovery of the steam-jet as a means of enormously increasing steam-power, of ventilating mines, &c.—has been generally overlooked in favour of several minor claims, such as the invention of the Bude light, the oxyhydrogen blowpipe, &c. This has probably arisen from the mistaken notion that G. Stephenson discovered this power. But Stephenson never claimed to have done this, though Mr. Smiles, in his *Life of Stephenson*, claimed it for him. Stephenson, indeed, had previously discharged the waste steam through a pipe in the funnel, but it was Gurney who thought of so forming and placing the pipe that the cone of

discharged steam should expand exactly to the breadth of the funnel, and lift the entire column of air and send it forth at the full rate of the discharging steam; thus producing the draught which was the one absolute and otherwise impossible condition of working locomotives at high pressure, and consequently at high speed. Should any of your readers be curious about the evidence and details of this, perhaps the most important discovery of recent times, they can consult Sir Goldsworthy Gurney's *Account of the Invention of the Steam-Jet or Blast, and its application to Steam-boats and Locomotive Engines.* C. PATMORE.

ON WENTWORTH'S UNPUBLISHED SPEECH.

4 Gordon Street, W.C.: June 7, 1875.

The *Daily News* of the 5th instant contains an article on the recently discovered speech of Wentworth, which is fair and candid in its appreciation of the inferences to be drawn from the new evidence, especially in pointing out that a change had already taken place in December, 1628, in the point of view from which Wentworth regarded questions in dispute between the Crown and the people. He looks upon these now from the royal, and not from the popular side. On the other hand, the writer sees in the frankness with which Wentworth expressed his opinions, a strong proof that he was not a vulgar turncoat.

In both these inferences I entirely concur. But the writer has, I think, omitted to consider circumstances which go far both to diminish the extent of the change, such as it was, and to explain how it came about.

In the first place the opposition which he sees between Wentworth's resolution in the preceding session "to vindicate our ancient liberties," &c., and his later declaration that he who "ravells forth into questions the right of a king and of a people, shall never be able to wrap them up again with that comeliness and order in which he found them," does not involve any direct contradiction. In the one place Wentworth maintains that it is good both for king and people that men shall not be forced to pay loans and imprisoned without having any trial whatever, or any chance of being heard in their own defence. But though he speaks strongly on this point, and wishes that there may be a law compelling the judges to liberate a prisoner when no cause is shown, he is remarkably careful not to "ravell forth into questions the right of a king and of a people," giving his opinion that circumstances may arise when the King would have to override the laws whatever they might be, and refusing to associate himself with those who wished to take up the Petition of Right if the Lords refused their consent to it, and hinting that he would be no party to any attempt to push it on if the King refused his consent to it. The only pressure he consents to put upon the King is the exercise of the undeniable right of refusing subsidies. His position is not unlike that taken by Bacon in his early conflict with Elizabeth, of which Mr. Spedding has given so lucid an account.

If, however, the speech of December has its roots in principles professed in March and April, there has plainly been a development on one side and a drawing back on the other. In any explanation of this the mere fact of accession to office must count for something, involving as it did a far greater change in point of view than is implied in crossing over nowadays from the Opposition to the Treasury benches. But in addition to this, circumstances had occurred which were certain to produce a profound impression upon Wentworth's mind. His words about "ravelling forth into questions" have a direct application to that which had taken place in the House of Commons after the granting of the Petition of Right, and which might possibly take place again in the coming session. In declaring that the King had no right to tonnage and poundage without a Parliamentary vote, the Commons

had doubtless spoken in accordance with a fair interpretation of old Acts of Parliament. But those Acts had been interpreted in another way by the judges, and apparently to escape this difficulty the Commons had fallen back upon the assertion that the levy of these duties was forbidden by the Petition of Right, a statement which I believe to have been absolutely without foundation. But whatever may have been the legal value of the opinion of the Commons, a decision in their favour would have amounted to a political revolution. A deficit of 120,000*l.* or 140,000*l.* in a revenue of 600,000*l.* at the most, meant the necessity for the Crown to capitulate without reserve. The Commons would be absolute masters of the situation, might not only dictate the policy of the executive as they do now, but might—as they had in fact already done by absolving merchants from the payment of these duties—set aside a judicial decision by the simple resolution of a single political assembly. At the same time they had announced their determination to prohibit all utterance of religious opinion diverging from the Calvinistic standard, a determination which admits of some justification under the special circumstances of the time, but which was not likely to be satisfactory to Wentworth.

If Wentworth may be fairly believed to have been repelled by the late proceedings of the Commons, he may also be fairly believed to have been attracted by the recent proceedings of the King. When this speech was delivered in York, Charles had already made up his mind to withdraw his extreme pretensions about tonnage and poundage, and had issued that declaration prefixed to the Articles of Religion which, whatever its value may have been, was plainly intended as a compromise.

Such are the circumstances under which Wentworth spoke. He was, no doubt, as the writer in the *Daily News* says, “clearly on the path which led him, once a prisoner in the cause of resistance to forced loans, to aid the exaction of ship money when that exaction suited the ends of the ‘sovereign Judge of us all.’” But, unless I am mistaken, what I have now said will show that in attaching himself to Charles he may very well have been actuated by a belief that the high view which he took of Charles’s authority was the right one. In fact, this view, though pushed to extremities by Wentworth, was very much the same view as that previously taken by Bacon, and not altogether unlike that subsequently taken by Cromwell in the days of the Protectorate. If any one wants to see that view in a modern dress he will find it expressed in Mr. F. Harrison’s recent work on *Order and Progress*. The modern writer has, of course, before his eyes limitations which Wentworth would never have thought of; but in his distrust of the incapacity of a representative assembly for the direct work of government, he touches the feeling which seems to me to have been the mainspring of Wentworth’s career.

SAMUEL R. GARDINER.

PEPPYS’ DIARY.

23 Sussex Place, Regent’s Park :
June 7, 1875.

Mr. Bell says: “Will Mr. Bright assert that, in learning the cipher, he did not use Mr. Smith’s labours as the key?” I most emphatically assert that in learning the cipher I did not use Mr. Smith’s labours as the key. I obtained my knowledge of the cipher quite independently of Mr. Smith, and from quite a different source.

Mr. Smith received his knowledge of the cipher from the late Lord Grenville. There is an interesting letter stating that fact in the *Illustrated London News*, written shortly after Lord Braybrooke’s death, more than twenty years ago, by Mr. Ralph Neville-Grenville.

I gained my knowledge of the cipher from a book in the Pepysian Library, containing, among other ciphers, one by Shelton, which is the cipher used by Pepys, not that mentioned by Lord Bray-

brooke in the *Life of Pepys*, “known by the name of Rich’s system,” which has several letters different from Pepys’ cipher. I only gave the book about three weeks ago to Professor Adams, of Cambridge, who wanted it in order to decipher a valuable MS. by Newton. If I had used Mr. Smith’s labours as the key, I might have fallen into the same mistakes with him.

Mr. Bell says that he claims the book, *minus the mistakes*, as his copyright, on the ground that he paid for the exclusive right of printing it for a term of years. The only answer necessary for that statement is the old proverb, *Caveat emptor*.

MYNORS BRIGHT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 12, 3 p.m.	Fourth Summer Concert, Crystal Palace (Mdlle. Krebs).
3.45 p.m.	Botanic.
4 p.m.	Physical: Mr. W. Whitehouse on “The Electrical Conductivity of Graphite;” the President on “The Time required for the Double Decomposition of Salts.”
8 p.m.	<i>Zampa</i> at the Gaiety.
8.30 p.m.	Her Majesty’s Opera, Drury Lane: Production of <i>Lohengrin</i> .
MONDAY, June 14, 8.30 p.m.	Geographical.
TUESDAY, June 15, 7.45 p.m.	Statistical: Mr. T. A. Welton on “The Effect of Migrations upon Death-rates.”
8.30 p.m.	Zoological: Papers by Professor Owen, Messrs. G. E. Dobson and G. Gulliver, and the Rev. S. J. Whitmee.
WEDNESDAY, June 16, 1 p.m.	Horticultural.
7 p.m.	Meteorological.
THURSDAY, June 17, 4 p.m.	Zoological.
5 p.m.	Zoological Gardens (Davis Lecture): Mr. P. L. Sclater on “Pheasants and their Allies.”
6 p.m.	Philosophical Club.
7 p.m.	Numismatic: Anniversary.
8 p.m.	Linnean. Chemical.
8.30 p.m.	Royal. Antiquaries.
FRIDAY, June 18, 3 p.m.	Mr. Charles Hallé’s Recital, St. James’s Hall.
8 p.m.	Philological: Mr. H. Jeune on “Manx;” Mr. C. A. M. Fennell on “The Triple Gradation of A in Gothic.”

SCIENCE.

The Methods of Ethics. By Henry Sidgwick, M.A., Lecturer and late Fellow of Trinity College, Cambridge. (London: Macmillan & Co., 1874.)

THIS treatise is a valuable contribution to the discussion of ethical questions in this country. Whatever value may be attached to the results arrived at, moral science cannot but profit by such a full and careful collection of the *ἐνδοξα* of the most popular systems, and such an impartial exposure of all the *ἀπορίαι* that rise from comparing them together. Mr. Sidgwick has produced a not unworthy imitation of those preliminary discussions of opinion with which Aristotle prefaces his constructive philosophy. This praise must, however, be limited by the remark that, though his knowledge of ethical philosophy is wide and accurate, his view of all but the English writers seems to a certain extent external and unappreciative. The method he has adopted of criticising the systems of morals not individually, but in large classes, has led him to assume too easily the adequacy (with one important exception) of the prevailing English classification of doctrines, and to force all systems into it by a somewhat Procrustean process. The result

is, that the full meaning of negative or ascetic theories, like those of the Stoics, is not discerned, that although Kant has been carefully studied, the bearing of his restatement of the moral problem is only partially apprehended, and that Spinoza and the later German writers are almost entirely neglected.

The purpose of Mr. Sidgwick is indicated by his title. He finds that all schools of moralists have spent their efforts too much on establishing their first principles, and too little on showing the results of the development and application of them:—

“The modern Epicurean reasons closely and scientifically when he tries to persuade us that it is useless to aim at anything but pleasure; but when we are persuaded, so far at least as to be strongly interested in learning his theory of pleasure and its conditions, we are disappointed to find his treatment become suddenly loose and popular. The Intuitionist spends unnecessary words in convincing us that we have moral intuitions; but when we ask him ‘what then are the rules that we intuitively know?’ his answers seem almost wilfully vague. What Descartes writes of the older books which his teachers set before him may be applied to most orthodox treatises on Ethics: ‘Ils élèvent fort haut la vertu, mais ils n’enseignent pas assez à la connaître.’”—P. 13.

Mr. Sidgwick therefore attempts to examine not so much the logic by which principles are established, as the logic whereby systems of duty are developed in conformity with these principles. For the purpose of this examination he however finds two things necessary—first, an assumption as to the general nature of the subject-matter of ethics; and secondly, a classification of the different specific views of that matter on which systems have been founded. The assumption is that there is something objectively right and reasonable, something “which Reason prescribes and urges us to do either absolutely or as a means to an end apprehended as ultimately rational,” or, in other words, that Reason is capable of supplying a motive for action. This assumption at once involves the denial of the doctrine which seems to be held by many writers of importance, that desire is always for pleasure, and even that, in Mill’s language, “we desire a thing in *proportion* as we find it pleasant.”—

“On this view,” says Mr. Sidgwick, “the notions ‘right’ and ‘wrong’ would seem to have no meaning except as applied to the intellectual state accompanying volition; since, if future pleasures and pains be truly represented, the desire must be directed towards its proper object. And thus the only possible method of Ethics would seem to be some form of egoistic Hedonism.”

Exception might perhaps be taken to the statement that even egoistic Hedonism would be possible if Reason were reduced to the rôle of a spectator. For even Egoism supposes that Reason can supply a motive for action, in so far as it determines the desires of special pleasures by the general idea of the self as a permanent subject to be satisfied. And thus already in this system there is room for that division between the special desires and the rational principle of action which is expressed in the words “right” and “wrong.” Mr. Sidgwick, however, adopts Butler’s way of meeting the difficulty. He points out the confusion involved in saying that we always act with a view to pleasure, because we are

always said to do our pleasure or what pleases us even when the result of our act is pain. Such language, he says, expresses only "the determination of the will in a certain direction." The natural appetites, and again the social affections, must exist in us ere we can have pleasure in their gratification, and hence they cannot be in the first instances desires for pleasure. We cannot have the pleasure unless we desire the object in the first instance for itself. Hence it is no abnormal phenomenon that the moral end prescribed by reason should in the first instance have to be sought for itself, and that the pleasure of virtue should only be obtained on the express condition of its not being the object sought. "It is merely another illustration of the psychological law which is exemplified throughout the whole range of the desires."

What seems to be wanting in this explanation is a clearer distinction between the desires of a self-conscious and rational being and the appetites of animals. In a rational being it is scarcely possible that pure appetite—appetite quite undetermined by the thought of self and of an object—should exist. As so determined, appetite becomes the desire of an object, which may be regarded as an end in itself if we identify ourselves with it, or may be regarded as a means to pleasure, as an end, if we do not. In the latter case, however, there is a peculiar contradiction between the primary extra-regarding desire and the secondary desire of pleasure, of which the "fundamental paradox of Hedonism" I shall say something afterwards. In all cases, however, desire, so far as it is determined by the rational nature of man, implies a sense of defect of that to which, at the same time, the self is regarded as necessarily related, and without which its existence is incomplete; it implies, in short, self-identification with an object. Hence, whether the object be pleasure or no, the attainment of it, or any step to it, must have a pleasure in it, and we can say that the martyr in undergoing his pains is, equally with the selfish voluptuary, doing what pleases him. For pleasure, so far as it is determined by reason, is the attainment of an object with which the self is identified.

Mr. Sidgwick, in the second place, proceeds to classify the systems of morals. If it be allowed that there is something that reason prescribes, that something must either be an act or acts to be done, or it must be an end to be sought. Hence we find moral systems divisible into those that are guided by the idea of Right or an absolutely prescribed law, and those that are guided by the idea of the Good or an absolutely prescribed end. The former are generally called Intuitionist, and the latter might be called Utilitarian systems, though the name has usually been employed in a more limited sense. The ends conceivable as absolutely prescribed are the perfection or the happiness, either of the individual or of mankind. But this list may, according to Mr. Sidgwick, be considerably reduced. Perfection is either wholly or partly virtue, and hence to regard it as the absolutely prescribed end is equivalent to the adoption of that form of intuitionism in which the acts prescribed to be done are

all brought under one general principle. For it is almost a matter of indifference whether we put this absolute principle in the form of a law to be observed, or of an end to be sought. (In fact, Kant states his principle in both forms.) Then, again, the difference between the system based on the idea of the good of the individual and that based on the idea of the good of mankind, is only worth taking into account when that good is defined as happiness or greatest pleasure. For even perfect benevolence may from one point of view be regarded as *φιλανθρία*, since the benevolent man regards the good of all as his own. And "Egoism, if we merely understand by it a method that aims at self-realization, seems to be a form into which almost any ethical system may be thrown, without modifying its essential characteristics." We have therefore only three systems to examine: Egoistic Hedonism, Intuitionism, and Utilitarianism, the last name being confined to the system based on the "greatest happiness" principle.

On this classification it may be remarked that, though Mr. Sidgwick holds that the very notion of morality implies action with a view to ends determined by reason, yet he does not mean by this that in the conception of man as a rational or self-conscious being is already involved the conception of the end of his action. He has only partially apprehended what Kant means when he says that reason should will nothing but itself. What the expression suggests to him is simply that there is an intuition or unreflected judgment of reason that a certain end should be sought or a certain act should be done. He does not indeed, like Hume, regard reason as a mere formal power, that is, a mere power of calculating what should be done to attain the ends which are fixed for us by passion and desire. Yet, on the other hand, he does not conceive reason as constituting a motive and determining an end for itself—a motive and an end which we can perceive to be involved in the very nature of the rational being as such. Some passages seem to point to such a conception, but all that is clearly stated is that we as rational beings feel immediately and intuitively that some course of conduct should be followed, or that some end should be sought. What Mr. Sidgwick falls back upon therefore is something like an instinct, though it be an instinct of reason. Reason, in short, is conceived, not as producing any content from itself, but as taking up and stamping with its approval some of the matter presented to it by passion. And the immediate judgment thus given by reason is not seen to be involved in the nature of reason, but is taken as a fact which we cannot further explain. It is this way of looking at things that causes the weakness of the assertion of reason as a principle of morals by the Intuitionist school in this country; and Mr. Sidgwick, even in his idea of "philosophical" Intuitionism, does not seem to get beyond it.

The first system that presents itself for examination is Epicureanism, or Egoistic Hedonism. Without directly discussing the truth of the principle, Mr. Sidgwick asks whether, and under what conditions it will be possible to frame a complete and self-consistent system of rules in accordance

with it. The method generally, though not universally, employed for this purpose by Hedonists is empirical, but there are several presuppositions necessary to its success. It presupposes, in the first place, that all pleasures and pains have a definite quantitative relation to each other; that, as Paley says, "pleasures differ only in duration and intensity," and that the intensity is capable of being balanced against their duration. Further, it presupposes that we are capable of measuring the quantity of pleasure; and this, again, seems to involve that we carry with us in our consciousness some kind of ideal standard or measure of pleasures and pains that is not greatly affected by the changes of life. Lastly, it implies that we can, by aid of deliberate forethought and calculation, add to the number of our pleasures. For it has been maintained by some, that the habit of introspection and calculation itself is destructive of the pleasure it would secure, and by others, that there are many, and these the highest, pleasures which cannot be had except on condition that our desire is for other objects than pleasure. There is much subtle observation and criticism in Mr. Sidgwick's remarks on these different points. Perhaps, however, he has not quite clearly stated the initial difficulty of a calculus of pleasures. Speaking e.g. of the modes in which the Hedonist may explain away the preference of some pleasures as qualitatively superior to others, he suggests that in these cases it is "not the feeling itself that is preferred, but something in the circumstances under which it arises;" and that "if we separate in thought any state of consciousness from all its objective circumstances and conditions, and contemplate it merely as the transient state of a single subject, it seems impossible to find in it any other preferable quality than that which we call pleasantness, as to which the judgment of the sentient individual must be taken as finally valid." No one need dispute such a truism; but how, we may ask, is it possible to make a pleasure taken in this abstraction the subject of a judgment at all? If I abstract from all the circumstances that give character to a pleasure, I may be able to say "I feel more pleasure now than I felt a moment ago," but I cannot say *what* pleasure I feel without bringing back these circumstances. As "transient states of a single subject" I cannot characterize pleasures at all. My judgments in regard to pleasure must, therefore, be judgments not simply that pleasure A is superior to pleasure B; but that the pleasure given by this object is superior to the pleasure given by that object. This seems a simple point; but it appears to me that the principal errors in Mr. Sidgwick's reasonings about the *summum bonum* are caused by his not seeing it, or, at least, not seeing all that is involved in it. Our judgments upon pleasures, then, are judgments with regard to certain relations between objects or circumstances and the sensitive subject. Are there such permanent relations? Mr. Sidgwick points out the difficulties into which we fall when we try to find them. How is it possible to construct a scale of pleasures that holds good at all times? The "felicific" quality of objects (to use a word coined by Mr. Sidgwick) is constantly varying. Food to the starving man will outweigh

all other objects put together, while to the satiated it sinks to zero. If we make the instant feeling the criterion, we find our standard varying with every hour of the day and every state of the body. And again, taking greater periods of life, the standard of age is different from that of youth, not merely from experience, but from change of susceptibility. Lastly, Mr. Sidgwick points out that besides the natural changes that take place independently of choice, there are great changes which a man may produce in himself. If we say the pleasures of culture or virtue are the greatest, we have to add that a man must become cultured and virtuous in order to feel them. The only way in which we can bring back all these variations to rule is by adopting some ideal type of humanity, and maintaining that all the pleasures of men are unreal and transitory, tainted with pain, or at least ending in pain, except so far as they conform to this standard. But such an ideal standard can never be empirically verified. For what would be pleasurable to this ideal character must be more or less painful to every actual human being, and the greatest possible pleasure of men, such as men actually are, would be something very different. If, therefore, we set up such a standard, we must set it up independent of the calculus of pleasure, and we can prove its reality only by showing that it is involved in the idea of man's nature as a rational or self-conscious being. If we can show this, we may then fairly conclude with Plato that every pleasure that is not in harmony with this standard is incomplete and illusive, since it involves a contradiction of man's nature with itself. But we can reach this conclusion in no other way.

With regard to the "fundamental Paradox of Egoistic Hedonism," the paradox that we cannot attain the greatest pleasure if we directly aim at it, Mr. Sidgwick's language is somewhat hesitating. He seems to allow that the pleasures that are connected with the highest moral and religious consciousness cannot be reconciled with the calculative spirit of Egoistic Hedonism. For in that highest form of spiritual life there is involved an absolute self-sacrifice or self-devotion—or perhaps we might rather say an identification of self with the life and interests of others, that makes the calculation or even the thought of the pleasure, an act will bring to the individual sensitive subject impossible. But "the pitch of exaltation and refinement necessary to attain to this is rare," and "it cannot be said that what are commonly known as the pleasures of virtue or of benevolence, or of religion, are out of the reach of the rational egoist as such." A real harmony between the objective extra-regarding impulses, which do not aim at pleasure, and self-love or the desire of pleasure, may be attained, Mr. Sidgwick thinks, by a sort of "alternating rhythm of the two impulses in Consciousness." A man, for instance, finding time burdensome to him, may occupy himself with scientific investigation, or with a benevolent enterprise, calculating that he will soon begin to take an interest in it, and that out of that interest sufficient pleasure will come to put salt into life again. In this way Rational Egoism may be self-limiting, and may attain

its end the better for not directly aiming at it.

It may be questioned whether this explanation really meets the difficulty. A limitation of the application of the highest principle of action is really equivalent to its abandonment as the highest principle, unless that by which it seems to be limited can be shown to be but another form of its manifestation. To admit such an independent sphere for desire is to admit that the desires are not to be transformed by the moral principle. It is to return to the point of view of ancient ethics, and to forget the lesson taught by Stoicism and Christianity, that man's natural life must die in order to revive again in the higher life of spirit, or, in other words, that the passions require to be not merely regulated but transformed and moralised. He who occupies himself with an object in order that he may gradually come to take an interest in it, is really illustrating on a small scale that dying to self or sacrifice of inclination through which the higher life is born. And if he follows this course with an indirect view to that pleasure, which for the moment he disregards, he is simply preparing for himself a moral struggle between the desire for pleasure, and the rival impulse, which he has called into existence. To a limited extent such stimulation of desire with a view to the pleasure of its satisfaction is possible without self-contradiction in the case of the animal impulses, though even in their case it has a corrupting effect. In the case of social and benevolent affections, and of the higher tendencies in general, it must end either in the victory of the interests awakened over the desire of pleasure, or, failing this, in the moral torture of a life (such as was perhaps to some extent the life of Chateaubriand and Byron) that can neither be content without higher interests, nor frankly abandon itself to them.

Intuitionism, the second of Mr. Sidgwick's three classes of systems, appears, according to him, under three different forms according as the intuitions are regarded as individual ("this act is right or wrong"), as particular ("this class of acts is right or wrong"), or universal. Popular intuitionism seems to fluctuate between the first and second forms of doctrine, philosophical intuitionism between the second and third. The first form is dismissed by Mr. Sidgwick with the remark that it would reduce all ethical science into a process of generalising the individual judgments of moral sense, and would make it for practical purposes superfluous. But we see that the individual judgments of common sense are usually defended on the ground of their conformity to general rules. Mr. Sidgwick subjects a number of the axiomatic media of common sense relating to the principal virtues, such as justice, benevolence, truth, &c., to a careful examination, and shows that they cannot be made precise and definite, so as to satisfy the requirements of science without losing that popular assent which gives them their authority. He shows that before a close inspection they often reduce themselves to tautology, or else involve consequences that are absurd, and that at best they are vague and indefinite, and incapable of being used to

solve any difficult problem of ethics. Perhaps, however, he does not attach sufficient importance to his own remark that the popular morality of rules does not supply us with a principle whereby the rules may be co-ordinated with each other, and whereby also they may be made specific. Now it is obvious at once that in the absence of such a principle popular morality must at once have the opposite sins of too great generality and too great specification. It must be too specific in so far as it states as absolute commands what at best are rules of limited application. For there cannot be two absolutes in morality, and if there are more commands than one, contradiction must arise, unless the differences can be brought back to a unity of principle. On the other hand, such a morality of rules must be too general and vague without a principle to guide in their interpretation, and it leaves room for great arbitrariness in the subsumption of acts under them. This defect the Casuists attempted to remedy by indefinitely extending the code: but as their additions were guided by no one principle, they rather increased the difficulty than removed it.

The impossibility of getting a system of Ethics out of the ordinary rules recognised by common sense brings us with Mr. Sidgwick to philosophical intuitionism, which seeks to discover a unity of principle to which all morality may be reduced, and from which its special laws may be derived. Mr. Sidgwick thinks that, with a little interpretation, he can find in Clarke and Kant such a principle, or rather two complementary principles, one negative and limitative, the other positive, which form the basis of all morals. The first, the principle of Equity, is that I, as an individual, can only judge to be right for myself what I judge to be right for all persons in similar circumstances. The second, the principle of Benevolence, is that whatever I judge to be intrinsically desirable, and which therefore it would be reasonable for me as an individual to seek for myself, I must judge it right or reasonable to seek for all men. Further, Mr. Sidgwick holds it intuitively evident that the ultimate object of desire, that which is "intrinsically desirable," must in all cases be pleasure, and therefore maintains there is no real opposition between Intuitionism and Utilitarianism. It is only by intuition that the first principle of Utilitarianism can be established, and on the other hand, the final end to which Intuition points is only the greatest possible pleasure. In short, the pleasure which each one as a natural being seeks for himself, he is taught by Intuition of Reason to seek equally for all mankind. On this view I shall only make two remarks.

In the first place it seems to me that the principle of Equity as Mr. Sidgwick states it, is on his own showing superfluous and even tautological. To say that I must judge that only to be right for myself which I have judged to be right for all others, has no meaning unless I have first given a definition of right apart from its universality. And if right be, as Kant says, "to act so that the maxim of one's act is fit for law universal;" then we cannot begin by supposing something to be right before we

have determined it to be "fit for law universal." Now Mr. Sidgwick has not at this point reached any other determination of right than its "objectivity," or, what is the same thing, its universality. Kant avoids this tautology (though only to fall into another) by supposing that you cannot universalise a wrong action without contradiction; but, as Mr. Sidgwick rightly remarks, he is here committing much the same error as those who "suppose formal logic to be a complete criterion of truth." Universal stealing is not contradictory except on the supposition of the validity of the rights of property.

The second principle, the principle of Benevolence, presupposes that something is intrinsically desirable to the individual; and, as this something is found to be pleasure, it presupposes also the solution of the problem of Egoistic Hedonism. Reason only teaches us in this principle to desire the same end as natural egoism, not from the point of view of the individual, but from the point of view of humanity. Reason is thus conceived as suggesting no motive, and not even as altering the content of the motives of desire, but simply as universalising them. It is not seen that the determination of the desires, first by the idea of self, and then by the idea of a self that is social, that finds itself in losing itself in the life of others, must entirely change the character of these desires. But if there is any significance in the Kantian thought which Mr. Sidgwick seems to accept, that a moral life is one in which reason is its own motive, the beginning of such a life must involve the negation and sacrifice of the impulses and desires in the imperfectly rational form in which they appear in us at first. In other words, the absolute Stoic negation of passion is the *first* word of morality. The mere universalising of desire, leaving desire what it is in the natural man, would not produce any higher ideal than Carlyle's universal "Paradise of Pigswash." And if the last word of morality be the reconciliation of desire and duty, yet this reconciliation can only be reached through the reconstitution of desire in conformity with the spiritual nature of man and as its manifestation.

It must not, however, be supposed that Mr. Sidgwick is unaware of these difficulties of a consistent Utilitarianism. For example, he points out that it is impossible to construct an absolute code of Utilitarian morality, "unless we can show that there is some final perfect form of society towards which the progress of human history is tending." The Utilitarian has always two questions to consider: on the one hand, what will produce the greatest happiness to men, such as men are now; and, on the other hand, what changes of character will make men fit for a greater happiness; and it is not clear to which of these ends he should most devote his efforts, or in what proportion he should divide his efforts between them. In relation to the last of the two ends indeed his course must be very tentative and uncertain, unless guided by an ideal of a "perfect form of society," and such an ideal would require for its determination, according to Mr. Sidgwick, a

"science of sociology" which has yet to be constructed. It is difficult, we may add, to conceive how this science can be constructed, unless there be found in the rational nature of man some more positive principle of determination than Mr. Sidgwick has admitted, a principle which must gradually transform the natural impulse into harmony with itself. For such a principle of permanence through change, turning that change into progress, will scarcely be found where Mr. Sidgwick seeks it in pleasure and pain as mere "transient states of the single subject," seeing that such transient states are in themselves utterly indeterminate, and, to use Kant's expression, "for us as thinking beings as good as nothing."

Space will not permit us to follow Mr. Sidgwick further in his discussion of Utilitarianism. But I cannot end a criticism inevitably directed so much to points of difference without expressing admiration for the Socratic spirit of free discussion, and readiness to admit and search into every difficulty, which pervades his book.

EDWARD CAIRD.

SCIENCE NOTES.

PHYSIOLOGY.

Mechanism of Rumination.—The structural peculiarities of the stomach in ruminant animals are thoroughly well known, and the process of rumination itself has been repeatedly studied. The act of regurgitation, however—the most essential and characteristic of the entire series of phenomena—has never been adequately explained. Flourens believed that a portion of the softened contents of the rumen was introduced between the lips of the oesophageal groove, moulded into a bolus, and propelled into the gullet by the force of muscular contraction; the reversed peristalsis of the oesophageal walls conveying it up into the mouth for mastication. This view was shown to be incorrect by Colin, who found that closure of the lips of the oesophageal groove by sutures did not prevent regurgitation. The phenomenon, indeed, takes place so suddenly, and depends on so complex a series of co-ordinated movements, that mere inspection could never have sufficed for its complete elucidation. By applying the graphic method to its study, however, Toussaint, working in the laboratory of Professor Chauveau, has succeeded in fully explaining it (*Archives de Physiologie*, Mars-Avril, 1875). He finds the efficient cause of regurgitation to be a sudden rarefaction of the air in the thoracic cavity, brought about by a contraction of the diaphragm coincident with closure of the *rima glottidis*. A certain quantity of the semi-fluid contents of the rumen is thus sucked up into the funnel-shaped orifice of the gullet, whose subsequent contractions convey it up into the mouth. No bolus, strictly speaking, is formed. The only indispensable condition for the satisfactory accomplishment of the act is that the food contained in that part of the rumen which adjoins the oesophageal opening should be in a pulpy state owing to sufficient admixture of water. When a small orifice had previously been made in the trachea, the diaphragmatic contraction no longer sufficed of itself to produce a vacuum; it was assisted by a simultaneous outward and upward movement of the ribs. Finally, the author proves that the thoracic vacuum is the sole force concerned in the act of regurgitation; the rumen and reticulum remaining passive during its accomplishment.

Influence of certain Compounds on the Germination of Seeds.—Nearly eighty years ago it was asserted by Smith and Barton that camphor had power to hasten germination; a similar property

was subsequently attributed by Goeppert to chlorine, bromine and iodine. These statements have been put to the test of experiment by Heckel (*Comptes Rendus*, 3 Mai, 1875) and found to be correct. The seeds of *Raphanus sativus*, exposed to the action of pure water, began to germinate after an average interval of eight days; similar seeds, kept moist with iodine water, germinated in five days; with bromine water in three, with chlorine water in two days. The monobromide of camphor was found to exhibit even greater energy than either of its constituents taken separately, or than a simple mixture of bromine and camphor; germination occurring after a mean interval of thirty-six hours. No explanation of this singular property is suggested. The alkaline borates and silicates were found to retard germination, even in relatively small proportions; stronger solutions checking the process for an indefinite period. Arsenious acid and the soluble arseniates prevented germination altogether by destroying the embryo.

Localisation of the Vasomotor Centre.—It was proved by Pfliüger, some twenty years ago, that the vasomotor nerves run in the anterior roots of the spinal nerves, and that electrical stimulation of the spinal cord, after its separation from the brain and medulla oblongata, causes visible contraction of the arteries in the mesentery of the frog. This phenomenon is ascribed by most physiologists to irritation of vasomotor fibres contained in the cord, but originally derived from a centre situated in the medulla oblongata. This localisation of the vasomotor centre rests chiefly on the ascertained fact that in warm-blooded animals the systemic blood-pressure rises as high after irritation of sensory nerves when the cerebro-spinal axis is divided above the medulla, as in animals whose nervous centres are intact; while if the cord be cut *below* the medulla oblongata, such irritation no longer causes any increase of arterial tension. Nussbaum (*Pfliüger's Archiv*, x. 6, 7) finds that in frogs, after complete removal of the brain and medulla oblongata, mechanical, chemical, and electrical stimulation of afferent spinal nerves invariably determines reflex contraction of the arterioles in the web and mesentery, and that this result no longer follows if the cord has been previously destroyed. He concludes, accordingly, that the spinal cord possesses an independent authority over the systemic arterioles, and that the medulla oblongata, far from being the exclusive seat of vasomotor government, contains only the upper end of the governing centre.

Influence of Season on the Skin of Foetal Animals.—Dönhoff (*Reichert und Dubois-Reymond's Archiv*, i. 1875) calls attention to the fact that the obvious difference between the fur of animals in summer and in winter is associated with an equally striking difference in the texture and thickness of their skin. Thus, for example, the average weight of an ox-hide in winter is seventy pounds; in summer, fifty-five pounds; the hair in winter weighs about two pounds, in summer about one pound; leaving fourteen pounds to be accounted for by the proper substance of the skin. These differences are quite as decided in foetal animals as in adults. Calves born in winter have a longer and thicker coat than those born in summer; moreover, there is a difference of more than a pound in the weight of their skins after the hair has been removed. Similar facts may be observed in the case of goats and lambs. That these differences are not to be ascribed to any corresponding change in the diet and regimen of the parent animals, is proved by the fact that they are equally manifest in the young of individuals kept under cover and on the same food all the year round.

Influence of Curare on the Quantity of the Lymph and the Emigration of Colourless Blood-Corpuscles.—If the blood of a frog poisoned by curare be examined on the second or third day of immobility, it is found to contain no

leucocytes; these, however, reappear as the power of voluntary movement is restored, and gradually resume their customary proportion to the red corpuscles. This observation was made by Drozdoff, who attributes the phenomenon to a specific poisonous action of the drug on the colourless corpuscles; he found that the addition of a minute proportion of curare to a drop of blood, after its removal from the body, speedily arrested the amoeboid movements of the leucocytes, and rendered their protoplasm granular. Tarchanoff, working under Ranvier's direction (*Archives de Physiologie*, Janvier-Février, 1875), repeated Drozdoff's experiments, the results of which he partially confirms, while explaining them in a very different way. The gradual disappearance of leucocytes from the blood of the curarised frog is an undoubted fact; but the phenomenon cannot be ascribed to any specific action of curare upon protoplasm. The addition of curare to drops of blood in the moist chamber yielded results which were by no means constant; some samples of the drug speedily destroying the colourless corpuscles, while others appeared in no way to influence their vitality. What then is the cause of their disappearance (which is never really absolute) from the circulating fluid? They migrate into the perivascular spaces, and accumulate in the lymphatic sacs and serous cavities. This emigration is associated with a considerable transudation of the fluid constituents of the plasma, so that, *pari passu* with its increasing poverty in leucocytes, the blood is observed to contain an abnormally large proportion of red disks. Both processes may be accounted for by the paralyzing effect of the drug upon the vasomotor nerves; the arterioles are everywhere dilated, the intravascular tension lowered, and the blood-current uniformly retarded. Exactly similar phenomena may be produced by destroying the cerebro-spinal axis, and so paralyzing the vasomotor nerves. But why does the lymph, after its escape from the vessels, accumulate in the serous and lymphatic cavities? Why does it not make its way back into the current of the circulation? For this there are two reasons: first, the paralysis of the voluntary muscles, whose contractions are largely instrumental in the onward propulsion of the lymph; secondly, the arrest of the lymphatic hearts. As the effects of the poison pass off, these causes cease to operate, and the exuded constituents of the blood return to their normal home within the vessels.

MICROSCOPICAL NOTES.

In the Public Health Report (No. 11, New Series), Mr. Simon stated that Dr. Klein has discovered the microphyte concerned in producing enteric fever, and we understand the researches will be published in the course of this summer, accompanied with illustrative drawings. For some years past the extent to which certain medical authorities have pushed the doctrine of specific diseases has been a stumbling-block to naturalists acquainted with the variability of species, and the various forms assumed by microfungi. It is, therefore, satisfactory to find Mr. Simon observing in the above-named report—

"as among the most hopeful advances of modern preventive medicine, that some diseases, which in the sense of being able to continue their species from man to man, are apparently 'specific,' seem now beginning to confess in detail a birthplace exterior to man, a birthplace amid controllable conditions in the physical nature which is around us, a birthplace amid the common putrefactive changes of dead organic matter."

He adds, that in the common septic ferment, or in one not separate and distinguishable from it, "there reside powers of disease-production as positive, though not hitherto as exactly defined, as those which reside in the variolous and syphilitic contagion."

The students of the minute organisms suspected of causing disease have much to hope from the continuous improvement of their optical apparatus.

The new one-eighth of Powell and Lealand, of which we have before spoken, is a decided advance in accuracy of correction, and if, as there is some reason to expect, the glass-makers can succeed in producing a material rivaling the refracting powers of the diamond, still further progress would be within the reach of skilful optical artists. An aluminium glass is spoken of as likely to fulfil the requisite conditions.

M. MÜNTZ states that there are certain distinctions to be noticed in the actions of chemical and organic ferments. The living ferments he finds exert their maximum effect between 25° and 40° C., while the chemical ferments are most active at a considerably higher temperature, in which life is manifested with difficulty. He finds the fermentation of milk, urine, and other substances in which living organisms operate, is arrested by the presence of chloroform, while purely chemical fermentation is not stopped by that agent. Somewhat misusing the word "anaesthesia," he informs us that beer-yeast thrown into that state, and kept in it for several hours, does not appear, after the chloroform is withdrawn, to recover the power of acting with its usual energy on saccharine matters. The lactic ferment he finds less sensitive, but killed by prolonged contact with the anaesthetic. (*Comptes Rendus*, May 17, 1875.)

AMONG the "Proceedings" of various societies reported in the *Monthly Microscopical Journal* we notice that Dr. J. Gibbons Hunt has exhibited to the Academy of Sciences, Philadelphia, an amplifier consisting of a "concavo-convex lens with its concave side turned towards the eye," and placed at some distance from its objective, at the end of a sliding adjustable tube. By moving the tube, he said, a want of complete correction in the objective could be compensated. This is Dr. Pigott's "Aplanatic Searcher" made with a single lens instead of the two which he employs. Dr. Hunt admitted that working up a four-tenth's with his amplifier to 800× did not give as good results in histological investigations as could be obtained by using Powell and Lealand's immersion one-sixteenth, and A eyepiece. He said he had not been successful with Dr. Pigott's apparatus.

SOME years ago Dr. Wallich presented to the Royal Microscopical Society a cabinet of slides, and a folio volume of drawings, made during many years of important study. To render this collection really useful it is necessary that Dr. Wallich himself should furnish some notes and references, and we are glad to learn that he is likely to do so in a series of papers for the Society, which will appear in the *Monthly Microscopical Journal*. A considerable number of these slides throw light upon questions which the Challenger Expedition will bring into prominence, and especially upon the curious and not yet explained connexion between cocospheres and foraminifera, such as Textularia and Globigerina, many of which are covered with cocoliths in various stages of growth. A recent examination of some of these objects was much facilitated by the unusual penetration given by Zeiss of Jena to his F dry objective, equivalent to one-fourteenth.

MR. WENHAM's reflex illuminator for high powers is likely to come into more extensive use, now Mr. Slack, in a paper read on June 2 before the Royal Microscopical Society, has pointed out that most of the difficulties experienced in trying to employ it with covered and balsamed objects may be eliminated by using small angled objectives, or cutting down the angles of larger ones by moveable stops. The false light that obstructs clear vision when the cover or the balsam gets illuminated as well as the object, is for the most part extremely oblique, and can be shut out by diminishing the angle of the objective. Powell and Lealand's immersion one-eighth, with a stop reducing the aperture to about 90°, gives admirable results.

MR. STEPHENSON, treasurer of the Royal Microscopical Society, exhibited at the last meeting of that body (June 2) a very convenient scale of measurement for angular apertures, ruled on white paper. Two circular spaces are marked as the positions of two of Child's night-lights, or other convenient objects, and the objective to be tested is moved on a vertical line until both flames, or other test objects, are brought into view. The angle of aperture is then read off by simple inspection of the degree marked at the point reached by the front lens of the objective. The objective should be mounted on a little carriage, and the image of the lights can be conveniently viewed by holding a pocket lens behind the back combinations.

MR. CHARLES STODDER exhibited some time ago to the Boston Natural History Society a slide, showing the nature of the contents of a mastodon's stomach, which had been received by J. G. Hunt from Wayland, New York. Dr. Hunt detected confervoid filaments, numerous small black bodies which he supposed to be spores of mosses, a fragment which apparently belonged to a rush, pieces of woody tissue and bark of herbaceous plants, and carapaces of Entomostraca. The animal had apparently taken his last meal from mosses and boughs of flowering plants growing on the margin of a stream or swamp. (*Proc. Boston Soc. of Nat. Hist.*, vol. xvii., part i.)

IN the same publication there is an account of the re-discovery of the locality of the so-called "Bermuda tripoli," well known as rich in diatomaceous forms. Dr. Christopher Johnson finds it to be near Nottingham, on the Patuxent, Prince George's County, Maryland. He identified specimens sent to him by Mr. P. T. Tyson, State Geologist for Maryland, as being the same material which he had received in 1854 from Professor Bailey as "Bermuda tripoli." This earth contains beautiful forms of *Helopsetta*, *Coccinodiscus*, *Craspedodiscus*, *Aulacodiscus cruzi*, and *Eupodiscus Rodgersii*.

THE *Monthly Microscopical Journal* for July states (without reference to the original authority) that Professor Leidy, of the United States of America, has recently found the common house-fly to be afflicted with a thread worm about a line in length which takes up its abode in the creature's proboscis. From one to three worms occurred in about one fly in five. This parasite was first discovered in the house-fly of India by Carter, who described it under the name of *filaria muscae*, and suggested that it might be the source of the Guinea worm in man.

THE functions of the frontal ganglion of *Dytiscus marginalis* are elucidated by M. E. Faivre in a paper which will be found in *Comptes Rendus*, May 31, 1875. After detailing a variety of experiments, he states, as a result of his researches, that "the frontal ganglion specially presides over the movements of deglutition, determining not only the contraction, but also the dilatation of the pharyngeal sphincter, while it reacts at the same time by the recurrent nerve on the cardiac sphincter. The action of this nervous centre may be excited by impressions from back to front or the opposite. It associates together by means of its connexion with the encephalon, acts of prehension, mastication, pharyngeal deglutition, and ingestion of food to the stomachs and the intestine. The sub-oesophageal ganglion is the centre under the influence of which it reacts with the most energy. In fine, the frontal ganglion, distinguished by special functions from all other nervous centres of the ganglionic chain, is allied to them by its essential properties, and as we may be assured by its structure also."

THE same number of *Comptes Rendus* contains an account of experiments by M. V. Feltz on the poisonous action of putrefied blood. He found that dogs in whose crural vein he injected blood which had putrefied and reached a stage in which

bacteria and allied organisms disappeared, produced loss of appetite, vomiting, bilious diarrhoea, and other bad symptoms. Four out of six died, but not until ten or twelve days had elapsed. In another set of experiments he employed the powder of old putrefied and dried blood mixed with water. Two out of three dogs died, and as in the former case, their blood showed septicemic characters, with deformation of the red corpuscles. The bacteria, &c., present in these cases appear to have developed from germs that had survived the putrefaction and desiccation.

In the already cited number of *Comptes Rendus*, M. A. Béchamp, replying to some remarks of M. Gayon on the spontaneous changes that occur in eggs, says that certain microzymes occurring in eggs are so small that not less than eight thousand millions would be required to fill the space of a cubic millimetre. The millimetre is 0.039 of an English inch, or in common fractions rather less than one-twenty-fifth of an inch.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE (Wednesday, May 26).

SIR CHARLES NICHOLSON, V.P., Bart., in the Chair. A paper on "The Petrarch Collection at Trieste, with Notes on the Centenary Edition of the *Africa*, and the inedited Writings of Petrarch, published by Signor Hortis, of Trieste," was read by Mr. C. H. E. Carmichael, M.A., who represented the Society at the Petrarch Festival at Padua. In the course of his paper, which was illustrated by an exhibition of photographs of the principal scenes of the Festival taken at the time, Mr. Carmichael gave an account of the very valuable Petrarch Library, containing MSS. as well as printed texts, and plates and drawings, collected by Domenico Rossetti, of Trieste, and bequeathed by him to the Municipality. The catalogue of this collection, carefully compiled by Dr. Attilio Hortis, Civic Librarian, was presented to the Society by Mr. Carmichael on behalf of the Municipality. The Centenary edition of the *Africa*, by the Abate Corradini, of Padua, was next adverted to, and the Society's attention drawn to the photolithograph of a contemporary fresco portrait of Petrarch, attributed to Guariento, whose history Mr. Carmichael gave from the details furnished to the Centenary edition by Count Giovanni Cittadella, President of the Padua committee. Finally, Mr. Carmichael described the inedited writings which Signor Hortis has brought together, and made the occasion of an interesting monograph, as an additional contribution to the literature of the Petrarch Festival. In the discussion that followed, Sir Charles Nicholson, V.P., and Mr. Vaux remarked upon the historical interest of the well-authenticated contemporary portrait of Petrarch, and upon the value of these commemorations of great names in literature and art, so well carried out in Italy.

ZOOLOGICAL SOCIETY OF LONDON (Thursday, May 27).

PROFESSOR GARROD delivered the sixth lecture of the course at the Society's Gardens, his subject being "Camels and Llamas." These animals constitute a very distinct section (*Tylopoda*) of the ruminating ungulates. They have no horns, a long cleft hairy upper lip, and peculiarly formed feet. The camels, which are natives of the Old World, have a dorsal hump, and the foot forms a broad fleshy pad, only divided in front and terminated by two marginal nails. The llamas of the eastern hemisphere have no hump, and their digits are separated throughout. In both genera the navicular bone is not fused with the cuboid as in the other ruminants, and the blood corpuscles differ in shape from those of all other known mammals, being oval instead of circular. The conformation of the stomach is characteristic; it is divided into

three well-marked compartments, of which the first possesses two groups of deep hexagonal cells, the orifices of which are capable of being completely closed. According to the concurrent testimony of travellers, these cells are used as a reservoir of water, enabling the animal to traverse arid wastes without drinking. In camels which have died in this country no water has been found, but it is easy to understand that the fluid-storing power may fall into abeyance when it is not necessary for the welfare of the individual.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, June 1).

S. BIRCH, LL.D., F.S.A., President, in the Chair. The following papers were read:—I. "On Ancient Metrology." By F. R. Conder, C.E.—In this paper Mr. Conder indicated the confused and contradictory state of our present knowledge of the subject, and proceeded to establish an absolute metrical base, identifying the barley corn, which the Hebrew writers state to be the unit of length and of weight, with the long measure barley corn and with the troy grain. The grounds of identification were (1) actual measurement and weight of full-sized grains of barley at time of harvest; (2) determination of specific gravity according to statements made in Hebrew literature; (3) actual dimensions of ancient Jewish buildings; and actual weight of a Babylonian talent now in the British Museum, which corresponded to Mr. Conder's determination of 960,000 troy grains within one *per mille*. The remarkable double division of the Chaldee metrical system, which is both decimal and duodecimal, was then explained, and shown to apply to measures of length, area, capacity, and weight. The origin of the troy ounce, the diamond carat, the Spanish ducat, and other existing divisions, is traced to the early system employed by the Phœnician traders. Appended to the paper was a tabular statement of the comparative weights and measures of the ancient Greeks and Hebrews. II. "On the Egyptian Shawl for the Head, as worn on the Ancient Statues of the Kings." By Samuel Sharpe.—The writer showed that the head-dress with apparent folds and lapets could be formed out of a square yard of striped calico, arranged in a peculiar manner; and, to prove the truth of his statements, an actual shawl thus folded was exhibited to the Society. III. "On an Assyrian Inscription in the Vatican Museum." By E. Richmond Hodges, F.R.G.S.—This inscription, which has hitherto been unpublished, is in a very mutilated condition, and the commencement is missing. It appears to commemorate the foundation of a city and the receipt of tribute; it also mentions the tribes of the Nakli and Sapiri; but through the imperfect state of the monument its date and history cannot be ascertained.

Miss Amelia B. Edwards exhibited and described a collection of water-colour sketches made during a journey on the Nile from Cairo to the Second Cataract. The views were chiefly of Egyptian and Nubian temples, and more especially of a small rock-cut Speos of the period of Rameses II. at Abou Simbel, which was discovered by Miss Edwards' party on February 14, 1874, and which is in perfect preservation. The decorations and inscriptions of this Speos were given in detail. With the sketches was also exhibited a fine funeral stele in painted sycamore wood, period of the XXII. Dynasty.

ZOOLOGICAL SOCIETY OF LONDON (Tuesday, June 1).

DR. GÜNTHER, F.R.S., in the Chair. Mr. Sclater remarked upon some rare monkeys and other mammals now living in the Society's collection. Sir Victor Brooke read a paper on the African buffaloes, of which he recognised three species as distinct—namely, *Bubalus caffer* from the south, *B. pumilus* from the west, and *B. equinoctialis* from

the east of the continent. Mr. C. G. Danford read an exhaustive memoir on the Wild Goat of Asia Minor (*Capra aegagrus*), of which he exhibited a fine series of horns. Those of the male reach a great size, one pair shown measuring no less than 47 inches along the curve. The females have small horns about twelve inches long, and have no beard. Papers of more exclusively technical interest were read by Messrs. Dobson, Angas, Cambridge, Druce, and Layard.

LONDON ANTHROPOLOGICAL SOCIETY (Wednesday, June 2).

H. B. CHURCHILL, Esq., Vice-President, in the Chair. A paper by Samuel Wake, Esq., was read on "The Aborigines of Western Australia," and illustrated by the exhibition of nets, waddies, boomerangs, &c., of Australian manufacture. A second paper, by A. H. Kiehl, Esq., F.L.A.S., was read on "The Inhabitants of Java." These papers treated of the physical peculiarities, dress, or rather personal adornments, food, treatment of women, beliefs, superstitions, manners and customs generally prevailing among the natives of Australia and Java, in both of which countries, it may be noted, circumcision is practised, although the inhabitants differ much in other particulars, the Javanese being much the more civilised, living in substantial bamboo and even stone houses, using canoes with outriggers and sails, and cultivating rice, cocoa-nuts, bananas, and fruit trees, while the remains of ancient sculptured temples show a greater amount of civilisation to have existed in their country in former days than now. C. H. E. Carmichael, Esq., M.A., F.R.S.L., then communicated some interesting facts respecting the little-known race of African dwarfs named Akkas; and the evening was concluded by a paper from the President (Dr. Charnock, F.S.A.) on the Thuringenwald.

ZOOLOGICAL SOCIETY OF LONDON (Thursday, June 3).

In the seventh lecture of the course at the Society's Gardens, Professor Flower, F.R.S., treated of elephants. Few animals are better known, and none perhaps are more thoroughly isolated from all other existing forms, than the two recent species of elephant, *E. indicus* and *E. africanus*. The former has been domesticated from the earliest ages; the latter was trained by the Carthaginians and was well-known to the Romans, but in modern times it is only lately that African elephants have been brought alive to Europe. In the general structure of these animals the most striking feature is the trunk, which is really a vast prolongation of the nose and upper lip. The walls of the skull are swollen by great air-cells, so as to give room for the attachment of the muscles. The tusks are true incisors, and the molars, which are three in number on each side of each jaw, move forward in succession, only one being in use at a time. As one tooth is thus worn away its place is taken by the one next behind it, which gradually forces out the remaining stump. Although now standing completely alone, the elephants had many relatives in geological times. Every transition may be traced from the mastodon, in which the grinding-teeth were much like those of other animals, to the mammoth, which was nearly allied to the living Asiatic species. Thus the elephants are the survivors of a more numerous family, and they are themselves likely soon to become extinct.

LINNEAN SOCIETY (Thursday, June 3).

DR. G. J. ALLMAN, President, in the Chair. The President nominated the following gentlemen as Vice-Presidents of the Society for the ensuing year, viz.—Mr. G. Bentham, F.R.S., Mr. G. Busk, F.R.S., Dr. J. G. Jeffreys, F.R.S., and Dr. J. D. Hooker, F.R.S. The following papers were read: 1. On the Barringtoniaceae, by J. Miers, F.R.S.

The purpose of this paper is to show that the *Barringtoniaceae* constitute a distinct natural order, forming an extremely natural group with peculiar and uniform characters, differing from the *Myrtaceae* in their alternate leaves without pellucid dots, and in the nature of their inflorescence and fruit. They are trees, frequently of large size, rarely low shrubs, all delighting in running streams, some growing in estuaries or along the seashore. The author describes the characters of the order in considerable detail, and gives the diagnosis—in many cases redrawn from actual examination—of each genus and species. The number of genera he makes to be ten. The paper is accompanied by drawings illustrating the floral and carpological characters of each genus. 2. Note on the Occurrence of Fairy Rings, by Dr. J. H. Gilbert, F.R.S. This paper was founded on the observations made by the author and Mr. Lawes on their experimental plots at Rothamsted. After some particulars as to the effect of various manures in changing the proportion of different kinds of vegetation, especially Grasses and Leguminosae, the author suggests that the determination of the source of the nitrogen in the fungi that constitute the "fairy rings," which frequently make their appearance on the plots, would throw some light on the much disputed question of the source of the nitrogen of the Leguminosae. It is remarkable that although, according to published analyses of various fungi, from one-fourth to one-third of their dry substance consists of albuminoids or nitrogenous matter, and 8 to 10 per cent. of mineral matters or ash, of which about 80 per cent. is potassium phosphate, yet the fungi develop into "fairy rings" only on the plots poorest in nitrogen and poorest in potash. The questions which appear still to require solution are these:—(1) Is the greater prevalence of fungi under such circumstances due to the manurial conditions themselves being directly favourable to their growth? or (2) are the lower orders of plants—in consequence of other plants, and especially grasses, growing so sluggishly under such conditions—better able to overcome the competition and to assert themselves? (3) do the fungi prevail simply in virtue of the absence of adverse and vigorous competition, or to a greater or less extent as parasites, and so at the expense of the sluggish underground growth of the plants in association with them? or (4) have these plants the power of assimilating nitrogen in some form from the atmosphere, or in some form or condition of distribution within the soil not available, at least when in competition, to the plants growing in association with them?

FINE ART.

MESSRS. GOUPIL'S GALLERY.

THE well-known Parisian art-publishing firm of Goupil and Co. have established themselves at 25 Bedford Street, Strand; and they have opened as a picture-gallery the handsome range of rooms at the rear of the premises. According to the current fashion, this is made a paying exhibition; but one may safely assume that the pictures are, in fact, a dealer's stock. Here, therefore, is one more of those commercial speculations in foreign art with which London has of late been so greatly overrun. We cannot thank Messrs. Goupil for displaying to us *all* the paintings thus selected from their ware-rooms—saleable and unsaleable—good, bad, and indifferent: we should much have preferred it if the excellent ones had been made into an exhibition, and the others left to take their chance of a purchaser through the ordinary channels of trade. Certain it is, however, that there is a minority of the pictures extremely good; and the collection generally acquaints us tellingly with one of the main influences now swaying continental art—that of Fortuny and his style. The works of this class are executively ingenious and dexterous to the last degree, and display a quick observation and ready

command of nature, without prepossession in favour of any one element of subject-matter, design, or presentment, rather than another. What they lack is distinction and elevation, breadth, and, above all, repose. They are full of variety, vivacity, and sparkle; brightness of colour, without much harmony; common nature in the personages, without either comeliness or immediate expression; impulse, without passion; reality, without significance; sumptuousness, without refinement. They are, in the fullest sense of the word, *fashionable* works. We speak of the prevailing tone of these productions, not intending to derogate from the great merits of some of them—still less from the pre-eminent genius of Fortuny himself, who appears to us (from a rather restricted acquaintance with his paintings) to have been one of the most singularly gifted executants of recent, or indeed of any, time.

In the present exhibition there is one work by Fortuny, *A Spanish Bull-Fighter*; a masterly sketch, pairing with the one, of which we spoke lately, at the French Gallery in Bond Street. The work at Messrs. Goupil's represents the Bull-fighter making his salute to the plausive spectators, and has of course less of action and excitement than the companion subject. Other specimens to which our preceding general remarks will apply, more or less fully, are—*On the Sands at Yport*, and *On the Coast, Yport*, by Charnay; *The Clever Dogs*, lion-clipped performing poodles in a Moresque Spanish building, apparently one of the courts of the Alhambra, a surprisingly clever picture of its kind, by Agrasot; *The New Dress*, by Capobianchi, hardly less clever, but a piece of pitilessly over-dressed art-millinery, adapted to please the least tasteful of the luxuriously idle class; *A Seller of Arms*, and *La Siesta*, Algerine subjects, by Villegas; *The Chat in the Woods*, modish women of about the year 1830, lolling in lush grass under a brilliant sun, by Boldini; *A Lady reclining on a Sofa*, by L. Rossi. The *Jesters of De Beaumont*, which was exhibited a year or two ago in the Paris Salon, shows something of the same influence, but has more direct affinity to some other painters; it is a talented piece of grotesque.

The famous picture by Gérôme, of Frederick the Great playing the flute with furious zeal on his return from hunting—named *Rex Tibicen*—is here; the picture which was hung in Paris last year, and to which the médaille d'honneur was awarded. It is accompanied by three other examples of the same master: *Oriental Women fetching Water*, an ordinary specimen of a hand always too skilful to be ordinary; *The Caravan*, crossing the Egyptian desert: *An Arab and his Dead Horse*, also a desert-subject, in which the horse's head seems disproportionately (or at any rate disagreeably) big. *A Sketch from Life* is a truly excellent Meissonier, and comparatively speaking a large one: it shows once again that the practice of working on a minute scale has not bereft this consummate painter of his command of a free and even an offhand touch. The subject is an artist drawing a French soldier of the Revolutionary period, clothed in a white uniform with blue facings, and wearing the tricolour cockade. Five other soldiers, varied and highly appropriate in pose and expression, are in the group; also a stolidly-staring dog, an "ugly customer" to any obnoxious intruder. Another Meissonier (of much earlier date, 1857) is named *The Standard Bearer*, in a costume of about the opening of the sixteenth century; this likewise is a choice example. There is a minute and unimportant Delaroche, *Hérodiade*; an ordinary Millet, *The Shepherdess*; *La Malaria*, by Hébert (this is, if our memory serves us, a duplicate of a highly-reputed work in the Luxembourg Gallery), and other works by the same painter; Jules Breton's bold but rather commonly handled picture, *On the Cliffs*, from the Paris Salon of last year; and Corot's ever-fresh and elegant *Souvenir d'Arleux du Nord*. The *Florentine Concert*, by Sorbi, is a

remarkable little painting, with Dantesque costumes and clear-cut form and colour, in full daylight without shadow; well drawn and executed, and the expressions good, and all in uniform keeping. What spoils the work is the artist's liking for bright tints, without colourist feeling, or any toning down. Suchodolski is striking in *The Burial of a Monk, Isle of Capri*; a multitude of Carthusians under the canopy of heaven, in a glorious late twilight, carrying tapers which scintillate momentarily the clearer in the gathering dusk. This is one of the most impressive pictures in the gallery, with a good deal of consentaneous and even of individual subject-matter. If a certain conventionality of manner is not allowed to become confirmed into a taint, this painter should do something to be remembered. Another picture that strikes the eye, and lingers upon it, is *The Child's Dream*, by M. Maris; a singular piece of execution, in flat and faint tints well combined, and, like its theme, intangible in feeling and suggestion.

We can only name in addition—Boughton, *The Siren*, a pleasing modern pastoral; Bouguereau, *The Storm*; Hamman, *The Bad Book*, a young indiscreet detected by her mother, in costumes of about 1780; Cortazzo, *The Needlewoman*; Bellecour, *La Siesta*; Bonnat, *A Turkish Barber*; Goupil, *Une Citoyenne*; Munkacsy, *The Bad Husband*; Emile Breton, *A Lock, Sunset*; Jacovacci, *Eglise des Frari, Venise*; P. Rousseau, *Dogs*; Jacque, *The Shepherd*; Troyon, *Return from the Meadows*; J. Maris, *Dutch Downs, The Town of Amsterdam*.
W. M. ROSSETTI.

THE ELGIN MARBLES.

SOME surprise has been caused by a report in the *Levant Herald* (May 26) to the effect that of the sculptures which Lord Elgin had removed from Athens and had got as far as Cythera (Cerigo) when the ship went down, a considerable portion (five out of seventeen cases) was still visible under water at the depth of sixteen fathoms. This information, it appears, has been communicated by a Mr. Makoukas, of Cerigo, to the Archaeological Society of Athens, and it is hoped that the Greek Government may lend a hand in recovering these precious treasures. Such is the story, and already the question is being discussed as to the legitimate ownership of the marbles. Meanwhile, it may be well to bear in mind that this is not the first occasion on which wonderful treasures have been seen at the bottom of the sea; and further, that in an appendix to the Report of the Commission appointed by Parliament with reference to the acquisition of the Elgin marbles in 1815, it is expressly stated that "all the cases were finally recovered and none of the contents in any way damaged." The work of recovering them did not end till the third year after the shipwreck, and it is not likely that a laborious and expensive task of this kind carried so far would have been left so incomplete as the statement of the *Levant Herald* implies. It is, of course, always possible to suppose that Lord Elgin had been deceived by those whom he employed at Cerigo, the more so since the work of removing the sculptures from Athens had been done, not under his personal superintendence, but by a paid agent, Lusieri, from whom he may not have received such a list of the objects embarked at Athens as would enable him to check them on their arrival here. Should the report prove correct it will, apart from the value of the objects, add another incident to an already remarkable story. When, in 1799, the young Earl of Elgin was appointed ambassador at Constantinople, he had working for him in Scotland an architect, Mr. Harrison, by whom he was persuaded of the immense importance of obtaining accurate drawings and models of the ancient buildings and sculptures in Athens. Thinking it a matter of national interest, he made a representation to the Government, but failed to induce them to take it up. On his way to Constantinople he

met Sir William Hamilton in Sicily, who, entering heartily into his plans, obtained for him from the King of Naples leave to engage for his service the painter Lusieri, who was then being employed by the King. Lusieri, with two architects, two modellers, and one figure-painter, followed Lord Elgin to Constantinople, and they were soon sent to Athens. For nine months they were not admitted to the Acropolis, even to make drawings, without paying the fee of five guineas a day. When, however, the English had succeeded in driving the French army out of Egypt, a change of feeling took place at the Porte, which Lord Elgin was not slow to profit by, and by degrees the number of workmen employed by him rose to from three to four hundred. To get rid of the opposition which was constantly being raised by the local authorities, a firman was obtained ordering the governor of Athens to see to it that no obstacles were put in the way of Lord Elgin's artists and workmen, who were to be allowed to make scaffoldings, casts, drawings, and excavations, and also, if they wished, "to remove any pieces of stone with old inscriptions or figures on them." To a Turk this last clause was a sufficiently accurate description of the finest sculptures in Athens, and Lord Elgin took it in that sense, as did also the governor of Athens. The selection of objects to be removed was left entirely to Lusieri, Lord Elgin having as yet never been in Athens, and being led in the matter solely by the idea that everything which an artist of high character like Lusieri might select would, when once in England, be of national importance. The difficulty was to get the objects to England, with French ships in the Mediterranean. Besides, one ship, as has been said, had gone down at Cerigo. In 1803 he was recalled from Constantinople, and on his way home visited Athens for the first time, leaving instructions to Lusieri to continue the work. In 1805 we find him a French prisoner in Paris, where one morning, on account of the doings of his agent in Athens, he was seized by a common *gendarme*, taken out of bed, and placed in close confinement, contrary to all usages of right in war, and simply to satisfy the grudge which certain Frenchmen of high position bore him for the success of his operations. He had been a prisoner apparently since 1803, but previously had been allowed to live with his family in Paris. It was not till 1812 that Lusieri was able, after many serious difficulties, to send to London eighty cases containing the results of his labours; and when they arrived here new obstacles presented themselves. Lord Byron exhausted the vocabulary of Billingsgate in denouncing the Earl, whose chief crime consisted in his being a Scot. But worse than that, Payne Knight, then the leader of taste in these matters, declared the sculptures to be poor stuff dating from the time of Hadrian. Fortunately a very different view of their value was taken from the first by some artists of reputation, particularly Benjamin West and Haydon. A paper war ensued. Meantime the costly operation of moving and erecting coverings for such large sculptures had to be performed four separate times, till finally they found a temporary resting place in Old Burlington House, and were there thrown open to inspection. Here Visconti, to whose judgment in regard to ancient art all bowed, paid them a visit and was highly enraptured. No less deeply impressed with their grandeur was Canova, who came to see them afterward. Two memoirs by Visconti and a letter from Canova were now republished by the indefatigable Earl, who was equally determined that his sculptures should become national property, and that he should in the process recover something like his expenses. So far was he successful that in 1815 a committee of the House of Commons was appointed to consider the purchase, and, after hearing a great deal of evidence, recommended it at the price of 35,000*l*. Then came the discussion in the House of Commons, in which there was no lack of cheap moral

indignation. An amendment, for which thirty voted, as against eighty-two for the motion, was proposed, to give Lord Elgin 25,000*l*., and to keep his collection in the British Museum at the disposal of either the then or any future Government of Athens. Lord Elgin reckoned his expenses in forming and preserving the collection up to its acquisition by the nation at 74,240*l*., by no means, one would think, an overstated sum. For the balance between this sum and the 35,000*l*. paid to him, he obtained the position of a Trustee of the British Museum, and was allowed to hand down this distinction to his heirs.

A. S. MURRAY.

FREDERICK WALKER, A.R.A.

THE death of this estimable painter, which occurred on Saturday, June 5, closing some years of illness, is a loss to our art. Mr. Walker was a young man; had years and health been granted to him, he might have done almost anything he chose in the way of execution. We remember his early appearances as a woodcut designer: the very first of his drawings was, we believe, a little lamp-lit interior, with a ragged street-boy and two young men, one of them lighting a pipe, published in *Once a Week* some dozen years ago. We remember also how rapidly he progressed from painstaking crudity to a most uncommon degree of skill, in which the equable balance of intention, expression, draughtsmanship, composition, colour, atmosphere, handling, and what not, was truly observable. In selection of subject-matter he was simply and solely artistic; never doing anything which had deep or inventively concerted meaning, or which drew upon the powers of elaborate thought or narrative combination. He painted the things that are seen with the eye; and required you to appreciate them in the picture just as they would have to be appreciated in actual life. A widow-lady going down the steps of an old family-house, and looked at by a navvy, or boys bathing, or old pensioners in their town-cinctured garden, or gipsy women and children, or a man ploughing—all these, as one sees them in nature, appeal to one somehow or other, as appearances and on their own showing, without antecedent or consequent, foreground of future or background of past: on the same basis do they appeal to you in Mr. Walker's pictures. They possess their significance, but not anything is presented to you for the purpose of having its significance analysed, or with an added freight of meaning and ingenuity from the artist's own resources. Sometimes the subject was left by Mr. Walker so felicitously to itself, with nothing beyond save delicate and right art, as almost to have a certain Grecian character: the very simplicity of the fact and its presentment reached up towards the typical or archetypal. It may be that in coming years the name of Walker will be linked in memory and in art-associations chiefly with that of Mason, also lately deceased, and prematurely, though he was far older than Walker. There was some analogy in their art, both being contented with anything as a subject and a suggestion, and both working it out for its primary visual and hence artistic impression. Mason was more a painter of landscape than of figures, and Walker more of figures than of landscape; but each relied principally upon the combined effect of the two. Mason also had unquestionably more of the poetically idyllic, or directly beautiful in form and arrangement: yet Walker was capable, we think, of making quite as decisive a mark in the art of his time, with equal opportunity.

W. M. ROSSETTI.

THE restoration by Herr Mock of the tapestries and frescoes of the Town Hall at Cologne has been successfully completed, and the Grand Hall was re-opened for the inauguration of the new Ober-Bürgermeister on June 5.

NOTES AND NEWS.

AN excellent new purchase has just been made for the National Gallery. It is a head-and-shoulder portrait of a Venetian patrician, painted in oil on panel by a Milanese hand, and in singularly perfect preservation. The picture is small life-size, and the attitude nearly full-face. The sitter wears a red cloak, showing a blue undersleeve at the left wrist, with a close black cap and black stole of office; on his left thumb is a turquoise ring, and in his right hand a pink. In the background is a landscape of low hills. The colour and quality of the piece are admirable, and the head a masterpiece of grave and accurate portrait design; the nose thin and somewhat aquiline, the chin long, the mouth somewhat wide and depressed at the corners, with thin lips beautifully cut and drawn, the grey eyes looking somewhat downwards to the left. There is no clue by which the name of the sitter can be identified. But the painting may, from internal evidence, be referred with certainty to the hand of Andrea di Solario, and probably to the period of his residence in Venice after 1490. The National Gallery already possesses a striking portrait by this master, but one in a much less pure state than the picture just bought. The nation is to be heartily congratulated on the acquisition.

FROM the report recently made by the Trustees of the National Portrait Gallery, we learn that during the past year the collection has been enriched by six donations and ten purchases. The most valuable and interesting of the donations is the small portrait of Sir Walter Scott, by Landseer, which was exhibited at the Royal Academy last year. It was purchased for 800 guineas at the general sale of Landseer's works, and presented to the national collection by Mr. Albert Grant. The other donations are:—A marble bust by Mr. Durham of Charles Knight; a chalk drawing by Sir Thomas Lawrence of Samuel Rogers the poet; a portrait in oils, by an unknown artist, of Margaret Douglas, Countess of Lennox, niece of Henry VIII., mother-in-law of Mary Queen of Scots, and grandmother of James I.; a portrait by Hayes of Agnes Strickland, historian of the Queens of England and Scotland; and a likeness, by an unknown hand, of Anne Clifford, Countess of Pembroke and Montgomery, A.D. 1589–1676. This last painting, which represents the countess at the age of eighty-one, was formerly in the collection of General Fox, and was presented to the gallery by Mr. George Scharf, Keeper and Secretary to the Board of Trustees. The purchases include the following portraits:—Edmund Burke, "painted in the school of Sir J. Reynolds;" Warren Hastings at the age of seventy-nine, by Sir Thomas Lawrence; Lord Chancellor Loughborough, afterwards Earl of Rosslyn, by William Owen, R.A.; Lord Nelson, by L. F. Abbott; Lord Chancellor Thurlow, "probably painted by Richard Evans, in the studio of Sir T. Lawrence;" John Zoffany, R.A., by himself; Miss Mary Russell Mitford, authoress of *Our Village*, by John Lucas; and three plaster casts by Brucciani, from effigies in Canterbury Cathedral, of Edward the Black Prince, King Henry IV., and Queen Joan of Navarre, second wife of Henry IV. These casts are to be converted into bronze by Messrs. Elkington, of Birmingham, by means of the electrotyping process.

The Trustees complain much of want of room for the advantageous display of the portraits, and suggest different modes by which additional space might be secured for that object.

MR. SEWALL BARKER's collection of pictures was sold at Christie's on Saturday, as was also the small collection of Mr. Edward Storr. The first came from Manchester; the second from Liverpool.

Among Mr. Barker's water-colours was a well-known work of Duncan's—*The Lifeboat*; it sold for 357*l*. Among the oils were—*Fishing* .

Wales, by Creswick and John Phillip (304*l.* 10*s.*); *The Soldier's Return*, by J. Faed, R.S.A. (168*l.*); *Up the Hill*, by J. T. Linnell (278*l.*); *Harvest-time*, by P. Nasmyth (131*l.*); *Ordeal by Water*, by P. F. Poole, R.A. (141*l.*); *A Woody Landscape*, by Constant Troyon (168*l.*).

Mr. Storr had only twenty-five pictures. *The Proposal*, by T. Faed, R.A., fetched 262*l.* 10*s.*; a *River Scene in the Tyrol*, by Nasmyth, 236*l.*; the *Scotch Fair*, by J. Phillip, 735*l.* A William Müller—*The Noonday Meal*: a view near Gillingham—sold for 1,627*l.* 10*s.*; *Across the Common*: a breezy day, by David Cox (painted in 1852), 1,155*l.*; and Sir Augustus Calcott's *View near Southampton Water* (exhibited at Burlington House last winter) for only 60*l.* 18*s.*

THE sales of old decorative furniture, on Saturday, were interesting. There was fine French marqueterie and buhl of the periods of Louis XIII., Louis XIV., Louis XV., and Louis XVI., and there were several good specimens of Italian cabinets. Among the china sold on Thursday and Friday were a set of three jars and covers, and a pair of beakers (Dresden) painted with Chinese figures and bouquets of flowers, 16½ inches high, the centre jar 22 inches, from the collections of the late Mrs. Dent and Mr. W. Angerstein. The price realised was 409*l.* 10*s.* A Vienna cabinet, painted with classical figures in brown, after Angelica Kaufmann, 115*l.* 10*s.* A pair of very fine flat-shaped Old Chelsea vases, from the Countess of Portsmouth's collection, sold for 440*l.* A pair of beautiful dark blue and gold oviform vases, painted with allegorical subjects and pastoral figures and medallions of birds, 750*l.* A fine pair of cassioles (Sèvres) of old gros bleu, 693*l.* A pair of fine tulip-shaped vases, painted with Cupids in medallions, on green ground, by Dodin, richly gilt, 970*l.* The Barberini vase, the fifth made from that known as the Portland vase—and a perfect specimen of Wedgwood—fetched 294*l.*

Mrs. NOSEDA has just published an etched portrait of Miss Fowler, the now well-known actress of comedy. The work is by Mr. Percy Thomas, and is harmonious and graceful in arrangement, and fairly good as a likeness. Firmer modelling in the cheek, and a more generally decisive touch, would have raised it to a higher level among the few good etched portraits.

THE administration of the Louvre has suffered a very great loss by the death of its general secretary, M. Frédéric Villot, which took place on May 27, after a long illness. M. Villot is chiefly known to foreigners by his admirable Catalogue of the Louvre, the first edition of which was published in 1848, and the eighteenth last year. This laborious work, which was for the time in which it was written a perfect monument of research and learning, not only drew attention to the vast treasures that it enumerated, but likewise gave an impulse to this branch of knowledge, so that it is not perhaps too much to say that the excellent catalogues now offered to the visitor and student of most of the great galleries of Europe are due in a large measure to M. Villot's initiative. During the siege and Commune of Paris his responsibilities were overwhelming, and it was greatly owing to his effective system of surveillance and wise precautionary measures that the treasures of the Louvre were preserved intact through that terrible period. M. Villot was sixty-six years of age at the time of his death. "Art loses in him," says the *Chronique*, "one of its oldest adepts, and the Louvre an old and faithful servant."

THE death is also announced of the eminent archaeologist the Abbé Cochet, Director of the Museum of Antiquities at Rouen, and member of the Committee of Historic Works. The Abbé Cochet is known by his numerous works on French archaeology, among which may be cited *La Normandie Souterraine*, *Les Sépultures Gauloises*, &c., *Le Tombeau de Chilpéric*; and also by his constant contributions to reviews and journals.

MR. A. C. MERRIAM, of Columbia College, New York, sends us the details of a very thorough examination which he has made of the pottery in the Cesnola Collection of Antiquities from Cyprus, with reference to the points of resemblance between it and the pottery obtained by Dr. Schliemann from Hissarlik. The results, however, do not differ from those repeatedly put forward in these columns on the occasion of Dr. Schliemann's discoveries. Of course the argument has now a wider basis in proportion as the Cesnola collection in New York is more extensive than the collections of Cypriote pottery in European museums on which it was formerly founded. But when all is done—when A is proved equal to B, while B is only assumed to be equal to C—it cannot be said that the question is settled, though no doubt it is advanced an important step.

THE death is announced at Rome, on May 30, of the well-known engraver Aloysio Juvara, at the age of sixty-seven. In 1868 Juvara received the second gold medal of the Berlin Academy, and besides this, he had obtained seventeen other medals in recognition of his artistic skill. His plates of the *Madonna della Regia*, and of Mancinelli's *S. Carlo Borromeo*, are among his best compositions.

THE *Levant Herald* announces that the Turkish Government is about to send Aristokles Effendi, an *employé* in the Department of Public Instruction, to Crete on a twofold mission, of inspection of all the schools in the island, and of archaeological enquiry to guide future excavations on the sites of ancient cities.

"THE Political Value of Art to the Municipal Life of a Nation" is the title of a well-written lecture recently delivered at the Free Library, Liverpool, by Mr. Philip H. Rathbone, honorary secretary of the Liverpool Art Club, and since published. By a somewhat far-fetched interpretation the old Greek legend of Antaeus gaining fresh strength in his struggle with Herakles each time he kissed his mother earth is made by the lecturer to apply to Art, which "in all ages has been the truest exponent of a nation's life, and has ever risen refreshed and renewed when it has appealed to the heart and faith of the people among whom it dwelt. Thus, in Greece the artist worked for and accepted the criticisms of the common people, and Cimabue's *Madonna* was carried with shouts of joy from all classes to its resting-place. In mediaeval Italy, indeed, the patriotism and religion of the nation were embodied by means of art on the walls of its churches and townhalls, which thus became vast picture-galleries to which the people resorted when stirred by noble aspirations and solemn feelings. In the Netherlands, also, art owed its greatness simply to the patriotism and enterprise of the municipalities, for in this Italy and the Low Countries, so different in other respects, resembled each other, "their belief in and devotion to their municipalities." It is easy to see whither all this argument tends. If such was the influence of art in former times, ought it not to be the aim of the philosophical politician in England at the present day to endeavour to embody the national sentiment in the enduring form of art?

"I cannot but think," says the lecturer, "that if in Liverpool we were fortunate enough to be able to associate the life of our town with a noble and impressive figure, as that of Athens was associated with the figure of Pallas Athene—a being whom we could imagine grieving over our sorrows and gathering up into her capacious heart the hopes, fears, aspirations, and affections of six hundred thousand of our fellow-townsmen, that we should be lifted up into a higher and broader sphere and partake in a grander and nobler life than any individual could ever dream of pretending to."

Doubtless; not Liverpool only, but the whole nation would be the nobler for such a figure. But where shall we find the Phidias to create it? Taine's doctrine that the work of art is determined

by the conditions that produce it—"L'œuvre d'art est déterminée par un ensemble qui est l'état général de l'esprit et des mœurs environnantes"—is true so far, that the work of the artist is often forced to take a wrong direction when the "ensemble" is unfavourable to its free growth, but no amount of favouring circumstances ever produced a great work of art. We see this strongly exemplified in Germany at the present time. The great heart of the nation has been stirred by its glorious achievements in war, and it would willingly embody its thoughts and its triumphs in great and noble works of art. But in spite of all its strivings the numerous war-monuments that have been designed and erected have proved for the most part miserable failures. The *tout ensemble*, one would imagine, was favourable enough, only there is no great artist to take advantage of it. And is it not the same in England? We are still waiting for the great teacher to arise in art, as in other matters, and until that time arrives Liverpool, it is certain, will get no Pallas Athene to preside over her Exchange. Is she quite sure, indeed, that such a figure would really represent her national life with its turmoil, jobberies, and money-making desires? Meanwhile it is a worthy undertaking to decorate her Council Chamber with mural paintings, as we stated last week is proposed to be done, and we trust the result gained by the artist, whoever may be chosen for the work, may prove the full value of the favourable conditions that are thus offered for the display of his powers.

A NEW catalogue of the Suermondt collection of pictures gained last year by the Berlin Gallery has been lately prepared by Dr. Julius Meyer, the director, and Dr. Wilhelm Bode, the assistant director, of the gallery. This new catalogue, unlike such works in general, deals almost too ruthlessly with established names. Thus, out of five Rembrandts that formerly appeared in the catalogue, it only allows of one being genuine, setting aside even the St. Jerome in the cave, etched by Vliet, as a copy from an original that has disappeared. In like manner, a celebrated picture, hitherto assigned upon strong evidence to Franz Hals, is set down as a copy by Dirk Hals, and other pictures are transferred without hesitation from masters to pupils; indeed, the searching criticism of Dr. Julius Meyer, which is well known as never taking any fact upon trust, has done much to lessen the commercial value of the great art collection recently acquired by his nation, although it has placed its real artistic worth upon a surer basis.

"L'AFFAIRE Frédéric van de Kerkhove," as the strange complexity arising out of the exhibition of the works of the youthful Fritz van de Kerkhove has got to be called, has not as yet excited much attention in England, although the Belgian and one or two of the French papers have been occupied with it for months past, and have been led under the excitement of "a cause" to indulge in the most bitter personal attacks and recriminations. The last development of this eventful history is the gift by the father, Jean van de Kerkhove, of 2,000 fr. to the town of Bruges, this being the proceeds of the exhibition of his son's works at Brussels. The donor stipulates that the sum, "given in the name of his son Fritz, *artiste peintre*, shall be inalienable, and shall be placed in security by the town of Bruges, and the interest devoted to the distribution of clothing to the poor children of the communal schools." The difficulty arising out of such a gift is apparent. Several members of the town council, while admitting the generosity of the donor, were of opinion that it could not be accepted unless the authenticity of the works that had produced the sum in question could be proved; but others considered, on the contrary, that the question was not one of art or authenticity, but simply of finance, and that the donation ought to be accepted in the interests of charity and education. This opinion carried the day by nine votes against one. Seven

members of the council, however, declined to even appear to sanction the disputed works by their presence. In fact, as will be seen, the affair becomes every day more and more complicated, and it is doubtful whether it will now ever be satisfactorily settled. At first it only bade fair to be a nine days' wonder, but various artifices and the noise of violent partisans have contrived to keep up the excitement, and we are even threatened with an outburst of it in England, for it is proposed to exhibit the disputed works over here, when no doubt the loud trumpeting of the poor child who is supposed to have painted them will be renewed.

We received an indignant remonstrance a short time ago from the *Journal des Beaux Arts* for having spoken of the Kerkhove affair as a "complete deception." Perhaps this was a hasty judgment, but after reading the inflated panegyric and verbose declamation of the Brussels journal, we can only say we find our opinion confirmed. The spirit of the unfortunate Fritz, if there be any truth in his story, had indeed need to pray, Save me from my friends.

AN interesting collection of engravings and etchings belonging to Mr. James L. Claghorn, President of the Fine Art Academy of Philadelphia, has been recently exhibited in that town. The collection is particularly rich in works by the old German masters, including Martin Schongauer, by whom there are several rare examples; and Albrecht Dürer, represented by the complete series of the Life of the Virgin and other plates. Of modern masters we may mention—Léopold Flameng, Jacquemart, Daubigny, Rajon, Meissonier, Fortuny, and John Sartain, a Philadelphia artist not quite so well known to fame as the others on this side of the Atlantic, but who has executed several excellent works.

AN equestrian statue of Norodom I., King of Cambodia, has lately been completed by the French sculptor, M. Eudes, and successfully cast in bronze. It represents the Eastern monarch in the uniform of a French general of division, wearing the cross of the Légion d'Honneur and several Cambodian orders. It is intended to exhibit it for a short time in the Champs-Élysées before it is sent out to Panopim, the new capital of the Cambodian states, where it is to be erected.

MUCH interest has been excited by M. Alex. Bertrand's paper on the bronze vase of Groechwyl. This vase was found twenty years ago in the canton of Berne, in a tumulus dating from a period anterior to the occupation of Gaul by the Romans. It is ornamented with a mask in relief representing a winged Diana wearing a diadem on which a bird is seated, while from each side of the diadem extends, in a horizontal direction, a large-headed serpent supporting a lion. The work on this vase is unquestionably Etruscan, and its presence in the tumulus of Groechwyl is a proof of the commercial relations existing in the second or third century between Helvetia and the Italian towns.

THE *Portfolio* of this month contains a thoughtful and interesting criticism of the drawings by Albrecht Dürer in the British Museum, written by Mr. Comyns Carr. The collection of Dürer's drawings in the Museum is, with the exception of the celebrated Albertina collection at Vienna, the richest and largest in existence, and it is impossible to overrate its importance in studying the mind and work of the great German master. Mr. Carr is surprised that Dürer's biographers have not made greater use of this material. It certainly escaped the industrious Heller; but Dr. von Eye was well acquainted with the British Museum drawings, and besides Mr. Scott, who catalogues them, Mrs. Charles Heaton has given a history of the big folio in which they are contained, derived originally from the Imhof family collection, and a somewhat detailed description of all the more important drawings in her Life of the artist. No doubt

Mr. Carr intends to continue his study, for he has not yet mentioned several of the more remarkable of these works; for instance, the careful drawing of the Rhinoceros, executed for the cut that long served in natural histories for a representation of this animal. The other articles of the number are—a biographic account of Etty by the editor; an article on Gérôme, by René Ménard, accompanied by an illustration; technical notes, and the usual National Gallery notice. Sir Joshua's charming heads of angels in the National Gallery, and an etching by Chattock after Constable, are the other illustrations.

THE STAGE.

LA GRAND'MAMAN AT THE THÉÂTRE FRANÇAIS.

Paris : June 3, 1875.

M. CADOL's reputation as a writer of plays bears some resemblance to that of the Messrs. Erckmann-Chatrian as writers of romance. It was won, like Erckmann-Chatrian's, by qualities negative rather than positive. *Les Inutiles* offended nobody, and taught a very pretty moral, in an accepted way. In France, mothers took daughters to see it—in England, daughters could have taken mothers. M. Cadol did not show himself as a very original observer, nor as a very brilliant writer. He was a safe man, in a country where the happy safety of second-rate talent is not so frequent as in our own.

And being a safe man, and writing fair French, and having all the knowledge of the stage which many years' study of its ways and needs could impart, and having moreover succeeded once, very well, with the public, his new piece, *La Grand'maman*, seemed to M. Perrin a piece which might well enough be given at the Français so long as Emile Augier was occupied in attuning himself ere giving forth, as it is his pride to do, just that note which is most in concert with the France of the moment. To do this—to strike the right note strongly—to say well and definitely what others are thinking vaguely—is one of Emile Augier's characteristics. It is perhaps, of all others, the *cachet* of his work. M. Cadol's work has no particular *cachet*. It is good average work: not very individual.

The story of *La Grand'maman* is hardly of a kind to tell in detail. It concerns itself with a grandmamma's efforts to see her grandson married to the woman of his choice; and the efforts have need to be difficult, since the alliance of the grandson is rendered less attractive than it should be, through the disagreement of his father and mother and the scandal which their intended separation arouses. The young man (Armand) is all that is honourable; the grandmother all that is sweet; but her son-in-law and her daughter—the parents of Armand—have so behaved that they are a barrier to the young man's successful marriage. It turns out, eventually, that neither was quite so bad as the other was minded to think; and so, reconciliation being possible, and the husband having unexpectedly imperilled his life—or hurt his wrist—in a duel in defence of his wife's honour, it is decided that man and wife shall go together to beg the hand of Alice for Armand, and the curtain falls on the successful result of this edifying appeal.

But it is not the husband and wife that interest us the most, either in the piece of M. Cadol or in the acting at the theatre. M. Febvre and Mdlle. Madeleine Brohan represent these persons: M. Febvre with less than his usual impulse; Mdlle. Brohan with the wonted coldness of her grace. Nor is the girl of any definite value to the piece. As a French daughter, she has nothing to do; but that is a fate to which Mdlle. Reichenberg is pretty well accustomed; having now been for many years the chosen representative of *ingénues* so colourless that Mdlle. Tholer herself could hardly make them paler. But the quiet and accustomed charm which one does look for in a performance of Mdlle. Reichenberg's, is somehow wanting to this. The success of the

piece is due, as everyone admits, to the acting of Mdlle. Arnould Plessy and of M. Pierre Berton. Both artists will ere long leave the Théâtre Français—Berton going to the Vaudeville to re-enter the Français at a later date, when difficulties now existing there shall have been removed; and Mdlle. Arnould Plessy retiring upon the ample honours and moderate emoluments of a stage career of forty years. Pierre Berton makes *une belle sortie* with the effect produced by the fire, impulse, tenderness, and chivalry of his acting in this piece; and Mdlle. Arnould Plessy (who remains until next April) shows in this piece at all events, as she will doubtless do in those already familiar ones in which she will elect to say farewell, that she retires in the fullest possession of her powers and leaves a particular place which there is actually no one to fill. This is a good thing for her reputation, and for our remembrance of her art. For young women's parts Mdlle. Arnould Plessy has, of course, long been quite unfitted; for even such a buxom matron—always a little worldly—as the heroine of *Tartuffe*, she has ceased to be suited: but as the representative of an old woman whom Time has dealt with kindly, giving her much experience, perhaps much trouble, but at least some compensating memories—Mdlle. Arnould Plessy has only now arrived at the perfection of her means, and these rich means she uses now with such an infinite variety and such ingenious truth that the spectator watching her performance seems no longer in presence of conventional modes of expression, however accomplished, but of new phases of human character, quite novel revelations of intimate human joys or troubles. And it is that—together, as I said, with the excellence of Berton—which makes the interest of *La Grand'maman*.

FREDERICK WEDMORE.

WE hear that M. Charles Monselet is about to make—and somewhat late in life—his first appearance as a writer for the stage. He has written a short play, in which Mdlle. Reichenberg, of the Théâtre Français, will have a character out of her common line.

WE hear that a new piece by M. Gondinet will be played at the Paris Vaudeville in September, for the first appearance there of M. Pierre Berton.

WE hear that Mr. Irving will not act in the country this summer, after the closing of the Lyceum Theatre. Before the close of the London season Mr. Irving will give, in a London drawing-room, a reading for a charity.

MDLLE. DELAPORTE is now in London, giving a few private representations, principally in large houses. It is as the heroine of a new play of Sardou's that she will make her *rentrée* at the Gymnase, next winter.

M. EMILE AUGIER is engaged, we hear, upon a new drama.

MDLLE. SARAH BERNHARDT has a bust of her sister in this year's Salon.

CRITICISM has by no means had its last word with reference to the work of Dumas *filis*, and the *Dame aux Camélias*—an English version of which was produced at the Princess's on Saturday—will some day come to be pronounced to be neither the indecent nonsense which some declare it to be, nor a piece so profoundly moral as M. Dumas himself believes it. But discussion is closed for the moment by the wholly altered situations in the English version prepared by Mr. Mortimer, for in this version the heroine would appear to have been always blameless, and the hero, instead of throwing himself away upon the original Marguerite, is respectably in love with a young woman who has nothing wrong about her, except consumption, and whose devotion to her art of the theatre is a lesson to unoccupied girls. The work, as work of art, is necessarily maimed, since the action loses much of its motive. In the original,

the father's objection to the match on many grounds—and above all on the ground that whatever became of his son, it must spoil the future of his innocent daughter—was at least a natural thing, and it was at least conceivable that Marguerite should yield to his persuasions. But in Mr. Mortimer's version the old man's objections are less reasonable, and the young woman's scruples more entirely chivalrous. To be the sister-in-law of an actress will hardly in our day involve that social ruin which the characters fear. Thus the motive of much of the action is, as we said, weakened. But the strong scenes remain, or have for the most part been delicately handled. Of these, a great actress and a good actor could still make much. It is true that Mr. William Rignold is often a good actor: in *Two Orphans* he was an unequalled representative of robust villany. But as Armand—they give him a new name in the new version—as Armand he is out of place. Nor is Miss Helen Barry competent to deal with such a character as Marguerite. She is earnest and vigorous: at times even sympathetic. But in this part she displays little of the variety, the invention, the illustrative by-play which the character requires. She has force, without finish. Her performance of the tempted wife in Mr. Boucicault's *Led Astray* was more artistic and satisfactory. Of the remaining characters, few are adequately acted. The free and easy supper party, in the first act, is on the whole the best realised. The gentleman who in the next act sustains the part of the hero's father, and comes to supplicate the heroine to make her lover miserable so that the lover's sister may be married prosperously, is unequal to his task. Reality and intensity remain to be given to the performance. If these be given, Mr. Mortimer's adaptation—which is quite as good a one as circumstances will allow—will have a better chance, and the success secured may be equal to that very creditable one of the *School for Intrigue* at the Olympic.

To praise Mr. B. Rowe and Mr. Arthur Sullivan, it is not necessary to abuse opera bouffe, and least of all is this necessary when their new little piece, *The Zoo*—at the St. James's Theatre—contains such a song as that of the "simple little child:" a song which has much of the spirit of the much derided opera bouffe. The merit of Mr. Rowe and Mr. Sullivan, in this their most recent performance, is that they try to see the funny things in common English life, and a day at the Zoological Gardens supplies them with a subject, as good perhaps, perhaps even better than that which other musicians and librettists have found in German Courts or in Spanish America. Musicians must judge of the quality of the music; the rest of the public may amuse themselves in settling the question of how near the dialogue approaches to wit. Mr. Carlos Florentine, Mr. Edgar Bruce, Mr. C. Steyne, Miss Henrietta Hodson, and Miss Gertrude Ashton are engaged in the piece, to the satisfaction of an audience which has already laughed at the mock heroics of *Tom Cobb*.

THERE is to be a morning performance of *Sweethearts*, at the Prince of Wales's Theatre to-day: of course with Mrs. Bancroft in her accustomed part. Mr. Theyre Smith's comedietta, *A Happy Pair*, will also be played; Miss Ellen Terry and Mr. Bancroft being the performers.

THE same evenings on which *La Grand'maman* is played at the Théâtre Français, there is played there a fanciful comedietta by the poet Théodore de Banville. It is called *Gringoire*. The scene is laid at the time of Louis XI., but M. Théodore de Banville's contribution to our knowledge of that monarch's character does not profess to be of profound value. It falls a little short of the studies of Sir Walter and of Casimir Delavigne. Coquelin plays the part of the ungainly hero, to whom Louis is kind. Maubant with dignity, but without subtlety, represents Louis Onze; and

Mdlle. Reichemberg has no other task than that of looking very naive in the character of Alice, whom Gringoire finally weds.

THE Gaiety has continued its performances of light French opera, and the Criterion has given every evening, with the aid of its Brussels company, M. Vogel's opera, *La Filleule du Roi*.

MISS FOWLER gains in confidence. She is to play Lady Teazle for Mr. Coleman's benefit on June 30. Recent comedy performances by the actress have given her some right to essay the part.

THE new version of *Madame Angot* now played, and to be played for the brief remainder of the season, at the Royalty Theatre, serves its purpose of introducing to us Mme. Dolaro as Lange. Mme. Dolaro's performance is distinguished from that of many of those who have gone before her, by her possession of genuine comedy power—a thorough understanding of the requirements of her art.

M. FRANCISQUE SARCEY has begun, in his feuilleton, what he calls his "théorie des expositions et des dénouements au théâtre." As he begs his readers' most respectful attention, and good-naturedly hints that his papers will be worth preserving, and that the value of the first will be fully understood when we have read the last, we shall abstain for the present from commenting on a work, frankly written, as he avows, not for the general public, but for "un petit nombre de jeunes gens, d'un tour d'esprit philosophique, qui se plaisent à creuser un sujet et à savoir les raisons des choses."

THE Odéon Theatre has not satisfied the authorities in the matter of the pieces it has recently been playing, and M. Duquesnel, if he desires to retain the subsidy which the theatre has hitherto enjoyed, will have need to be on his guard. For many months last year, a troop of dogs—adding, doubtless, to the vividness of the stage picture—were among the chief attractions of his house. The Odéon has now just closed for the season.

At the Théâtre Français the *Fille de Roland*—M. Henri de Bornier's poetical drama—continues, about three nights in each week, its successful career. It bids fair to detain in Paris until after Midsummer the artists—Maubant, Mounet Sully and Sarah Bernhardt—who are engaged in its performance.

MDLLE. AGAR has just concluded a long tour through the French provinces, in which she has been more successful than she was last year in London in interesting her audience in the works of classics so old-fashioned as Racine and Corneille. Speaking of Corneille by the by, a paper has gravely suggested that a theatre should be erected in Paris for the exclusive performance of his works, which are calculated, it avers, to encourage patriotism and some other virtues in which modern Parisians are more notably deficient.

THERE are three important theatrical portraits in this year's Salon. The least good is that of Mdlle. Bernhardt, this time by an artist of no great note. There is a strong portrait of Mounet Sully, while Bonnat's skilfully treated picture of Mme. Pasca is among the works most spoken of in the whole exhibition.

MUSIC.

LAST Saturday Hérold's *Pré aux Clercs* was performed by the French company at the Gaiety. This very charming specimen of the light French opera was first produced at the Opéra Comique in Paris on December 15, 1832, only about a month before the death of its composer. Though the libretto is inferior in merit to some others of its class, it nevertheless presents good opportunities

both to composer and actors. Its performance by the excellent company of which mention was made last week in these columns was simply as perfect as it could be. In mentioning the singers, the place of honour is due to a *débutante*, Mdlle. Emma Breton, who undertook the part of Isabelle. In the first act this young lady was evidently suffering severely from nervousness, but she nevertheless sang her first air, "Souvenirs du jeune âge," with such taste as to call forth hearty applause from the audience. Her song "Jours de mon enfance" which opens the second act, was even more successful; and the plaudits she received seemed to set Mdlle. Breton quite at her ease, and enable her to prove that she could act quite as well as she could sing. The young lady is a valuable addition to the already strong company. Mme. Naddi was an excellent Marguerite, and Mdlle. Marie Albert was also capital as the saucy and vivacious Nicette. The gentlemen were without exception so good that it is almost invidious to signal out any for special notice; yet we must say a word in praise of M. Borrás as Cantarelli, master of the revels, of M. Herbert as Mergy, and of M. Joinnisse, whose delineation of Girot, the innkeeper of the Pré aux Clercs, was truly comic. But, as was remarked last week, the great strength of the company is its excellent *ensemble*. It is not too much to say that the whole cast contained not one part inadequately represented. The orchestra, too, was most satisfactory; and particular mention ought to be made of the violin *obbligato* in the song "Jours de mon enfance," which was most artistically played (though on a very indifferent instrument) by M. von der Finck. This evening Hérold's *Zampa* will be produced, when M. Tournie will make his first appearance.

THE third of the summer concerts at the Crystal Palace took place last Saturday. The orchestral works performed were Mozart's symphony in E flat and the overtures to the *Midsummer Night's Dream* and *Semiramide*. The instrumental soloist was Herr Wilhelmj, who gave a very fine rendering of the first movement of Beethoven's violin concerto, with a cadenza of truly extraordinary difficulty written by himself. By giving merely a fragment of an important classical work, Herr Wilhelmj confirmed the impression produced by his unwarrantable mutilation of Rubinstein's concerto at one of the recent Philharmonic concerts that his artistic feeling is by no means on a par with his wonderful execution. A miscellaneous selection of vocal music was given by Mesdames Sinico-Campobello and Patey, Mr. Sims Reeves, and Signor Campobello.

At the sixth Philharmonic Concert, at St. James's Hall on Monday evening, Herr Alfred Jaell brought forward Raff's pianoforte concerto in C minor, which was recently performed by Dr. Bülow at the Crystal Palace, and noticed on that occasion in these columns. It is, therefore, needless to speak of it now; that Herr Jaell, who is an old favourite in London, did it full justice it is almost superfluous to add. The symphony—happily there were not two—was the "Eroica," and the rest of the programme consisted of Benedict's Festival Overture, composed for the opening of the Philharmonic Hall, Liverpool, the overture to the *Fretschütz*, and vocal music by Mdlle. Thekla Friedländer and Mr. Santley.

MDME. STOLZ, whose admirable singing in Verdi's "Requiem" will be fresh in the memory of our readers, has just been engaged for the Italian opera at St. Petersburg.

A MILANESE paper announces that among the manuscripts left by Donizetti there have recently been found at Bergamo two operas with French text, one by Scribe, entitled *Le Duc d'Albe*, the other, in one act, by Gustave Vaez, entitled *Deux Hommes et une Femme*. These two works are unpublished, and have never been represented. The libretto of *Le Duc d'Albe* is to be translated into

Italian, and the opera will be produced at Bergamo next season.

M. GEORGES BIZET, the composer of *L'Arlésienne* and *Carmen*, a son-in-law of Halévy, and one of the most promising of the younger generation of French composers, has just died in the thirty-seventh year of his age.

THE Royal Philharmonic Academy of Rome is preparing a grand concert, at which Mendelssohn's *St. Paul* and his octett for stringed instruments are to be given.

THE lower orchestral pitch has just been introduced at the Stadttheater in Leipzig. The necessary expenses of the alteration have been borne by an enthusiastic amateur residing in the town.

HERR CARL KREBS, the father of the well-known pianist Mdle. Marie Krebs, celebrated at Dresden on the 1st inst. the twenty-fifth anniversary of his appointment as Capellmeister to the King of Saxony.

ADOLF HENSELT, the distinguished pianist, has had the misfortune to suffer a compound fracture of the arm.

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LITERATURE.

The Dramatic Works of Molière. Rendered into English by H. van Laun. Vol. I. (Edinburgh: William Paterson, 1875.)

THERE can be but few students of letters whose interest was not excited at the announcement of a proposed translation of Molière by M. van Laun. It may be doubted whether, with the exception of François-Victor Hugo's translation of Shakspeare, any enterprise of equal magnitude has been undertaken for very many years. The instances are indeed parallel in one very important point. There is no need to insist on any differences in mental or literary altitude which may exist between the two poets; but it will hardly be deemed that Molière is in one sense as much the typical French writer, as Shakspeare is in another sense the typical author of England. We do not of course mean to imply that Molière well exemplifies the real *differentia* of French character, but that it would be impossible to find a better exponent of the conventional type of Frenchman which has been, wrongly or rightly, accepted by all Europe for two centuries. Those who are well acquainted with French history and French literature will of course demur to the correctness of the estimate expressed by this acceptance; they will (looking backwards and forwards, and taking the *Moyen de Parvenir* and *Mademoiselle de Maupin* for the lighter shades, and Agrippa d'Aubigné and Charles Bandelaire for the heavier), construct for themselves a very different ideal of French nature. But none of us can deny that the skipping, grinning, shrugging Frenchman was the recognised representative of his nation all over Europe from 1660 to 1789, and that if we want the national reduction of this foreign caricature we must look to the pages of Molière. Work thus saturated with national peculiarity at once deserves and defies translation, and we can hardly persuade ourselves to utter anything else than a *Macte virtute* to M. van Laun for the hardihood which he has shown in undertaking such a gigantic task; a task, by the way, for the successful performance of which his previous achievement in translating M. Taine's book did not offer any guarantee whatever.

For it need hardly be said that of the requirements of a translator of Molière, a mere knowledge of French is the very least. One may confidently demur to the statement (made in the prospectus of this edition), that "great difficulty is frequently experienced in understanding Molière, from his language having become antiquated through the lapse of more than two centuries." The

language of 1875 is far less different from that of 1653 than is the latter from French only half a century earlier. And besides an initial knowledge of the language, the translator requires an intimate acquaintance with English idiom, a thorough familiarity with English comic literature, and above all a delicate taste, to enable him to judge when literal translation is appropriate, and when it must be exchanged for paraphrase.

In most of these respects M. van Laun's performance will take very high rank. As regards mere faithfulness of translation, it is astonishingly correct. We have read the volume through with the utmost care, often comparing it scene for scene with the original, and always referring to the latter whenever there seemed to be the slightest hitch in the version. We may here record some of the very few mistakes which we have found in the course of this scrutiny.

In the first place M. van Laun has translated *L'Etourdi ou les Contretemps*, *The Blunderer or the Counterplots*. Now, *contretemps* undoubtedly does sometimes mean "counterplots," but this rendering is here quite inappropriate, as a passage in the play itself shows. In act i. scene 5 Mascarille says to Lélie:—

"Vous êtes si fertile en pareils contretemps,
Que vos écarts d'esprit n'étonnent plus les gens."

This is translated, "You possess so many counterplots that your freaks no longer astonish anybody," which is nonsense. The meaning clearly is, "You are so good at unseasonable tricks that, &c." Another curious blunder in the same play occurs at p. 49 (act iii. scene 4). Here Léandre is made to say "I come off cheap because I trusted myself to your hypocritical zeal." This is an obvious contradiction. The French is:—

"Et que m'étant commis à ton zèle hypocrite,
A si bon compte encor je m'en suis trouvé quitte."

That is to say, "And that, though I trusted myself to your zeal, I have yet got off so cheaply." In a somewhat difficult passage (*Dépit Amoureux* ii. 1) M. van Laun has rather shirked the difficulty. The original has:—

"D'autre part il vous veut porter au mariage,
Et, comme il le prétend, c'est un mauvais langage."

Here the last line is a little obscure. It would seem to mean "the proposal, as he makes it, is an awkward one," i.e., "if he means to marry you as a man to some girl, when you are really a girl, it will be awkward." M. van Laun's rendering, "On the other hand he commits a blunder by urging to marry some young lady," is probably right in intention, though awkward in expression.

But there is really no necessity to pursue the task of verbal criticism any further in this direction. It may be taken as granted that the translation in this respect is unusually immaculate. To come to a scarcely less important point, we cannot speak quite so favourably of M. van Laun's choice of language for his version. Generally speaking, it is almost of more importance that a translator should be thoroughly and critically familiar with the language into which he is translating, than that he should have a complete knowledge of his original. Now although the language of this translation is unimpeachable in its grammatical correctness

(at any rate, the mistakes we have detected are very few), it is not equally happy as regards lightness and appropriateness of style. For instance, Lucile (*Dépit Amoureux*, iii. 9) has called Mascarille *coquin*. He replies, *Bon! me voilà déjà d'un beau titre honoré*, which M. van Laun translates, "That is all right. I am already honoured with a fine title." This has all the awkwardness of a schoolboy's *construe*, and similarly stiff renderings abound. The title of this very play is rendered the *Love-Tiff*, which will strike any Englishman as absurd. As M. van Laun was acquainted with the excellent rendering *Lovers' Quarrels*, it is odd that he did not use it. Again, *Les Précieuses Ridicules* is turned into *The Pretentious Young Ladies*. Here, not to mention the dropping of *ridicules*, M. van Laun has been misled by the absurd use of the term "young lady" in modern slipshod English. Surely *The Finical Misses* might have occurred to him.

But we have now done with the ungracious task of fault-finding, and can afford to turn to the merits of the book. Of these there is, indeed, no lack. The plan of the edition is excellent. Besides writing a modest prefatory life, M. van Laun has prefixed to each play an introduction, containing all necessary information respecting its sources and circumstances, and has added to each an appendix of peculiar interest. These appendices contain full extracts from the plays in which English playwrights have done themselves the honour to "convey" Molière's good things. Many of them are naturally taken from works which are not to be found in everyone's library, and are consequently of great interest in themselves, as well as valuable as contributions to the singular *History of Dramatic Theft in England* which will have to be written some day. They give evidence of most praiseworthy study on the translator's part, and we are only sorry that more marks of this study are not visible in the translation itself. The illustrations, which consist of six etchings by Lalauze and of a welcome copy of the famous *Carte de Tendre*, are a remarkable feature of the book. The impressions in the example before us have unfortunately suffered from careless or unskilful printing, which has a good deal affected the details. But the portrait of Molière which serves as frontispiece, and is different from the one generally current, is extremely fine. Of the others, the illustrations to *Le Cocu Imaginaire* and *Don Garcie de Navarre* deserve special notice, the figure and costume of the Prince in the latter plate being admirable. Indeed, M. Lalauze's excellence as an etcher of costume, had one not known it previously, would be sufficiently established by this volume. His illustrations present a most striking contrast to Johannot's well-known vignettes, excelling them as far in care, in finish, in solid artistic merits, and in absence of exaggeration, as they fall short of them in spirit and comic "business."

It might, indeed, be plausibly contended that, as far at least as this volume is concerned, absence of exaggeration is in doubtful keeping with the text. Hazlitt has spoken of "the exaggerated manner of Molière." Now, if we take the dramatist's

work as a whole, we must declare this charge unfounded. It is one of Molière's chief glories that, at any rate in his maturer work, he refrained completely from the exaggeration which is in many ways so natural to comedy. In particular, he may safely defy the charge which has been often, and not unjustly, brought against our greatest English comic dramatist. It has been said, and very truly, that Congreve's determination to be witty is so great that he makes his fools say cleverer things than any ordinary wit could devise, and that he sacrifices everything to the keeping up a *feu bien nourri* of good things. From this great fault Molière, when at his best, is quite free, as also from the kindred but far worse error of making his personages incessantly speak in character. Everyone knows how wearisome is the way in which many dramatists harp upon one peculiarity of each part, as if they were afraid that their readers were likely to forget it. We cannot often charge Molière with this blunder. But it was only gradually that he succeeded in arriving at this freedom, and in more than one of the pieces which this volume contains there is not a little reason for Hazlitt's complaint. The absence of real exaggeration in such apparently extravagant pieces as *Monsieur de Pourceaugnac* and the *Comtesse d'Escarbagnas* is remarkable. But in the dramatist's earlier work the rule of not too much is by no means so well observed. Lélie's blunders in *L'Etourdi* are repeated with a most "damnable iteration," and beyond the bounds of all probability. The same is the case with the fits of jealousy in that *essai pâle et noble* (as Sainte-Beuve with ingeniously-married epithets calls it) *Don Garcie de Navarre*. M. van Laun's translation of this latter play is particularly good, and his indications of the passages which Molière, after its failure, worked into other plays are interesting and useful. *Sganarelle*, and *Les Précieuses Ridicules*, being avowed farces, might seem likely to show this exaggeration more strongly, but they certainly do not. It is indeed difficult not to agree with the well-known exclamation which discovered *la vraie comédie* first in the colloquy of Cathos and Mascarille; nor will anyone, we think, echo the more than usually paradoxical opinion of Victor Hugo, who is here said on trustworthy authority to consider *L'Etourdi* and *Le Dépit Amoureux* Molière's two best plays as to style. A foreigner's opinion on style must always be perilous of utterance; but we do not fear to record ours in this instance, even in opposition to such a champion. We shall look with great interest for the continuation of M. van Laun's labours. Should he succeed in correcting the defect which we have noticed, and in attaining an easier and more flexible style (an attainment which would seem to be rendered easy by the solid basis of study which he has manifestly laid), his performance cannot fail to be a most important addition to the literature of translation. It must be remembered also that his task will become easier as he goes on. *L'Avare* and *Tartuffe*, *Le Misanthrope* and *Les Femmes Savantes* lend themselves more readily to translation than trifles such as *L'Etourdi*, because their interest, and consequently their manner, is

less provincial, less extravagant, and less forced.

We should add in conclusion that the get-up of the volume is in most respects all that can be desired for an occupant of the library. It is, however, certainly a pity that the usual plan of placing a running heading of act and scene at the top of each page has not been adopted. The absence of this convenience makes reference a work of needless trouble.

GEORGE SAINTSBURY.

Mémoires Posthumes de Odilon Barrot.
Tome 1^{er}. (Paris: Charpentier, 1875.)

ODILON BARROT was born on July 19, 1791. His family was originally from Gévaudan, and his father, a barrister practising before the Parliament of Toulouse, sat as deputy, first in the Convention, and afterwards in the Corps Législatif of the Empire. Odilon entered the legal profession at an early age, and at twenty-three was admitted to plead before the Council of State and the Court of Cassation. The son of a member of the Convention, he naturally belonged to the liberal party, which under the Restoration made common cause with the Bonapartists for the purpose of opposing the reactionary and clerical tendencies of the restored Legitimists. In this quality he took part in a great number of the political and religious trials by which the reigns of Louis XVIII. and of Charles X. were distinguished. His copious and easy eloquence, his profound knowledge of law, the political influence which he had won by his boldness and energy, allied to a scrupulous respect for legality, the active and uncompromising share which he took in the Revolution of July, all marked him out to play an important part under the monarchy of Louis Philippe. He was at first invested with two confidential posts—that of Commissioner during Charles the Tenth's journey from Rambouillet to Cherbourg, and that of Prefect of the Seine, but was summarily thrust aside when the Government under the influence of Casimir Périer and Guizot adopted a policy of avowed reaction. Thenceforward throughout the entire reign of Louis Philippe he was the head of the Constitutional Left, i.e., of the whole Opposition, for the little group of the Republican Left was only a feeble minority from which the Government would have had nothing to fear if it had but undertaken in time a few indispensable reforms. As head of the Left Odilon Barrot took part in the famous coalition which in 1838–1839 caused the fall of the Molé ministry; paved the way against his own wish for M. Guizot's accession to power; opposed M. Guizot without intermission during the long and fatal period throughout which he continued in name or in fact Prime Minister of Louis Philippe; organised the so-called "Banquet" campaign in favour of electoral reform; and so contributed to the fall of the Government which he had helped to found, and of which he was one of the most zealous partisans.

The Republic once established, Odilon Barrot ranged himself with those who sought to reduce its consequences to a minimum, and even to impede its march. He was one of the most ardent supporters of Prince

Louis Napoleon's candidature for the Presidency of the Republic; he became one of his ministers, and in this post he was one of the originators of the deplorable Roman expedition. Speedily enlightened as to the ambitious views of the Prince-President, he could only retire from power, and sorrowfully await the Coup d'Etat, which put an end to the Republic, and to all his hopes of a Government which should be at once strong and liberal. He protested unsuccessfully against the violation of the law. Thenceforward he lived in retirement, following with anxious eyes the slow reawakening of liberal ideas. The Revolution of 1870 found him in the ranks of those thoughtful and honourable men who, like M. Thiers, M. Duvergier de Hauranne and so many others, saw in the Republic not an ideal realised at last, but the only form of government suitable to the France of their day. The object of universal esteem, he was naturally marked out for the post of President of the reconstituted Council of State. He was not long able to fulfil his new functions, and died on August 6, 1873.

Though he did little but overturn a Government, and has associated his name with no important work, Odilon Barrot never ceased between 1830 and 1850 to exercise considerable influence over the political affairs of France. Few careers have been so barren of results as his: he contributed to the fall of Constitutional Monarchy, which was in his eyes the best form of government; he contributed by the Roman expedition to the revival of the clerical spirit in France, although he was an earnest partisan of the separation of Church and State. Yet few careers have been equally laborious, and, despite its faults, equally honourable. He had no conspicuous ability, but he was thoroughly honest at heart, and the value of his testimony as a spectator or actor in events is enhanced by the fact that he had not ability or imagination enough to colour and embellish what he saw. Lamartine gives a touch of poetry to whatever he relates, Guizot invests every theme with nobility and greatness, Thiers sows his wit broadcast; Odilon Barrot leaves events and the actors in them unadorned and in their real proportions. They do not gain thereby.

The first volume of his *Mémoires*, reaching to the year 1848, has just appeared under the editorship of M. Duvergier de Hauranne, his friend and the partner of his parliamentary struggles. In 1851, after his resignation, and after the death of an only daughter to whom he was deeply attached, in fulfilment of a wish expressed by her Odilon Barrot undertook to write his *Mémoires*. The whole of the first part, relating to his childhood and youth down to the year 1830, seems to have been written at this time; and the reader is conscious of an animation and a flow in the narrative which are not to be found in the later portions. This is the happy period of Odilon Barrot's life; it is the time of the revival of the liberal spirit, of the literary and artistic movement which was the glory of the Restoration; it is the time of his marriage, of the birth of his daughter, those years of enthusiasm and hope which we so love to recall in the de-

cline of life, and after the disillusionments that it brings. The account of the reign of Louis Philippe seems to have been written at a later date, and with a hand on which years lay heavily. While in the first part the writer's pen is light, his style animated and occasionally brilliant, and we find a number of lively and characteristic anecdotes (see the account of the departure of Louis XVIII. in 1815, pp. 26-28), of interesting political reflections (pp. 18-24), of cleverly drawn portraits (pp. 14-18), the second part is heavy and colourless; the interest only revives with the Revolution of February, 1848. I do not consider Odilon Barrot alone responsible for this inferiority of the second part of his book. Events count for much. The Restoration was a time of life, of struggle between rival principles, of action in the true sense. Then eminent statesmen came upon the stage, important laws were passed, important reforms and political acts effected. The reign of Louis Philippe is altogether different: paltry struggles, not of principles but of men, a home policy limiting itself to avoiding or to repressing popular outbreaks, a foreign policy limiting itself to avoiding war, statesmen without ideas whose energy was spent in a passive resistance to all reforms—such is the story of this reign of eighteen years, the work of which is defined by a pamphleteer in the words, cruel but only too well-deserved, "Rien, rien, rien!" While reading Odilon Barrot's narrative one can understand the truth of the terrible exclamation uttered by Lamartine in 1847, "La France s'ennuie." A narrative less dull, less languid, less empty of ideas and interesting facts, would have been less truthful.

Odilon Barrot brings out admirably the radical vice of Louis Philippe's government: it was a personal government with the forms of constitutional government. Surrounded by mediocrities who were never anything more than his instruments, Louis Philippe, a man of keen and shrewd intellect, but narrow, infatuated, and enfeebled by age, thought he could use parliamentary mechanism to ensure on all occasions the triumph of his will by force of intrigues, of petty tricks, of paltry devices of kingcraft. He was long successful, till the day when the springs of the machine became too tightly stretched and broke. The country, which had no part in the management of affairs, had ceased to take an interest in the duration of a government which was satisfied with mere existence without action, and which did not trouble itself to satisfy any of the country's needs. It allowed Louis Philippe to be dethroned without having desired his fall, and the Republic to be established without having wished for its advent.

All this is admirably rendered in the *Memoirs* of Odilon Barrot. He abstains from formulating any criticism on the men and events of the reign of Louis Philippe. This criticism comes with so much the greater force from the facts themselves: it was the reign of mediocrity. The Opposition itself was as feeble as the Government. Nothing can be more lamentable than the story of the Coalition and of the Banquet campaign.

Odilon Barrot shows conclusively that in the Coalition he acted in good faith and thought he was doing a public service, but was the dupe of M. Guizot; he shows no less clearly that in the Banquet campaign he thought he was acting for the best and wished to strengthen the monarchy, not to overturn it, and that the King's obstinacy did all the mischief. But is it not the first and foremost duty of statesmen to foresee the consequences of their acts? When the two most important acts of their political life are followed by such results as these, their ill success is in itself a sufficient condemnation. I do not speak of what followed, of the Presidential election and the Roman campaign, in which Odilon Barrot showed even more unmistakably his want of practical sense and political penetration.

He was before all an orator, like most French statesmen of the present century. Professors or lawyers, they are wanting in the first qualification of the statesman—experience and the business sense. They are theorists and rhetoricians; and their very theories rest in the majority of cases not on ideas, but on phrases. Odilon Barrot repeats in his *Memoirs* his famous theory on the temporal power of the Pope considered as a guarantee of the separation of Church and State. "The temporal and the spiritual," he says, "must be united in some one place in order to be separated everywhere else." What is this but a phrase without sense, or, better still, a play upon words? What is the statesman who is the personification of the reign of Louis Philippe, M. Guizot, but an admirable orator? He was master of France for seven years: what did he create during that time; what heritage has he left us? Models of political eloquence—at least if the end of political eloquence is to win votes, not to effect the triumph of practical ideas.

Such is the great weakness of the statesmen of the time of Louis Philippe. This part of the *Memoirs* of Odilon Barrot is filled wholly with parliamentary struggles and quotations from his speeches, for to this the political activity of the men of the period is confined. Odilon Barrot was a man of generous, noble, and sensitive soul, of cultivated intellect, endowed with uncommon legal knowledge, a brilliant orator, but statesman he was none. His *Memoirs*, a work in which thoughtfulness, sincerity, an almost childlike simplicity are conspicuous, enable us to pass a thoroughly just judgment on his period, on his contemporaries, and on himself.

G. MONOD.

The Childhood of Religions; embracing a Simple Account of the Birth and Growth of Myths and Legends. By Edward Clodd, F.R.A.S. (Henry S. King & Co., 1875.)

SOME time ago Mr. Clodd published a little book called the *Childhood of the World*, in which the results of scientific research into the early history of man were clearly and simply summarised for the use of children; and the fact that four editions of the work have already been required shows how real was the need of some such treatise, and how successful was Mr. Clodd's endeavour to supply that need. The present volume is

supplemental to that part of the former work which touched on the early religious beliefs of mankind; but if its title should lead anyone to expect from it any historical account of the first beginnings and gradual development of religious ideas; he would, on reading it, be disappointed. The time has not yet arrived at which such a treatise, at least for the use of children, would be possible; and the author, without discussing the vexed question of the origin of religious belief, is content, after detailing the various legends of the creation and of primitive man, to describe the childhood of the most prominent religions now existing outside the pale of Christianity. Thus, without any pretence to original research, but with dependence throughout on the best modern European authorities, he gives short, simple, and clear accounts of Hinduism, Buddhism, Muhammadanism, and of the religions of the Parsees and Chinese; prefacing the account of Hinduism by a brief description of the old Aryan civilisation and belief.

Some people have been surprised that the pride of the Greeks prevented their acuteness from discovering anything in other nations but barbarians; and the Chinese are not seldom laughed at for a similar mistake; but only those who have had to make the attempt know how hard it is to create among Englishmen of ordinary education an intelligent interest in Oriental subjects, or in the history and religion of non-Christian and non-European peoples. The task Mr. Clodd has set himself, to interest the young in such subjects, is a very bold one; and we venture to doubt whether many children will read this book except as a lesson book; but it ought to be welcome to a larger class, to those, viz., who without time for special research wish to know something of the thoughts of earnest thinkers on the highest and deepest problems which humanity has to solve. So correct and impartial, so clear and attractive a sketch of the great religions prevalent among the majority of mankind, has not yet been written; and those who do not intend to study the subject for themselves may carry away more information from this short work than they would from many a more bulky volume. As might have been expected in so rapid a sketch, there are some statements open to criticism, and requiring qualification; but on the whole the impression conveyed to the class of readers for whom the book is intended will doubtless be a correct one, and should anyone wish to pursue any particular branch of the subject further, he will find in the appendix useful lists of authorities.

The style is very charming: there is something in the author's enthusiasm, something in the pellucid simplicity of his easy prose which beguiles the reader along; and the point of view from which strange systems and their authors have been judged is very admirable. Here and there that loving sympathy with the "broken light" of systems other than our own, which is, it may be hoped, becoming less rare, has led the writer to throw a *couleur de rose* around them which they do not strictly deserve: this is not, however, the result, so far as I have noticed, of overpraise or of incorrect description; but of the omission of some

parts of those systems repugnant to our sense of elegance or of truth.

In a more strictly scientific work this would scarcely be excusable, but it was perhaps impossible in a popular treatise like the present one, with its inexorable limits as to space, to attempt more than a rapid description of the more favourable and interesting features of the great religions passed in review. To have pointed out in any detail all their absurdities and crudities would have been to double the size of the book, and entirely to destroy its charm.

A Dr. Dryasdust might have produced a more learned volume, but it is not often one finds a book which carries out more entirely the idea of a great writer who says that "our subtlest analysis of schools and sects must miss the essential truth, unless it be lit up by the love that sees in all forms of human thought the life and death struggles of human hearts." T. W. RHYS DAVIDS.

The Land of the North Wind: Travels among the Laplanders and the Samoyedes. By Edward Rae, F.R.G.S. (London: John Murray, 1875.)

THIS, as the author observes in his dedication, is his first and only book, but seeing that it is so well and pleasantly written, let us hope that further travel may result in further productions from the same pen. The lone country of the North Wind has evidently disgusted Mr. Rae, who shows no intention of revisiting it, but there are other regions to which he might proceed, even if only for the benefit of an interested public, supposing the "Doctor" or some other congenial friend were found willing to accompany him, for it would appear that Mr. Rae gets on better with a travelling companion than without one. Indeed, it may be doubted whether he would have sailed into the "eye" of the wind alone, or whether, if he had done so, the world would have been any the wiser. In this instance he has however made the very best of two unexciting, but withal pleasant journeys, to very unfrequented regions, and all who read his interesting book will follow him from beginning to end with unmixed pleasure, although they may not be stimulated by it to a desire to go and do likewise.

Mr. Rae gives a description of two journeys to the north: the first journey commences with an interview with the midnight sun on the deck of a little Norwegian boat between Oxford and Altenfiord, of which he "saw the marvellous light flooding the valley," wherewith his "soul was filled and he was satisfied;" he proceeds on this occasion through Norwegian and Russian Lapland forests to Torneo, descending the Muonio river and shooting the Muonio *Koski* or rapids, from whence he takes boat to Stockholm, touching at several Finnish ports in the Gulf of Bothnia. Starting again in the spring of 1874 from Granton, Mr. Rae and his friend weather the North Cape, and do not set foot on land until, passing up the White Sea and into Dvina Bay, the s.s. *Norden* arrives safely at Archangel.

The first nine chapters, devoted to the first trip, conduct us among the Lapps, of whom Mr. Rae gives us a specimen in his

guide "Jones," whose appearance is thus described:—

"His figure as he steps on in front, with a kind of lounging waddle, is irresistible. . . . His face it would be useless to try and describe. . . . When we make Jones laugh, we can hardly look at him and remain in our saddles too. . . . Jones is short. . . . On his head he has long matted hair, which he keeps in a dark Laplander's cap with red and yellow ornamentation. His feet are in reindeer-skin, bulgy, peaked shoes, bound tightly round his ankles; his legs in tight reindeer leggings, and a homespun rough whitish coat, with a great collar about nine inches deep, covers him from head to knees. His belt of strong dark skin is about eight inches deep, and girds him tightly round his body a little above the knees. His countenance is of an orange tan colour, and the general effect is that of a Norwegian Chinaman."

"In those [Ostro- and Westro-Bothnias] parts the Antients have placed, besides the Laplanders or Scritofinni, the Cynocephali, Busii, Troglodytes, Pygmies, Cyclops, and some others," therefore, Mr. Rae's lengthened acquaintance with, and study of, Jones enables him on page 57 to state it as his opinion, out of which he shall not be persuaded by learned men, although on page 52 he advances the same opinion modestly and only tentatively, that while Jones, like all Laplanders, is not a man of war, he must unquestionably be a Troglodyte by descent.

This part of the book is enriched with felicitous quotations from a "*History of Lapland*," written by John Schefferus, Professor of Law and Rhetorick at Upsal in Sweden, and printed in England at the Theater in Oxford MDCLXXIV., "who would not be 'persuaded' either by Olaus Magnus, Scaliger, Petrus Claudius, Saxo Grammaticus, or by any other learned men, that the Laplanders come from the Tartars, but concludes that 'it remains that they are of the race of Finlanders and Samojedes,' the name of both the latter people being the same, the Laplanders calling themselves in their own tongue *Sabmi* or *Same*, and the Finlanders *Suomi*. The same worthy Professor denies that the Tartars or Tatars came up from the south, but he nevertheless classifies the Lapps with the Finns and Samoj(y)edes, *Sabmi* or *Suomi*. Now, the latter are undoubtedly a people from the Sayan mountains in the Altai range, who were driven from thence by the Turks at a period prior to the times of Nestor, who was the first to acquaint the world with the Samoyedes. Castren (*Altäische Völker*, 1857) supposes that they were expelled from Asia during the power of the Huns and other Turk races. We find these people even now occupying vast tracts from the Altai along the Ob and Yenesei rivers and their affluents, and skirting the Arctic Ocean from Taimur Bay and the Turukhan region in Yenissei to the river Mezen, in the province of Archangel. At the same time we find tribes analogous to the Finns along the mid course of the Volga to the west of the Ural, who have evidently emerged from Siberia along the great northern route, and all through Russia they may be traced to the southern shores of the Baltic and into the country called Finland or *Suomenmaa* after the race itself. The conclusion, then, is obvious, that the Lapps or

Lapps, the Samoyedes and Finns are all of one common Ugrian stock, and a comparison of their language shows their common origin. The authorities who may be referred to on this point are—Georgi, *Beschreibung aller Nationen*; Klingstädt, *Historische Nachricht von den Samojeden*; F. F. Müller, *Der Ugrische Volkstamm*, Büsching, Strahlenberg, and others; and last, but not least, our friend Dr. O. Donner, of the University of Helsingfors, whose Glossary of Ugrian-Finnish terms is a very valuable contribution to philology. Another very comprehensive work, which may here be referred to, is Dr. Friedrich Müller's *Allgemeine Ethnographie* (Vienna, 1873). It is quite as likely that the Laplanders, Samoyedes, Tungus, Ostyaks, and others are the polarised members of the several tribes who shifted westwards, establishing more or less southern bases of habitation (as, for instance, the Magyars), as that, "as their sequence would show," those littoral tribes migrated along the coast from Manchuria. Mr. Rae lays down this latter theory very positively. We are inclined to ask him, as he has been among the Esquimaux, whether he would not extend it to the Arctic regions of America, so completing his "sequence," and arguing in proof of the existence of a North Polar continent, or at least of unbroken circular communication round the North Pole, "beyond the elevation of the Pole 73°," in spite of the two Swedish professors of 1600, with their "instruments and necessities" by which they came to an opposite conclusion.

It is owing to the North Wind not having been tempered to "Jones" that "he is not a man of war," that he has remained as he has long ago been described by Tacitus, and later by Warnefrid (*De Gestis Langobard.* lib. v.) along with his brethren the Scritofinni, "in point of sagacity almost on a level with the brute creation," and that "he lives" (as Mr. Rae finds he does even now) "on the raw flesh of wild animals, using the hides for his clothing." This applied to the Troglodyte Finns of remote ages as it more strictly applies at present to the Laplanders and Samoyedes alone; but we are told also by Tacitus of those "brute beasts" that "nothing could equal their ferocity, nor was there anything so disgusting as their filth and poverty," and much more on their condition of life which, with reference to Northern nomads, and their present state of fearless freedom and contentment, awakens a sentiment akin to that expressed by Seneca in commendation of poverty, "*Quanto hoc majus est, promittitur perpetua libertas, nullius nec hominis nec Dei timor.*" It is positively asserted of those people—the Yurak-Samoyedes—that they were warlike; always warring with their neighbours, as they did with the Russians when the latter first came in contact with them in 1600. These Troglodyte Yuraks are troublesome customers to this day, being still heathen, and having preserved, it is said, all their old characteristics.

Mr. Rae will have it that the Samoyedes as a people are distinct from the Finns; "the sounds of the language," he observes, "are certainly in some few cases Finnish, but in others Russian and Lapp, and very

possibly Chinese. The very costume" he continues to say, "of these Samoyedish races is Chinese—the *malitsa*, its collar and sleeves, each with a border, and with the single modification of closeness to suit the climate; the loose boots with rounded peaked fronts, and, in the case of the women, even the pigtails." We suspect there is less of seriousness in all this than of sly drollery. We would nevertheless observe that the Samoyedes and the Finns have a great deal more in common than a few words; the Finn boor's boot is the very facsimile of that of the Tatar; it is peaked and turned up at the toe, and like the Tatar's boot which is made to be worn with a galash, usually cast off at the threshold of a mosque, it has no thick sole. The language of the Finns and that of the Mordva Chuvash Cheremiss and others on the Volga is the same, although differing largely. The writer has himself tested this. As regards the "pigtail" of the maids—it is the common mode of *coiffure* in Russian villages from east to west and from north to south—it is particularly on this point that Mr. Rae's waggery crops out to the prejudice of his authority. If the Samoyedes have a *malitsa* which resembles a Chinese garment, the Finns have the armless jacket of the Greeks, and although the Finns cannot pretend to any relationship with that people, they yet possess another link or two which would seem to indicate a Greek origin (!) in such words as *Kolton* for house, *Hevonen*, *Hevoist* for horse, &c., and several others. Mr. Rae has seemingly as plausible grounds for tracing the sequence in Manchus, Tungus, Yakuts, Ostyaks, Samoyedes, and Laplanders, the latter being finally Europeanised Chinese—as he might have on the same principle in tracing the line of descent of all nations from the Asiatic to the American continent—but there is equally good ground for assuming that the Finlanders migrated westward from the Altai, leaving their sediments dispersed in Russia and passing on to Scandinavia after some contact somewhere in the South with the Greeks, of whose language and dress they preserve even now some vestiges.

It is very amusing to find from Mr. Rae, after what we have quoted from Tacitus on the uncleanness of the Scythians and others, that the Samoyedes declined to have dealings with him and his companion on the score of the reputed untidiness of Germans, for whom they were taken. This is a prejudice which they have doubtless imbibed through the Russians, who are known to call all foreigners *Nemtsi* or Germans, and *pagan* in the adopted sense of unclean or filthy.

We would ask Mr. Rae why he took the trouble to index his chapters? Why he pits the mispronunciation of certain individuals against the authority of a Russian dictionary, calling a *telega* a "*tcheléga*"? Why, having accepted the generous offer of an excellent map of Finland, he annexes to his book a map which is execrably bad as regards the river and lake systems of Finland? And why, finally, does he propound views on the seemingly inevitable Central Asia question?

We sincerely hope that Mr. Rae's travels have been as remunerative to him in drink-

ing cups, belts, skins, and other relics (he wrongly supposes the elk to be extinct), as his account of his expedition will prove most profitable in the way of entertainment to his readers. He displays so great a genius for writing, that it were a pity if he did not follow up his present success. He would have proved an invaluable companion to the Arctic explorers, and although not strictly scientific, he might have produced a very graphic and lively account of the enterprise. His present book, there is hardly room for doubt, will prosper as it deserves, notwithstanding that he makes a near approach to buffoonery, and that many of his passages are skits on the conventionalities, usages, and observances of civilised society.

ROBERT MICHELL.

The Historians of Scotland Vols. V. and VI. *SS. Ninian, Kentigern, and Columba*. (Edinburgh: Edmonston & Douglas, 1874.)

THE Scottish antiquaries have placed us under fresh obligations by presenting to us within the compass of two moderately-sized and convenient volumes the lives of the earliest evangelisers of Pictland. For those of Ninian and Kentigern we have, up to this time, relied mainly upon Pinkerton. For Columba we went, whenever we could, to Dr. Reeves, and it is with no little satisfaction that we welcome in this series a reprint of the masterpiece of that accomplished scholar. Our good friend the Bishop of Brechin is quite at home in a subject like this, and we congratulate him on his work. He will forgive us, we are sure, for stating, *in limine*, that we should like to have seen in his treatment of the lives of Ninian and Kentigern, an imitation of Dr. Reeves' manner of dealing with the spelling of mediæval Latin.

Before we make some general observations on the subject-matter of these volumes, we must caution the student against putting too high an historical value on mediæval hagiology. It professes to record miracles, and to these, historical facts are, for the most part, subservient. The imitations and amplifications which occur in such biographies are of the most marked character. The verbiage is similar, the facts show very little variety. Of still less value is the information contained in the lectures in the service books. These accounts are contracted to the very verge of meagreness, and are so altered in the process that their pedigree can scarcely be traced; and yet they must not be altogether rejected, because they contain, in many instances, minute fragments of truth derived from evidences of authority which have now disappeared. But we must not be too hard upon such materials. They do not profess to record history any more than the Scriptures science. They tell us more of religious feeling and domestic life than they do of the annals of the country, and we may be thankful for such information, limited though it be. Still we must beware of quoting as grave historical facts incidents culled from lectures and legends, unless they are confirmed by evidence of a far more indisputable character.

The earliest of the lives in these volumes.

and unfortunately the least valuable, is that of Ninian. We know the least about the person whose biography would have been the most interesting. The author of this Life, Aelred of Rievaulx, was essentially a book-maker. In this instance he had access to an earlier work on the same theme, which seems to have been an expansion of the brief notice of Ninian by Beda, with a complement of miracles. Aelred expands still more, but he adorns as he expands. We cannot help thinking that Aelred when he wrote had prominently in his mind the Life of Wilfrid by Eddi. The similarity of the incidents in the two biographies is very remarkable. Both saints go to Rome, and are scholars there. Both are consecrated abroad. Wilfrid has a master and patron in Dalfinus at Lyons, Ninian in Martin at Tours. Both bring masons home with them and build fine churches of stone. Both educate young noblemen, convert kings and peoples, work miracles, and lead much the same kind of missionary life. How, we may ask, did Aelred become interested in Ninian? He had, we know, Scottish predilections, but Aelred, besides, was a native of Hexham, and Hexham in the eighth century was connected with Whithorne in a very remarkable manner, which requires to be still further explained. The earliest Life of Ninian was probably only a development of the extract from Beda which Aelred puts as a kind of text at the head of his narrative. It is not unreasonable to conjecture that this proceeded from the Hexham scriptorium, and we need not be surprised therefore at detecting occasionally the presence of the mantle of Wilfrid, which was used to cover other saints as well as the apostle of Whithorne.

Next, perhaps, in chronological order, although it occupies the third place in this series, is Adamnan's well-known Life of Columba, so often reprinted, but never reprinted enough if it be only to give a wider circulation to the learning with which Dr. Reeves has adorned it. Adamnan's Life is a work of undoubted antiquity and authority. Columba died in A.D. 596, and this biography, compiled really by two Abbots of Hy, gives us all that was known of the great Saint in his own monastery during the first century after his decease. It is superfluous to say that the work, with a few drawbacks, is one of great historical importance.

The last of the three saints whose lives are before us is Kentigern, or Mungo, as he was called, the founder of Glasgow, and the inheritor of Ninian's place and work. He is said to have died in 608, at the patriarchal age of 185, *pax* Mr. Thoms. But whatever his age was, his life represents missionary work in the sixth century. It found its chief chronicler in Josceline, a monk of Furness, in the twelfth century, who had the use of an earlier Life written in the Irish language. Josceline's work contains some facts of interest, enveloped in a cloud of miracles. The monastery of Furness was intimately connected with the bishops and missionary work on the west coast of Cumberland and Scotland.

We may regard these three biographies as representative lives, just as we may look upon the three persons whom they commemorate as representative men. It was after the

pattern of such Christian worthies as these that thousands of good men tried to fashion their lives. This will account in some measure for the similarity of incident and language with which mediæval hagiology abounds. Through chronicle and legend and hymn every occurrence in the past history of the saints was familiar to the monastic mind. Hence repetitions in those to whom repetition was delightful. It is not in Scotland only that the same influences are observable. All religion is essentially imitative. Monasticism was so within a narrower circle.

In Ninian, Columba, and Kentigern we have the flower of the early missionaries in the north. They were plain, rough men, half sailors, half landmen, fitted exactly for the wild tribes among whom they went in and out. They all clung, it will be observed, to the West coast, a testimony to the sympathy and influence of the neighbouring Christianity of Ireland. The places which they chose for their homes mark not only the character of the missionaries but the perils which were near. Iona is seagirt; Whithorne, the white house, overlooking the Solway, was probably whitened by art to be a seamark during the day, while it bore a watchfire by night; Glasgow is the most inland of the three, but the great city on the Clyde has through its noble river a swift access to the ocean. Sites like these were suited for safety as well as asceticism. The sea, too, was the highway along which these missionaries usually journeyed. Their little boats were always ready in the nearest cove, and in them they sailed in every direction. With every nook and cranny on the Cambrian coast they were familiar; they braved the storm-swept slip of sea which separated them from the Isle of Saints; they knew every passage and current among the Hebrides; they sailed as far north as Iceland. With few wants and a noble spirit of devotion, they did a work which men more delicately trained could never have achieved. From their stations on the sea they pierced the main land in every direction, leaving permanent traces of their presence among men as simple-minded as themselves, and retreating from the face of danger as silently and as suddenly as they came.

The presence, or the influence, of these early missionaries may, no doubt, be traced by the dedication of many a village church, or chapel, or well, along the western coast of Scotland and England. Of these the Bishop of Brechin has wisely given us a list. The number may be increased by the mention of others, which are in the middle of Yorkshire. The church of Topcliffe on the Swale has Columba for its patron, and in the neighbouring minster of Ripon there used to be preserved in great honour the staff which the same saint gave to Kentigern. At Copgrave there is a well dedicated to St. Mungo, to which, even in modern times, popular belief has ascribed those healing virtues with which the name of Mungo, or Kentigern, has always been connected. The country, also, in this part of Yorkshire is full of ancient sculptured remains, among which are one or two examples of the mysterious "spectacle ornament," which has hitherto been supposed to be peculiar to

Pictland. How did such memorials of the early Christianity of the North find their way into Yorkshire? Why should not Kentigern and Columba have visited that county themselves? The British See of York was in their day defunct, and the Saxon archiepiscopate had not yet been established. In coming so far South, they were intruding into the province of no other hierarchy. What more probable than that they visited Yorkshire at a time when it had no missionaries at all? If Wilfrid, when he won back for the Northern archiepiscopate the sites of the old British churches, had revived their old dedications, we should, no doubt, have had much stronger evidence of the presence of Columba and Kentigern. But it was against his principle to do honour to the British Calendar, and so a new stream of saints flowed from Rome into Yorkshire.

But it is not in England only that Ninian and Columba and Kentigern are forgotten. Their own country practically knows them not. Time was when their names were great throughout the length and breadth of Scotland, and relics of all kinds traditionally connected with its great Evangelisers were looked upon with veneration. Visit Whithorne now, and the white house of old is not even a beacon to the mariner on that rough coast. Iona at the present day is nothing better than the plaything of scampering tourists. At Glasgow only is there any sign of stirring life, but here the old religious associations of the place have been almost swallowed up and lost in the multitudinous growth and expansion of a great modern city. Still, with all honour be it spoken, the church in which the successors of Kentigern worshipped, and which was erected in his honour, is the only great temple in Scotland that was spared during the reforming crusade of the sixteenth century. And more than this; the men of Glasgow have shown by their judicious restoration and adorning of the shrine of Kentigern that modern intolerance, which is rampant enough around them, has not closed their hearts to the just claims of their old founder upon their thankful remembrance.

JAMES RAINE.

The Fern Paradise: a Plea for the Culture of Ferns. By Francis George Heath, Hon. Sec. of the Park Preservation Society, &c. (London: Hodder & Stoughton, 1875.)

It has often been disputed what was the language of Paradise, but if Mr. Heath has caught its echoes aright it must have been high-flown and rather slipshod English. The author seems to have thought that he could make the most of a small subject by employing in its treatment the biggest words he could find, and accordingly we have sesquipedalian epithets applied to plants a foot or two high, and an amount of "tall talk" which would be less out of place in describing the Andes than in recording the beauties of a Devonshire lane. The lady-fern is declared to embody "the majesty of gracefulness;" the common polypody "is positively refreshing and invigorating to look at" with "its glorious wealth of magnificent

fronds;" the broad buckler fern is alternately "majestic," "magnificent" and "lovely," and as to the words "grand," "grandeur" and "grandly," it is scarcely too much to say that they are to be found upon nearly every page of the book. Mr. Heath is exuberantly enthusiastic in the praises of his favourite plant, and has fallen into the common error of thinking that word-painting is within the compass of any one who is susceptible to the charms of Nature and has an English dictionary at command. Lest our readers should suppose that our criticism is too severe, we subjoin an early example of our author's picturesque style of description, which is neither better nor worse than much that follows it:—

"Peer at low tide into yon dark and dripping cavern which yawns upon the sea! The bright sunshine that dances upon the rippling waves pauses at the cavern's mouth, as if not daring to penetrate its gloomy depths. But just one tiny gleam of light has ventured to cross the threshold, and sparkling on the dripping water, it flashes through the opaque blackness a kind of electric light. As the water falls, drip! drip! into the pool below, the light increases, and then—oh glorious sight!—you see at the side and on the roof of this lonesome sea-cave the beautiful sea-spleenwort (*Asplenium marinum*), hiding its roots in the cavern-walls, and spreading out its bright green and shining fronds, that they may luxuriate in the dark humidity of its chosen retreat."

The first five chapters of the book are occupied with descriptions of scenery similar to the foregoing; and about fifty-three pages—nearly a fifth of the whole volume—are either absolutely blank or have only such headings as "Down a Green Lane!" or "What is a Fern?" on them.

The latter portion of the volume treats of fern culture, and gives some account of the various English species of ferns. This is fairly well done and contains some really useful matter, but throughout it is infected with the same taint of verbosity, and an occasional error—such as *Asplenium viridi* (four times repeated)—rather shakes our confidence in the author's knowledge of his subject. Mr. Heath has written so well upon English peasant life, that his previous success compels us to judge him by a standard different from that which would be applied to a beginner, and, while giving him credit for the best intentions, to pronounce his performance a failure. The truth is, the book is not wanted. All the information which an ordinary collector and cultivator of ferns needs is already to be found in the cheaper manuals in common use; and the best features in Mr. Heath's book—viz., its paper, type, and binding—are just those which necessarily add to its cost and place it beyond the reach of those for whom especially it purports to be written.

CHARLES J. ROBINSON.

A Brief Memoir of the Lady Elizabeth Fitzgerald, known as the Fair Geraldine. By the Rev. James Graves, A.B., &c. (Dublin: Printed at the University Press, by M. H. Gill, 1874.)

THE meaning of the sixteenth-century sonneteers is one of the most difficult questions in our literature. Are they in earnest, or are

they making believe? Are they literal, or are they metaphorical? Is their life in their work, or are they merely showing off their fine phrases and cadences? Perhaps as many wild and foolish and absurd things have been said about Shakspeare's Sonnets as on any literary subject. The first, chronologically, of this mysterious race—Wyatt's sonnets, the earliest written in our language, raise no such difficulties—is Surrey. What was his relation to his Geraldine? Was he really the captive of her beauty, or did he merely amuse himself with protesting he was so?

One thing is certain: Geraldine existed. No ingenuity can dissolve her into a myth. Critics may prove to their own satisfaction that Laura was only a name, and Beatrice a mere phantom; that Stella lived only in the land of ideas; that Shakspeare's brunette was the Church, "black but comely." We may mention, in passing, our wonder that no one has discovered that Mrs. Wordsworth was a purely mythic creature, since her husband, whose evidence surely is valuable, explicitly speaks of—

"Her eyes as stars of twilight fair;
Like twilight's too her dusky hair;
But all things else about her drawn
From Maytime and the cheerful dawn."

Surely this Mary is Eos herself? Helen of Troy is quite grossly substantial by the side of her. But to return: we say, whatever may be done with those other ladies, the Fair Geraldine cannot be disposed of in this manner. For, in fact, as Mr. Graves notices in the volume before us, "Surrey's 'Description and Praise of his Love Geraldine' records nearly all we know, beyond a few dates, of her early life." Mr. Graves does not mean that the famous sonnet is the only record of her early life; but that it summarises what is known of it—that her family was of Tuscan descent (so it was believed), that she was born in Ireland, "her dame of Princes' blood," that from tender years she was brought up in England, that at various times she inhabited or visited Hunsdon, Hampton, and Windsor. Nothing can be more definite; nothing more accurate. In fact, the exactness is something excessive, if one regards the sonnet from a poetical point of view. It would have satisfied a Tyrwhitt or a Nicolas. But, her existence necessarily allowed, it has been urged that she was a mere child when Surrey penned his worship of her, and so there could be nothing in it—a view that does not bear investigation. It is a fact that she was married to Sir Anthony Browne in 1543, four years before the poet's untimely end, she being then sixteen years old. Mr. Graves considers, quite rightly we think, that the above-mentioned sonnet was written just after her marriage. Again, we are reminded that Surrey was himself married in 1535, four years before he first saw the Lady Elizabeth, and this brings us to the central difficulty. Is the married poet to sing of no other beauty than that of his wife? Must he, like "Araphill" Habington, laud and praise nothing else? Is he unfaithful, if he recognises what is fair and bright elsewhere? Certainly, if so, poets' wives are of all women most unfortunate. But no one who understands the case would

pronounce a harsh judgment. There is love, and love—love forbidden to the married poet as to all who have vowed to cleave only to some chosen one; and love that is in no discord with the truest marital allegiance. But it is a question of the utmost delicacy, and somewhat intricate; there is no space here to discuss it. We will only quote some remarks of Burns that, though not expressed with sufficient care, are closely pertinent:—

"Conjugal love," he writes to Thomson (see Letter CCCIII. in the Globe edition of his works), "is a passion which I deeply feel and highly venerate; but somehow it does not make such a figure in poesy as that other species of the passion, 'Where love is liberty, and nature law.'"

Musically speaking, the first is an instrument of which the gamut is scanty and confined, but the tones inexpressibly sweet; while the last has powers equal to all the intellectual modulations of the soul."

We must add, from Lockhart's *Life of Burns*, that it has "been insinuated," and it is "false," "that, in spite of some transitory follies, he ever ceased to be a most affectionate husband." That the fair Geraldine's beauty did really attract Surrey, we for our part believe.

The value of Mr. Graves's book is irrespective of the question. It is interesting to have gathered together what can be discovered concerning the lady, though Dr. Nott reaped his field so well that they who come after can only glean. She was married twice—to two widowers—two double widowers, i.e. to men in their third widowhood—to Sir Anthony Browne, as has been mentioned, some forty-four years her senior, in 1543; and to Edward Lord Clinton, afterwards Earl of Lincoln, fifteen years her senior, probably in 1552. She died in 1589, no children surviving by either marriage. Mr. Graves gives an excellent autotype copy of the portrait at Carton, and, what helps the imagination scarcely less, a facsimile of a letter partly in the handwriting of the fair Geraldine herself. It is a triumph of penmanship—one can almost see her shaping so finely every stroke—but his lordship, at whose dictation it was written, perhaps found the pace too slow, as the latter lines are scribbled off by himself in a very different style.

Wharton, in p. (9), should of course be Warton. There seems some mistake in p. (11), for from the quotation given from Sir Henry Gates' MS. copy of Wycliffe's translation (should not Wycliffe's, by the way, be Wychliffe?) it would seem that the second marriage took place in 1551. Perhaps the Duke of Leinster is right in suggesting, as the note informs us, that Sir H. Gates' entry is not strictly contemporary.

J. W. HALES.

POSTHUMOUS PAPERS OF GENERAL VON BRANDT.

Aus den hinterlassenen Papieren des Generals der Infanterie Heinrich v. Brandt. (Berlin: Mittler, 1875.)

STUDENTS of the inner history of the Grand Army had reason to be grateful for the *Memoirs of General von Brandt*, published soon after his decease, and edited with filial care by his son. Certain episodes and leading personages in the Napoleonic wars had

never before been so clearly painted. To these interesting volumes we owe, for example, the truest knowledge we possess of the political effects of French rule as contrasted with that of Prussia in Poland, and of the cause of that singular unpopularity of the latter which the Roman Church is now dexterously using in her present struggle with the State in Posen. To them we are indebted, above all, for the light thrown on those important scenes in the Peninsular War in which Suchet played the chief part. Had the *Memoirs* never appeared, this section of the great European war drama would have remained unwritten in history except from the semi-official chronicle in which the principal actor relates his own share; and the very fact that the Duc d'Albufera was a Frenchman telling his own exploits would have dimmed their importance in the eyes of the less observant.

Brandt's *Memoirs* were kept back during the author's lifetime, for the obvious reason that so severe a critic of Prussian policy could hardly have held high place in the Berlin official world; but the delay interfered but little with the interest which must attach to the notes of a keen and impartial eyewitness of some of the most remarkable scenes in all modern history. And the general was something more than an observant soldier, gifted with the faculty of collecting true impressions of the events in which he shared, and the industry to note these down while they were fresh. He had the higher power of generalising from the facts of past history for future lessons; and the "Aphorisms" which form the latter half of the volume before us are an interesting testimony to the prescience and professional knowledge of the man who combined the practical teaching of hard service under Napoleon, and Napoleon's most favoured marshal, with subsequent training in that peace school of the Berlin military world, which took its origin in the lectures of Scharnhorst, and culminated more than forty years after the professor-hero's death in the unrivalled achievements of Count Moltke. He who wrote in 1859, "We are on the turning of the tide of a new era of tactics; and the victory may be adjudged beforehand to the State which grasps this truth and acts in just accordance with it," was evidently no common critic. This aged general who prophesied again at the conclusion of the campaign of 1866 that the next war would find Prussian soldiers opposed to rifles superior to their boasted *Zündnadelgewehr*, was plainly one of the most penetrating observers among the best-informed staff in the world, and though rendered unfitted then by his years for field duty, by no means past doing service to his country with his pen. The shrewd reflections on modern tactics which follow such preliminary remarks as these will richly repay the student of military art, and enable him, remembering that the distinguished author died two years before the late war, to judge exactly how far great practical experience and long study of theory could have enabled any one, however gifted, to fully forecast the sort of military revolution which 1870 was to bring in.

We are, however, here concerned rather

with the biographical reminiscences that fill the first part of this volume, scattered through an obituary notice prefixed to the *Aphorisms*. This notice is due to the care of the great Historical Section of Count Moltke's bureau, in which the author's son, Colonel von Brandt, long laboured; and we can scarcely be wrong, therefore, in assigning to his pen many of the personal particulars here communicated of his father's busy life. But from the father's own notes plainly come such graphic touches as the account given of Poniatowski's forebodings of evil before the fatal day of Leipsic. Brandt was one of the deputation of officers from the regiments of his own country who waited on the gallant Pole to offer the congratulations of the whole corps on his being raised to Marshal's rank. But they found their chief depressed rather than elevated by his new honour; and he answered their greeting with the gloomy words:—"Our clock has run down; I hope for nothing more; we are fighting only for honour's sake, and it is well for him who carries it with him to the grave." Three days later the speaker's corpse was found in the muddy waters of the Elster, pierced by the fatal shot that had ended the career of one of the most faithful followers Napoleon ever had, in victory or defeat.

At Leipsic Brandt may be said to have ended (save for one brief episode long after) his active field-service; but his unwearied energy lasted through the forty years of peace that followed his transfer from the Polish to the Prussian service in 1816. Certain essays on the military art made him respected by his superiors, in spite of the drawbacks attaching to one who had for many years followed the eagles so detested in Prussia; and when the Berlin authorities determined to give their cadets a special knowledge of French, Brandt was selected as the proper person to instruct them in a twofold sense, teaching their own country's warlike annals in the tongue that was as familiar to him as his own. "When I have once found out," was his description of his own design, "exactly how much they know, I shall begin to teach them practically from the Seven Years War downwards, combining the matter with the tongue, and accustoming them thoroughly to express their thoughts in French." "You are right," was the answer of his superior, the well-known Valentini. "Do not keep on the old track, but put new blood into the work. There is much that sticks and stands fast with us still, and we cannot be watchful enough;" words which imply that the old spirit of military pedantry, against which Scharnhorst so long vainly struggled, had not been wholly extinguished in the days of his triumph over prejudice and routine.

Promoted now as major on the staff, Brandt was brought into communication with the most eminent of the survivors of the War of Independence, with Marshal Gneisenau especially, to whom Prussia owed so much of the glory generally associated with the name of Blücher. At their first interview he seems to have won the veteran's respect by the frankness with which he expressed his difference of view as to the value of constant practical work in the field. Brandt was always of opinion that too long

a continuance in this without time for thought or study was apt to leave soldiers unfitted for the highest posts; and he did not hesitate to press his point. "You are paying me no compliment, certainly," said his superior good-humouredly, "nor Blücher either, who had but that very sort of training throughout his military life." "But then we are not all of us born Scipios," was the ready answer of the Major. And they evidently parted on good terms, for when Gneisenau soon after took the command of four whole corps of the Prussian army, mobilised to watch the frontier during the Polish insurrection against Russia, Brandt appeared on the scene as one of the most trusted of his staff. His portrait of Gneisenau is as interesting as any of the better-known sketches in his *Memoirs*, and fully justifies the high estimation in which later historians hold that general:—

"He may be compared with the chiefest leaders of any age," is Brandt's deliberate judgment, "for the readiness of spirit with which he could grasp situations, decide on the counsel of the day, look at affairs from the practical side, and conduct them with energy. His detractors might say [there is some reference here, no doubt, to certain well-known criticisms of Müffling's] that there was too great lightness in his view of things; but certain it is that he could execute most happily the particular task of the hour, and so his name will be handed down in connexion with the triumphs of a mighty age. And if it be true, as Greek philosophers have asserted, that the soul has much to do with the corporeal form, the Marshal must have had a very noble soul; for he was a knight of fine presence, with a truly manly countenance, an imposing form, and fine brilliant eye. In bodily appearance he outshone all the various marshals of different nations I have seen, including Soult, Massena, St. Cyr, Suchet, Ney, Diebitsch, and Paskievitch. If some of these surpassed him in certain details of leadership, he was superior to all in nobility of soul and greatness of spirit. And he completely solved one of the most difficult of problems. To have first brought into unity, and then guided to victory, under the most difficult conditions, an army intended to play a secondary part, made up of different nationalities, and led by a self-opinionated set of generals, speaks eloquently of his earnest devotion and great circumspection, and of no less knowledge of men than tact in managing them."

With this just and eloquent description of a great countryman we must part from Von Brandt's last writings, merely remarking that the maxims he wrote in his old age on modern tactics and the influence of the rifled weapons upon them, are as clear and fresh as those observations on Spanish guerrilla warfare, or the breakdown of the requisition system in the great march on Moscow, which have made his *Memoirs* of such deep interest for military men. His one command in the field was against the Polish insurgents of his own native province in 1848, when his capture of the town of Xions, the headquarters of Dombrowski then, as recently of Ultramontane resistance, was conducted with a rapidity, success, and moderate expenditure of life, which caused Prussian writers to declare it a model for the operations of a military commander in civil war. Few men have ever combined to the same extent the qualities of practical soldiership, political knowledge, and skilful portrayal of character. And since these are displayed hardly more in his elaborate autobiography

than in this comparatively trifling work, published at first only in the pages of a periodical, and long little known outside the profession; it would be a thing much to be regretted that it should be wholly lost to English readers. CHA. C. CHESNEY.

SCHOOL BOOKS.

How to Parse. By the Rev. E. A. Abbott, D.D. (Seeley).—Annotated editions of English classics have of late been more in request than books on English grammar. Useful as such editions are in stimulating literary taste, their value as instruments for teaching the language should not be overestimated. They must often fix the attention on involved constructions and archaic forms, and are therefore fitted chiefly for those who have learnt grammar pretty thoroughly in English or in some other language. It ought to be clearly understood that the study of irregular or antiquated English cannot supply the elementary problems which constitute the disciplinary value of the first steps in learning a dead or a foreign language. We have, therefore, every reason to welcome, from an experienced teacher like Dr. Abbott, an attempt to recast the elementary grammar and analysis which has, as yet, been imperfectly appreciated in higher education, and has hardly been made attractive enough in schools of a lower grade. The book may be divided into three parts—easy parsing, difficult parsing, and the explanation of irregularities. In the earlier part of the book (some six months' work, according to Dr. Abbott) we meet with hardly a technical term except *subject*, *object*, *relative*, and *antecedent*. It is clearly recognised that the mechanical aid of inflexions which makes Latin parsing a half-unconscious process is no longer available in English. Accordingly the discovery of subject and object and the parsing connected with the relative are not merely indicated, but enforced and illustrated in as many ways as possible. And the details of parsing are those suggested by common sense. Thus, instead of being asked the gender, number, person, and case of a relative, we have three columns headed *antecedent*—*subject of*—*object of*. Again, where a participle is under discussion, the first question asked is, What can it be altered into? and the pupil is expected to write down an equivalent clause, beginning with a relative or a conjunction. By easy steps of this kind a schoolboy is led to the really difficult parts of English parsing, where more subtle distinctions and a larger number of technical terms are required. The directions for parsing an infinitive are by no means simple, but any omission would be fatal to clearness. They are worth quoting, both to show the freedom with which Dr. Abbott treats his subject, and to illustrate the real discipline that can be obtained from it.

"I. Of what class, (1) subject or object, (2) adverbial, (3) adjectival.

"II. Subject or object of what verb.

"III. If complementary, (1) state the partial subject or object, (2) if adverbial, replace by a preposition and verbal noun, (3) if adjectival, state noun qualified."

The exercises are written with a good deal of care; they invariably consist of continuous narratives, and do not betray too clearly that they were compiled to illustrate rules. A supplement containing more of them would be welcome. The latter part of the book deals with the explanation of difficulties and irregularities, in poetry as well as in prose. To these explanations Dr. Abbott's second title—"an attempt to apply the principles of scholarship to English grammar"—is especially relevant. We cannot do better than quote his own description of his method:—

"First, ascertain the *regularity* from which the *irregularity* in question has deviated.

"Secondly, ascertain the cause of deviation, whether it be (1) desire of brevity, (2) confusion of two con-

structions, (3) desire to avoid harshness of sound or construction."

The explanations of *so as to* (204), it is rare for a man to starve in this country (402), are good illustrations of the application of these principles. We doubt, by the way, whether Dr. Abbott is right in his treatment of the so-called preposition *considering*, which he assumes to come simply from its use as a present participle. Was not *considered* a participle absolute, like the French *excepté, y compris*, the original form, converted by a misunderstanding into *considering*? It should be added that the book contains chapters on Spelling and Punctuation, and a short sketch of the history of the language. It cannot fail to make the study of English more attractive as well as more systematic; it has all the brightness and clearness of an enthusiastic teacher fresh from the classroom.

M'Leod's Analysis of Sentences (London and Glasgow: Collins) is a careful exposition of the subject, with abundant exercises. Mr. M'Leod claims credit for several improvements on previous books, among others for an arrangement for making children thoroughly understand the various positions that noun sentences may take in complex sentences. That this should be really a novelty in English grammar almost passes our belief; it is familiar enough to every schoolboy who has learnt his Kennedy's Latin Syntax. The strong point of the book is its diffuseness; only one difficulty is approached at a time. On the other hand, the author fails from not perceiving, as Dr. Abbott has done, how parsing and analysis really run into each other; e.g., the real difficulties connected with the relative and the verbal nouns are only slightly touched. So, again, the nominative absolute has only an incidental mention in a note. We regret to see that the author has followed some other writers in an extraordinary use of the term "Indirect Object." He makes it include the italicised words in the following sentences: "He saw the soldiers fighting," "He made a fire of coals," "They elected him Emperor." A boy ought not to come away with the impression that these words all played in their respective sentences the same part as *me* in "He gave me a book."

Humboldt's Natur und Reisebilder, edited by Dr. Buchheim (F. Norgate), contains a number of interesting extracts from two most attractive books, with explanations of the numerous technical terms and allusions. The chief fault of the work is that one finds scattered up and down the notes translations of detached words and phrases, many of which seem to present no difficulty that could not be overcome with a little thought or by reference to the dictionary. It can be of no use to tell a schoolboy who can read Humboldt at all that *Jugendalter* means youth, *üppige Fülle* luxuriant abundance, *Luftströme* currents of air, and so on. If we might venture to lay down for writers of school-books one or two rules as to notes on words as distinguished from notes on the subject-matter, we should say—first, seldom, if ever, give the English equivalent of a word, except in the case of a rare word or technical term; next, if you must give the equivalent, explain how it got its meaning, or say something interesting about it; and, lastly, remember that the ideal note is one which starts a train of thought for a pupil, and leaves him to finish it for himself. We have noticed one or two oversights: a German mile is taken as equal to four ordinary English miles, not, as is really the case, to four geographical miles, or rather more than four and a half in common measure. Again, *Floetz* is described in words which are at least unsuggestive, as "a term applied to secondary strata, of which two sides are parallel, and which extend over a large space." A reference to Lyell's *Elements* would have produced a very interesting note. But most of the illustrative notes are good and clear, and must have cost much labour; so that, while we protest against the scraps of trans-

lation, and hope to see them replaced in another edition by something more *zweckmässig*, we cordially recommend the book to schoolmasters in search of an entertaining and improving reading-book for the middle or higher forms.

WE have received from Messrs. Hachette several of their French series. M. Roulier's *Charterhouse First Book of French Composition* is intended for beginners who know a little accidence, and have not begun to work systematically at syntax, and contains an ample supply of exercises on some of the commonest difficulties they encounter in the attempt to turn English into French. The author has wisely preferred simple continuous pieces to detached sentences, and has at the same time avoided attacking more than one difficulty at once. To each written exercise he has appended a *viva voce* exercise bearing on the same points. We should be inclined in practice to invert the order, and make the *viva voce* exercise serve as an introduction to the other. M^{me}. de Witt's *Derrière les Haies*, edited by P. Bussy, is a charming story of the war in La Vendée, which is sure to be popular. The notes, excepting a few historical ones, are very poor—*en serrant les poings*, clenching his fists; *vires de joie*, mad with joy; *tricotait*, was knitting; *leur reconnaissance*, their gratitude; *générait*, would impede, and so on—correct, but unnecessary. *The Children's Own French Book*, by P. H. Brette and G. Masson, is an excellent selection of easy stories, with a full vocabulary. Many of these are from Berquin, author of a famous collection of children's stories called *L'Ami des Enfants*. The only doubt we feel as to the utility of a book of the kind arises from the fact that stories written for French children are sure to be idiomatic, and therefore hard to English ones. We wish the accomplished editors had taken the liberty of rewriting some of them in what we might call a transition style.

A French Grammar at Sight, by D'Oursy and Feillet (Clifton: Baker. London: Simpkin & Marshall), is based upon the principle that in most of the difficulties met with in French grammar, there are two, and only two, courses open to one. The idea is ingeniously worked out, and the book might be used with advantage to supplement an ordinary grammar. But it requires careful revision. It is stated, for example, that adjectives ending in *in* change it into *igne* for the feminine: entirely ignoring *voisin, divin, latin*, in fact all that come from the Latin *inus*. Again, in the formation of the plural of compound nouns, it is said that in words formed of two substantives both take *s*, no notice being taken of the fact that it is only true when they are in apposition. Under the same head nouns compounded of a substantive and a verb are set down as taking *s* at the end of the noun, a statement which applies only to words which, like *passé-port, porte-feuille*, have to be used as a single noun, and not to a word like *abat-jour*. The concord is discussed of the past participle of reflective verbs, without any reference to the case of the governed reflective pronoun. The subjunctive, again, is very inadequately treated.

FRENCH conversation books seem to be as popular as ever: De Fivas' *New Guide* (Lockwood) has reached its twenty-sixth edition, and Grandineau's *Le Petit Précepteur* (Hodder & Stoughton) its forty-fifth; while Contanseau's *Middle Class Series* (Longmans) adds another to the list, and Messrs. Masson and Brette have revised Richard and Quélin's *New Dialogues* (Hachette). De Fivas has the advantage of indicating the *liaisons*, and giving other helps to pronunciation.

H. W. EVE.

NOTES AND NEWS.

IN the present day when Russian works to be translated are many, and Russian translators are scarce, an English version of Colonel Prijevalsky's *Mongolia and the Country of the Tanguts*, being the

result of three years' travel in Eastern High Asia, will be received with great interest. Such a volume, it may be two such volumes, are in progress for the coming autumn season. The translator is Mr. Delmar Morgan, a gentleman of high attainments as a Russian scholar; and the attractions of the work will, in all probability, be greatly enhanced by Colonel Yule's annotations, together with some interesting illustrations of Urga and the neighbourhood, and of Mongolian types never before published.

THE second volume of Professor Corssen's work on the *Language of the Etruscans* will be published shortly.

MR. D. K. CLARK, C.E., has undertaken for Messrs. Lockwood and Co. a new edition of Simms' standard work on Tunnelling, which has long been out of print. He proposes to give an account, with illustrations, of recent great works of the kind, including, among others, the Mont Cenis and the St. Gothard tunnels; with the new methods of boring, new machinery, &c.

PROFESSOR MADVIG has collected in one volume, which will appear at Leipzig in the course of the present month, his minor philological writings, originally published as *Programmes* of the University of Copenhagen and hitherto almost wholly unknown out of Denmark. They are said to form a general system of the philosophy of language.

MR. J. E. H. GORDON, of Caius College, Cambridge, is writing one of the Indian Science School Series books for Messrs. H. S. King and Co.

THE Early French Text Society means, we are glad to hear, to publish a *Bulletin* with full descriptions of the best French MSS., and the different texts (and their dialects) of the same work. We have long wanted such a thing for our English MSS., but our official men of the type of Paul Meyer and Gaston Paris—who are the only ones that can do the work—have hitherto kept their knowledge out of type.

PROFESSOR STENGEL, of Marburg, has obtained funds from the German Government to found a seminary for the Romanic and English philology, and a special library for it at Marburg. He is procuring the necessary English books for the purpose. He and other professors of the Romanic and Teutonic languages jointly, hope that all the other German universities will soon follow the example of Strassburg, and separate the two branches of learning. Either Romanic or Teutonic is by itself quite enough for one man to do justice to, and strive to attain eminence in.

THE Hunterian Club promise the issue of their overdue books next month.

THE Ballad Society has nearly ready the Sixth Part of Mr. William Chappell's edition of the Roxburghe Ballads.

THE seventh report of the Deputy-Keeper of the Public Records in Ireland has just been issued. The most noticeable transfer of documents from the custody of Sir J. Bernard Burke, Keeper of State Papers, into the Public Record Office, was that of the Minutes of Proceedings of Trustees for the Encouragement of the Linen Manufactures in Ireland, from 1711 to 1828. The minutes are contained in 139 folio volumes, and, considering the great share which this manufacture has had in the development of the country, such records of the first systematic steps taken by public authority for its regulation and improvement should possess a high interest for the historian and economist.

AMONG recent acquisitions for the Egerton Library of Manuscripts in the British Museum the following are most noteworthy:—Yates's History of St. Edmund's Bury, printed with MS. additions by John Bowyer Nichols, including original letters. Schemes of Nativity, principally of English noblemen and distinguished persons, partly by John Partridge, the almanac maker;

Minutes of Proceedings of the Royal Society and Society of Antiquaries, by E. Mendes da Costa, 1787-1789, &c.; Catalogue of works in the Cotton Library connected with English topography; Professor Ward's Notes on Horsley's Britannia, copied by Richard Gough; Papers relating to the Company of Leather-sellers of London, 1685-1696; A Letter of G. Vertue to Robert Harley, Earl of Oxford, on the picture by Holbein of the family of Sir Thomas More, and notes on the Life and Works of Holbein; Original Letters of C. Niebuhr, Raff. Morghen, F. von Gentz, F. P. G. Guizot, A. Canova, and F. Rückert, 1774-1839; Lists and Genealogies of the Nobility of England, by J. Benard, dedicated to Charles IX. of France, 1569, with paintings and in original binding; Papers from the Office of Trade and Plantations relating to the English Settlements in America and the West Indies, 1627-1699; a transcript of "The suddaine Turne of Fortune's Wheel; or a conference betwixt the Pope, the Emperor, and the King of Spaine," by John Taylor (the water-poet), 1631; Visions, &c., of Joanna Southcott, 1794-1813.

THERE is an Irish missal belonging to Corpus Christi College, Oxford, distinguished in one respect from nearly all other MS. religious volumes—namely, in the size of the writing and the absence of that regard for economy of space which is so marked a feature in them. Its date is of the twelfth or thirteenth century, and the original wooden cover in which it was bound, black with age and polished by use, still remains attached to its pages. From century to century the book has been handed down enclosed in a leathern wallet, once apparently highly ornamented, and furnished with straps to sling over the priests' shoulders. This wallet is still preserved, though time and service have frayed the straps, and nearly obliterated the lines with which its sides were adorned.

M. PAUL MEYER, editor of *Romania*, and Professor of Romance Philology at the Ecole des Chartes, has been nominated by the Collège de France to the Professorship of the Languages and Literature of the South of Europe, vacant by the death of M. Edgar Quinet.

DR. H. BREYMAN, Lecturer on the French Language and Literature in the Owens College, Manchester, has been appointed to the newly-founded chair of Modern Philology in the University of Munich.

MR. E. W. ASHBEE, F.S.A., is about to issue facsimile reproductions, by the lithographic process, of a selection of early printed plays and interludes, and of short tracts principally illustrative of Shakspeare and the Drama. Among the books to be thus reproduced are: *The Taming of a Shrew*, *The True Chronicle History of King Leir*, three Interludes from unique copies in the collection of the Duke of Devonshire, *Kemp's Nine Daies Wonder*, *Tarlton's Jests*, *Kind-Hart's Dreame*, and *Maroccus Extaticus*. The impression is intended for private circulation only, and will be limited to one hundred copies.

THE French Academy has awarded the Jouy prize to M. Alphonse Daudet for his novel entitled *Fromont jeune et Risler aîné* (ACADEMY, December 5, 1874). This prize, which is now awarded for the first time, was founded "to crown the best study of Parisian manners published within the year." The Academy of Inscriptions has awarded the Gobert prize to M. Lecoy de la Marche for his work on *Le Roi René* (ACADEMY, February 6, 1875).

WE omitted last week to notice Mr. George C. Brodrick's article in the current number of the *Contemporary Review*, entitled "The Universities and the Nation." The writer is acquainted from personal experience with the course of academical reform at Oxford during the past twenty years, and he treats his subject from the historical rather than the speculative point of

view. It is, no doubt, desirable that the public should learn the general effects produced by the rejuvenescent activity infused into the Universities by the Commissions of 1850 and the reforms of 1864; and it is also possible that the report of the late Commission may be misunderstood by outsiders, ignorant of the vast amount of educational work at present achieved at Oxford and Cambridge. To this task of narration and exposition Mr. Brodrick has devoted himself, and the Oxford reformer of a past generation appears in the popular character of an optimist. The unfavourable features of the Commissioners' Report of last year are dexterously concealed, and an intimate knowledge of the University is used to develop into undue prominence the more progressive aspects of the educational system. After laying various unctions to his soul, Mr. Brodrick becomes more conservative than his friends; declares in favour of the retention of headships and fellowships pretty much as they now exist; has no suggestion to offer by which the Universities may maintain, or rather regain, their position in the vanguard of learning and research; and concludes that both the management of the College revenues and their disposition is almost beyond criticism. He looks with much favour upon the Cambridge scheme for the despatch of missionary lecturers into the great towns of England, and generally advocates all those petty schemes of movement rather than of progress which are diverting the Universities from their supreme function of study, and tend to exaggerate yet more the present evil of over-teaching and over-examination which has already distorted the normal development of academical life. In short, Mr. Brodrick has managed to put himself in complete harmony with that reactionary feeling which is now in vogue; but as a contribution to the work of reform, which he himself recognises to be close at hand, this article will not be of much value.

THE French papers announce that Prince Richard von Metternich is preparing his father's Memoirs for publication.

THE second volume of Karl Biedermann's *Germany in the Eighteenth Century* has just appeared, and contains an extremely valuable account of the life and mental development of Lessing from the early days when the first tokens of his genius as a reformer appeared in the dramas entitled *The Jew* and *The Freethinker*, till the period of his latest effort when he produced *Nathan the Wise*, to the merit and splendid results of which work a German critic pays the following just testimony:—

"The influence of this piece on our religious opinion has become incalculable. In the first place, the emancipation of the Jews in Germany is attributable to it. That which Lessing established as desirable in confidential conversation with his friend Moses Mendelssohn, was prepared in Germany by the herald Nathan, and has after a hundred years' interval become the law of the land."

Lessing is too little known in England. The pioneers of intellectual freedom here might well take some hints from the policy of that bold phalanx of Jewish writers of the eighteenth century who, goaded to madness by the oppression to which their race was subjected throughout Germany, have in a great measure succeeded in melting down the then apparently solid rock of Christian orthodoxy by the solvent of their acrimonious wit.

THE New Shakspeare Society hopes to issue next week Mr. P. A. Daniel's revised edition of *Romeo and Juliet*, and Dr. Nicholson's reprint of the Quarto and Folio of *Henry V.* Dr. Nicholson's lamented illness from overwork has stopped the progress of his Parallel-Text edition of the *Henry V.* Quarto and Folio, with full collations and notes.

DR. E. KÜLBING, of Breslau, has undertaken to re-edit for the Early-English Text Society the

romance of *Bevis of Hampton* from all its MSS., with an account of its French original—if M. Firmin Didot will allow it to be seen for more than two hours—and its versions in Icelandic and other European languages.

THE Norwegian Storting has made a grant of 60,000 specie R.D. for the augmentation of the salaries of the national school teachers—a measure which coincides with the liberal spirit expressed in the public addresses delivered at the recent meeting of the Scandinavian Universities at Upsala, when Archbishop Sundberg, in his inaugural speech, drew attention to the importance of raising the status of teachers as well as the standard of the requirements demanded of them. The meeting at Upsala, which took place on June 4, was attended by upwards of 1,000 alumni of the Scandinavian universities, who had come from Denmark and Finland, as well as from various parts of Sweden and Norway.

THE German papers announce the death of Eduard Mörike, the friend of Bauer, Strauss, and Vischer. Mörike, who was born in Würtemberg in 1804, made his first appearance as a poet in 1838, when he published a collection of lyrics, which were followed in 1846 by his "Idylls on the Lake of Constance." Some time after the publication of his "Hützelmannlein," "Mozart on his way to Prague," &c., he brought out his translations of Anacreon and Theocritus, which may be classed with the best of their kind.

MR. PETE BOBORYKINE, a Russian novelist and journalist, and the author of an interesting article on "Nihilism in Russia" which appeared in the *Fortnightly Review* for August, 1868, has reprinted at Florence, from the *Rivista Europea*, an essay entitled "Del Criticismo Russo." It contains a great deal of useful information about the school of literary criticism founded by Bielinsky, and carried on by Dobroliubof and Pisaref—all writers who died young, before they had time to complete their work—as well as about the other Russian critics of various parties, the "Nihilistic" movement, and the present state of the critical element in Russian journalism. As an author who has been not unfrequently attacked, Mr. Boborykine writes at times with some little asperity, but as a general rule his statements are marked by moderation and good sense.

Supernatural Religion has now reached a sixth edition, and the author takes advantage of it to revise the work "throughout," to "examine a great many of the references," and to add an extremely able preface in answer to recent criticisms. Dr. Lightfoot naturally gets the chief share of his attention, and it must be confessed that the tables are successfully turned upon the Cambridge divine. The author complains that the object of his work has been misapprehended, his point having been to show that the exceptional evidence required to overcome the antecedent improbability of the New Testament miracles is not to be obtained. Merely probable references, therefore, to the four Gospels cannot come into court, nor even the admitted existence of earlier Gospels, since we know nothing of their authorship or of the authority to be attached to them. Nothing is said, however, of the evidence of the Pauline Epistles; and since the same critical method which would reject the witness of the Gospels would equally oblige us to accept St. Paul's testimony to the historical character of the Resurrection, orthodox Christianity need not disquiet itself overmuch. The most glaring errors of scholarship have been corrected in the present edition, but enough remain to convince the careful reader that the author's excellence as a scholar is not equal to his excellence as a theologian and critic. The charge brought against him of copying lists of references without verification is shown to be groundless, and Dr. Lightfoot's ingenious advocacy of the pseudo-Ignatian Epistles is well disposed of. After the clear statement of the case in the preface, most readers will feel con-

vinced that the martyrdom of Ignatius took place at Antioch rather than at Rome. The author has also clearly exposed the extraordinary inference drawn by Dr. Lightfoot from the silence of Eusebius; but it is a pity that he has been unable to deal with the latter's article in the May number of the *Contemporary Review*, in which he assumes that "The Martyrdom of Polycarp" is a "contemporary document" (!), and that Polycarp was a disciple of the Apostle St. John. This, however, is rendered more than doubtful when we compare Irenæus (*adv. Hæc.* v. 33. 4) with Eusebius (*H. E.* iii. 30); and while we may not agree with the author of *Supernatural Religion* in regarding Polycarp's Epistle as wholly spurious, the existence of interpolations in it admits of little question. The strong bias which disfigured *Supernatural Religion* on its first appearance is still unfortunately present in the new edition. Thus the reference in the Clementine Homilies to St. John ix. 1-3, is still denied, the Ebionising Hegeippus is appealed to as an authority "of great value," while his younger contemporary Irenæus is dismissed as valueless partly because of "the late date at which he wrote;" and the mention of the first two Synoptics in the missing commencement of the Muratorian Canon is called a "conjecture." Certain additions, too, may still be advantageously made to the book. The account of the Quartodeciman controversy, for instance, occupies a disproportionately small space; Justin Martyr's ignorance of St. John's Gospel may be more fully demonstrated; and the author has not noticed that six MSS. of Eusebius have *λόγιον* instead of *λόγιον* in the passage quoted from Papias in relation to the Gospel of S. Mark.

FROM a paper by Mr. E. Rehatsch in the last number of the *Journal of the Bombay Branch of the Royal Asiatic Society* we learn that in that city there are many fortune-tellers, who sit with a book called a *Fānāmāh*, and unveil the future at very low charges. The evil eye is an important part of their operations. The Prophet is said to have believed in the evil eye, "which causes a man to enter the grave, and a sheep the kettle." The theory of the Orientals on this subject is that a kind of poison exists in the constitution of some men which issues from their eyes when anything pleases them. He who was supposed to be endowed with this unpleasant gift was to be isolated from mankind, and an allowance of food made to him "in order to prevent the necessity of his looking for a livelihood and committing mischief." The same paper gives particulars respecting Mohammedan amulets, talismans, geomancy, &c. Certain verses of the Koran were believed to cure certain diseases.

UNDER the title of *Apuntes Bibliográfico-forestales*, Don José Jordana y Morera has printed at Madrid an extensive annotated list of Spanish books, maps, &c., relating to woods, trees, meadows, hunting, fishing, &c. The edition is for private circulation only.

THE May number of *Det nittende Aarhundrede*, which we are rather late in noticing, is unusually full of important articles. Professor A. Steen concludes his able dissertation on "The Immeasurable in the Physical and in the Spiritual World." Dr. Hans Höffding contributes a critical examination of the Philosophy of Herbert Spencer. Dr. Georg Brandes commences a delightful study of Shelley, full of exquisite and searching criticism, and illustrated by translations, very ably rendered in Danish prose. The "Ode to the West Wind" is analysed with special minuteness. We shall return to this paper when the essay is complete. We notice one small, but not unimportant blunder. Dr. Brandes justly remarks that Wordsworth's hymn "To a Skylark" is finely typical of the spirit of the poetry of the Lake School, but in translating the famous line—

"A privacy of glorious light is thine"

"at Rige (a kingdom) of straalende Lys er dit," he misses the whole force and beauty of the anti-

thesis. Viktor Rydberg continues his "Roman Emperors in Marble," and Dr. Larsen his dialectic with the theological faculty.

THE death is announced of Ivar Geelmuyden, Rector of the College of Bergen, a prominent politician, and the author of the principal Anglo-Norse dictionary. He was born in 1819.

THE French "Slavophile," M. Louis Leger, has just published a new volume of essays entitled *Etudes Slaves* (Paris: Leroux). The chief Slavonic peoples are represented—Bohemia by M. Palacký, Poland by the comic poet Frédro, Servia by a sketch of its language, but the greater part of the volume is devoted to Russia. Accounts of the author's travels are interspersed with literary subjects; a visit to the catacombs of Kiev, to the Tartar schools of Kasan, to the fair of Nijni-Novgorod, and an excursion on the Volga are related in a very entertaining style, and with real humour. We think, however, that the author might have employed the pronoun of the first person rather less frequently; is it not a countryman of his own who said "The I is hateful"? Mr. Ralston's works on the songs, &c., of the Russian people are introduced to the French public; and the history of Slavonic studies in Russia has furnished M. Leger with an interesting but too brief chapter, teeming with curious facts bearing on the literary and scientific relations of the Russians with the other Slavonic peoples.

AMONG the curiosities added last year to the British Museum we noticed a little while ago the very extensive collection of watches illustrating the various phases through which the art of watchmaking had passed, formerly belonging to Sir Charles Fellowes. The dates of the specimens, of which there are eighty-seven, vary between 1520 and 1720. In reference to this subject we quote the following curious note by the antiquary Bishop Kennett, which, so far as we know, has not yet been printed from the Lansdowne MSS. It was probably written at the close of the seventeenth century:—

"John Chamberlayne, Esq., in Petty France, Westminster, has a venerable picture of his great grandfather, with a long beard, gold chain and furred gown, with this inscription:—Sir Thomas Chamberlayne of Bestbury in Gloucestershire, ambassador from England to the Emperor Charles the fifth, to Philip the second of Spain, and to the king of Sweden in Flanders. He married a lady of the house of Nassau, and from thence also he brought the first coaches and the first watches that were seen in England. He was born in the reign of Edward the Fourth, and died in the reign of Elizabeth. The first watch so brought over is now in the hands of Catherine daughter of Thomas Chamberlayne, Esq., of Adlington in Gloucestershire, wife of Charles Cox, Esq., a judge in Wales."

WE get the following little glimpse of public affairs during an exciting period from a letter found among some family correspondence lately purchased for the British Museum:—

"Dear Lady Ishams letters allways give me pleasure, that of the first instant more particularly to find the Peace which is so loudly clamor'd at here is better liked in the country, the House of Lords and Commons were both debating on it till 12 a clock on Thursday, the Duke of Grafton and Lord Temple were Personall in there abuse of Lord Bute who said he would treat it as it deserved with contempt. Mr Pitt was brought to the House ill of the Gout was ushered in with a loud hush, Mr Best that gave me the account went out to see who they were and found the lobby full of Gentlemen, not a shabby person. Mr Pitt spoke three hours and twenty-five minutes, some times sitting, and was forced to drink a dram, and severall times ready to faint, went thro' all the articles, found great fault till he came to that relating to Canida which he said was better than he could have asked, or almost hoped to have obtained. He left the house when he had don speaking. Mr Townsends who resigned the night before surprised both sides, he spoke very well and strong in support of the Peace, the discontented were much disappointed as they were in greet sperits, thinking he would have joined y^e,

but he knew better how to get what he wanted, tho' the minority was so inconsiderable. I am told the lord major intends to begin the attack again to-morrow, &c. . . .

"The Attorney General is to marry Miss Jonson, sister to Lady Becham, I believe you have seen them with me, they are both handsome. The Attorney is said to be very much in love, they are to be married at X'mass. . . .

"ANN HALSETY.

"Brook Street, Decr the 14th 62."

The Attorney-General spoken of in the last paragraph was Charles Yorke, who married for his second wife, on December 30, 1762, Agneta, daughter of Henry Johnston, Esq., of Great Berkhamstead, Herts. The sad circumstances connected with his sudden death in January, 1770, immediately after his appointment as Lord Chancellor, will be well enough known to our historical readers.

NOTES OF TRAVEL.

SOME of the Russian papers make mention of a caravan of two hundred horses having arrived at Krasnovodsk on the Caspian from Khiva, bringing 150 Persians and 3 Tekkes who had been made prisoners by Khivan Turkmen, and restored to liberty by the Khan, at the request of the Governor of the Caucasus. An *aul* or settlement of Yomuds had taken the opportunity to leave Khivan territory and take up their quarters in the Russian Transcaspien province on account of the greater quiet and security there prevalent.

PREPARATIONS are being rapidly pushed forward in the court of the Tuileries for the approaching Paris Geographical Congress. With a view of exhibiting a typical collection of products from one of the French colonies, a selection of teas, coffees, ebony and textile fabrics from Guadeloupe will be shown. Austria, Germany, Denmark, the Netherlands, and Russia have arranged to contribute to the Geographical exhibition. On the recommendation of the Academy of Sciences of Stockholm, the Swedish Government has appointed a commission and voted a sum of money in the interests of their exhibitors. It is probable also that the Secretary of State for India will depute Colonel T. G. Montgomerie, R.E., F.R.S., of the Great Trigonometrical Survey, to Paris, with instructions to exhibit a selection of the admirable maps prepared by his department. The Indian Surveys are the greatest in the world, as regards both the accuracy and extent of their operations, and it would be an anomaly if they were unrepresented at such an important meeting.

THE official *Turkestan Gazette* publishes a letter from Samarkand stating that Russian goods have this year become much more plentiful in Bokhara than before, and that certain firms have made pretty large ventures of goods. Russian traders, nevertheless, still complain of the high duty levied by the Amir on all their merchandise.

No. VI. of Petermann's *Mittheilungen* contains an article by Admiral von Wullerstorf-Urbain on the drift of the Austrian Arctic vessel, the *Tegethoff*, while imprisoned in the pack-ice between Novaya Zemlya and Francis-Joseph Land. As the course taken by the vessel was a resultant of a combination of the forces of the currents and winds, modified by the presence of inert masses of ice and the proximity of land, so he contends that the direction of the prevailing current is what might be expected from the influence of the Gulf Stream on one hand and the large Siberian rivers on the other. No land having been seen to the east of Francis-Joseph Land, and the lead having given a depth of 325 mètres, make it probable that there is a large expanse of frozen sea eastward, and that Francis-Joseph Land really forms a portion of the Spitzbergen group. The Admiral concludes with a practical exhortation to Arctic travellers to endeavour to attain their objects step by step, the fulfilment of an extensive

programme of operations being in all cases extremely improbable.

DR. NACHTIGAL'S return to Germany has been commemorated by numerous public and private demonstrations of respect and sympathy. In his native town of Stendal the preparations for his festive reception were in progress long before his arrival, and at Berlin the Imperial Geographical Society entertained him at a grand banquet on June 2. In the course of the address in which Dr. Nachtigal replied to the laudatory and congratulatory speeches by which he had been welcomed, he gave a *résumé* of his travels from the moment when, in 1869, he started from Tunis, where he had held the post of physician to the Bey, and proceeded through Tripoli to the Court of Bornu, in order to present to the Sultan the gifts designed for him by the King of Prussia. Dr. Nachtigal referred with gratitude to the favourable reception given him by the Sultan, on his arrival in the summer of 1870 at Kuka, the capital of Bornu, where he remained till 1873, by the request of that monarch, until the war then raging between Bornu and Wadai had come to an end, and his progress through the country had been rendered somewhat less dangerous. After briefly describing the various ways in which he had endeavoured to turn to good account his enforced residence at Kuka, by making excursions into contiguous districts and neighbouring states, he narrated the result of his adventurous visit to the lands of the bloodthirsty Wadains, his escape from the snares set by the Sultan of the country, and his success in penetrating far beyond Wara into regions never trodden by any European but himself. More fortunate than his countrymen Vogel and Von Beurmann, Dr. Nachtigal has escaped with life from the boundaries of the Wadai-lands, and has now, at the comparatively early age of forty, returned to his own country with restored vigour after having endured for years the perils and privations of Central African exploration under its most exceptionally severe form.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

VII. *Naxos and Ios.*

WE were now (April 2) about to enter on the third portion of our expedition, that is, to visit the southern Cyclades, and the neighbouring Sporades. Accordingly, having hired a tolerably large and partly decked boat, which would safely make the voyage to the outlying islands, with three sailors to manage her, we started in most lovely weather, a continuance of which our boatmen augured from the porpoises (*δαλφίνες*) which were playing about us. It was a dreamy, hazy day, and for some hours, during which we were becalmed and had to use our oars, the heat was great; late in the afternoon a fresh breeze sprang up, and sped us on our way towards Naxos. As we approached the northern extremity of Paros, a long line of mountains rose in front of us from the water, while the main chain of that island lay behind; in one part the coastline retires, and forms the deep and safe harbour of Naussa, with sloping ground about it, and a town in its recesses: in ancient times this was a "closed" harbour, the entrance having been defended by chains or other barriers. The town of Naxos, which lies on the north-western shore of that island, was visible for some time before we reached it, but the object towards which we were directed to steer was a conspicuous monastery of St. John Chrysostom on the hillside above. In the central chain of the island two peaks, both over 3,000 feet, especially attracted the eye—towards the north that of Coronon, and in the centre that of Zia; both which names, like many others in this island, have an ancient sound; possibly the latter may be a corruption of Dia, one of the classical names of Naxos. A youth in the town the next day, with a touch of pedantry which is not un-

common among Greeks, called it to me "the mountain of Zeus" (*τὸ βουνὸ τοῦ Διός*). We landed first on the island of Palati, which is separated from the mainland by a channel about fifty yards wide, having been formerly joined to it by a mole, of which only parts now remain, as it has been broken by the sea. At the highest point of this little island, which rises gradually toward the open sea, on which side it falls in precipices, are the remains of a temple, supposed to have been dedicated to Dionysus, who was the patron god of Naxos. Some steps at the entrance of the temple have been excavated, and at the opposite end there are drums of white marble columns, the marble not being of the purest kind—not Parian, that is to say, but such as is still found in Naxos itself. But what makes the ruins remarkable is the portico, which stands erect, and is a very conspicuous object. The monolithic piers are from twenty to twenty-five feet high, and the entablature which they support has two large bosses projecting from it; these three stones stand alone, everything else having fallen. From the idea that they formed part of a palace, the island is called Palati. The view of the town is picturesque, as seen through this stiff frame, and the white marble is beautifully contrasted with the blue of the sky.

In front of the little port stands an ancient mole, corresponding to that which reaches to the island, and between this and the shore the water was so shallow that we had some difficulty in making our way through it. When at last we landed we were surrounded by a crowd, with a rudeness very unusual among Greeks, and to escape them we made our way round the outside of the town, but some followed us far into the country. On our return we asked for the fountain of Ariadne, and were shown a remarkable source at the back of the town, covered in with a large erection of masonry, in the flat roof of which are two openings with marble about their mouths for buckets to be let down, and the extensive pool may be seen some distance below. All the antiquities here are associated with Dionysus, and even the wine is called after him; this is white, and agreeable to the taste, though slightly resined.

The town of Naxos, though unimposing in its appearance, has an especial interest as the former head-quarters of Italian influence in the Aegean. After the conquest of Constantinople, at the time of the fourth Crusade, the Venetians found it convenient to allow individual nobles of their own body to hold certain parts of the Eastern territory that fell to them, as fiefs of the Republic. In some such relation, though very undefined, to Venice, Mark Sanudo held the office of Duke of the Archipelago or of Naxos, having been invested with it by the Latin Emperor of Constantinople. He rebuilt the ancient town of Naxos, constructed the mole, and erected a tower in the citadel; then, having confined the city to the Latins, he obtained a bishop from the Pope, and built a cathedral. The government continued in his family, and in that of Crispo, which was related to it, until 1566, when it was finally brought to an end by the Turks, after having existed 360 years. Though the Dukes were in reality independent, they were always supported by Venice for the sake of commercial influence. Their occupation was a great curse to the natives. At the time when the duchy was established, these islands were in a prosperous condition; but by the Venetian monopoly of trade, the seizure of lands by the conquerors, and other forms of oppression, they were gradually ruined. We are apt to be dazzled by the splendour of Venice, and occasionally roused to admiration by the grandeur of her policy; but her treatment of her dependencies was systematically selfish, and her influence in the East has been second only to that of the Turks in its injurious effects.

The following morning we made our way towards the upper town through steep and tortuous streets; and, passing through a gateway, entered the Venetian *Castro*, the original city of Sanudo.

This forcibly reminded me of the small Italian towns of the Riviera; in some places the projecting buildings almost met above one's head, and it would have been literally possible to shake hands across the street; in other places the way for some distance was arched over. We saw numerous pieces of Hellenic marble, and over one house a fine coat of arms was carved, which, as we were informed, was that of the Barocci family. The inhabitants of this quarter, though they speak Greek and consider themselves Greeks, are of the Latin Church, and of Italian extraction, being descendants of the original occupants. One family is that of Sommaripa, whose ancestors for a long period were the rulers of Paros. Historic names are not uncommon in these regions; two days before, in the Roman Catholic quarter of Syra, I asked a youth to lend me the rattle with which, according to custom, he was expressing his aversion to Judas Iscariot, and on it I found his name inscribed—Manuel Palaeologus. The people whom we met looked superior to any whom we had seen elsewhere in the islands, especially the ladies, who wore black gauze veils. The boys, too, were goodlooking; and their pale complexions and light hair and eyes rendered them a great contrast to the Greeks. There is a Lazarist and a Capuchin church, and the Archbishop is not a native, but sent from Rome. The highest point of the town is occupied by a heap of ruins, where a fort—probably that of Sanudo—seems to have stood; from this the view was fine over Myconos, Delos, Rheneia, Tenos, and Syra to the north; Paros to the west; and Sikinos and Ios to the south; while in front, the portal of the temple of Dionysus on its island formed a conspicuous object. Herodotus (ii. 97), with his usual keen observation of geographical features, compares the islands of the Aegean to the Nile in inundation, when the cities alone are seen above the surface of the water.

We started again on our southward course with a favouring north wind, which carried us rapidly over the blue water through the channel which separates Naxos and Paros. This was the scene of an engagement between the Athenian fleet under Chabrias and the Lacedaemonians. Naxos shows to greatest advantage in the morning light, for then the separate ranges of the interior are brought out distinctly, and all the rich land along the levels and hillsides is seen. It is not a mere rocky ridge, like Tenos, for we could see deep valleys running inwards, and giving evidence of fertile districts between the mountains on the coast and the higher peaks behind. In ancient times it was regarded as the most opulent of all the islands (Herod. v. 28), and at the present day it is very prosperous. The emery, which was already famous in Pindar's time (*Ναξία πέτρα*, *Isthm.* v. 107), is still its principal export. Tournefort, writing nearly two centuries ago, describes its abundance by saying, "the English often ballast their ships with it." On the opposite side of the strait we passed the town of Marmara, near the shore of Paros, the highest point of which island, Mount Marpessa, the seat of the famous marble quarries, rose above.

Greek sailors are usually an interesting study, and our present crew were no exception to the rule. Our headman, Captain Constantine—for this title he bore in our boat's papers, which were inspected at every island—was a strange being. A Silenus in figure, for his punchy frame was nearly as broad as long; a Cyclops in face, for he was one-eyed and very ugly; distinguished rather for grasping and cunning than for virtue: he nevertheless was good at his oar, an excellent sailor in an emergency, and thoroughly well acquainted with the winds of the Aegean and the shores and harbours of the islands. "Plenty of sail, plenty of way" (*πολλὰ πανιά, πολλὴς ἐόρμη*) was his answer, when his companions remonstrated at the amount of canvas we were carrying. His views of the medical faculty were worthy of Molière—"When I go to the doctor, I

get ill; as long as I keep away, I am well: when I eat much, I am well; when little, I am ill." The second, Yanni (Jack), whom we surnamed "the Conspirator," was a handsome man, with soft eyes and a thoughtful expression, but silent, and gifted with a will of his own, so that, whenever a difference arose between us and them about starting or stopping or changing our course, he was always the least disposed to yield. The third, George, who had accompanied us on our expedition to Delos, was a capital good-humoured hard-working lad, whose complexion and hair betokened some negro blood. They strongly resembled the old Greek sailors in their vivacity, talkativeness, readiness in action, freedom in giving an opinion, and indisposition to obey any one leader. Many of their nautical terms were from the Italian, as *lascia* "let go" (*lascia*), *rimóni* "rudder" (*timone*), *karanti* "rolling" (*caratare*, "to balance"): others, like sailors' terms everywhere, were difficult to explain. In particular, the words for "easy" (*ia móla*) and "hard" (*ia lísa*), are very difficult of derivation; that *ia móla* is *ia móla*, as some have suggested, is impossible, and in the passage quoted from Aristophanes (*Pax*, 460), where those words are used in hauling a rope, they clearly mean "pull hard": *ia lísa* sounds very like the Egyptian boatmen's cry "Aleysah," but here again there is no evidence of any connexion.

When we emerge from the channel between Naxos and Paros, we see on our left Heracleia and several other small islands; to the south-west Anaphe lies like a shadow on the horizon; Nio (Ios) and Sikino are comparatively near in front; and to the right appear Pholegandro, Siphno, Antiparo, and others less important. Again, as we enter the strait that separates Nio from Sikino, the twin peaks of Melo are faintly visible in the far west, and at last Therasia and Santorin, the southernmost of all, complete the number. We were more and more struck by the size of the islands, and their apparent distance from one another. We are now entering the Sporades, though from the vague way in which the term Cyclades was used, these outliers are sometimes included in that group. A few generations ago Heracleia was commonly called Racia, Anaphe Naphio, and Naxos Axia, and this last form we ourselves heard used on Tenos; we observed, however, that our sailors regularly employed the correct forms. It seems almost a parallel to the prefixing and omission of the *h* in English, when we find *n* prefixed in Nio, as in many other modern Greek names, but omitted in Axia. As this word, however, signifies "the Worthy," it is probably an instance of the fondness of the Greeks for changing the form of a name so as to give it an intelligible meaning.

The appearance of Ios is very rugged, as seen from the sea; but when we turned into the landlocked harbour on the west coast, passing a small lighthouse at the entrance, a smiling view awaited us, for the sloping hillsides are formed into terraces, which are very productive, and the vegetation of which is forward owing to their western aspect. The picturesqueness of the little bay is increased by a handsome church of St. Irene, which stands on a rock above the shore, having a Byzantine cupola and an Italian bell-tower with tiers of arches—a style of building which seems to prevail in these parts: at the landing-place there are a few houses, but the town is built high above, and is reached by a steep ascent of half-a-mile. We took up our quarters at the port, and then ascended to the town, where there are a few good-looking houses, while the rest are huddled together in the same way as at Naxos. The numerous small palm-trees that we saw there remind us that the island was once called Phoenice, and that the palm was inscribed on its coins; but, as a matter of fact, this tree will grow wherever it is cultivated in the Cyclades.

It is well known that in ancient times Ios claimed to be the burial-place of Homer, and in

modern days the question of the discovery of the sepulchre has raised a warm controversy. The story, which is a most curious one, can only be briefly alluded to here. In the year 1771, when the Aegean islands were in the hands of the Russians, Count Pasch van Krienen, a Dutch nobleman in the employ of that power, who afterwards wrote a book entitled *Breve descrizione dell' Arcipelago*, containing much valuable information about the state of these countries at that period, professed to have found the tomb at a place called Placoto, on the north-eastern side of this island. The discovery was the result of a month spent in excavation, and the account of it is embellished with semi-mythical details of a sitting figure being seen within at the moment of opening, which immediately crumbled to dust. To this is added minute information relating to the objects found there, and copies of inscriptions which identified the spot. The professed discovery naturally aroused great interest at the moment, and its reality was much debated by Heyne and others, but the controversy soon died out, and was not revived until 1840. Pasch van Krienen then found a fresh advocate in the eminent traveller Ludwig Ross, while Welcker, in an elaborate essay on the subject (see his *Kleine Schriften*, vol. iii.), has endeavoured to show that the whole thing was a forgery, and this he is generally thought to have proved. The facts which remain are these: that Ross found at Placoto a tolerably circumstantial tradition remaining of the place having been excavated by a stranger; that Biörnsthall, the Swede, saw at Leghorn the packages, though as yet unpacked, in which Pasch van Krienen had brought over the inscriptions he had collected in Ios and other islands; and from that time Pasch van Krienen wholly disappears from sight; and, like a character in a child's story, was "never heard of afterwards," neither himself nor his inscriptions, until a few years ago two of the latter, including one from Ios (unfortunately, of no great importance), were discovered in the basement storey of the British Museum, where they are still.

Among these amusing elements of uncertainty one fact remains undisputed, viz., that on a stone slab which was used as a bench in front of a church of Hagia Caterina, in the town of Ios, Pasch van Krienen found a genuine inscription which he copied and published in his book; for this was seen by Ross in the same position, and though it had been greatly defaced by exposure, there was enough remaining to identify it with Pasch van Krienen's copy. It consists mainly of a long list of names; and as the introductory lines seem to contain a reference to Homer, it is Welcker's opinion that there existed in Ios a Homeric school, and that a number of its members had inscribed their names on this stone. As nearly forty years had elapsed since Ross's visit, we were desirous to know whether the inscription still existed, and with this view we enquired for the church of St. Catherine. From a dirty but civil man who offered to be our guide, we discovered that there were two dedicated to that saint, a circumstance that illustrates the extraordinary number of little churches with which this town swarms; for, as our native remarked with a tone of enlightenment, "in the Middle Ages, when persons were ignorant, the priests persuaded them that it was a pious thing to build so many churches." Some of these were simply a tiny dome supported by four walls, almost resembling the tombs of sheikhs which are seen in Turkey; but, except in some five regular churches, service is performed only three or four times a year. One of St. Catherine's shrines was in the lower, the other in the upper part of the town, but at neither of them could the stone be found; at the latter, however, a woman said that there had been an inscribed stone in the position we described, but that it had been removed by the bishop to his house, probably to preserve it. The bishop unfortunately was absent, and we could not obtain admission

into his precincts; thus, as far as we were concerned, this relic of Pasch van Krienen's investigations, like the rest, passed out of reach of discovery.

Above the highest part of the town rises a steep mass of granite, of which stone this portion of the island is composed. We found the summit blue with innumerable small irises (*Iris sisyrinchium*), and the view of the town below was curious from the flat roofs of the houses—a feature which is found in most of the islands and in Crete—and the numerous churches interspersed among them. But what most attracted our attention was Santorin, into the strange basin of which we now looked for the first time; and, softly delineated as it was, with the lofty peak of Hagios Elias behind, and in front the calm sea streaked with lines of currents, it looked to me a sort of Promised Land, after having been the subject of so many expectations. A gentleman of Nio, who came to visit us at the landing place, described how he had seen it in eruption from that point (the distance to the new crater is about twenty miles), and said that the effect was very striking. They do not feel the earthquake much here, as we should expect they would; as it is more felt at Melos, it would seem that the wave of movement passes in that direction.

H. F. TOZER.

SION COLLEGE.

THERE is now before Parliament a bill for enabling the authorities of Sion College so to deal with their property as to render it more productive, either by granting leases or by selling any portion of it. The powers for which they ask will, if granted, extend to the buildings of the College itself and the ground on which it stands, so that, in the event of the bill passing, we may before long have another example of the way in which localities are constantly being robbed of their old associations. We have seen the Charterhouse carried off into the middle of the next county. Sion College will never be so great a traveller as that, since it is to be limited to a radius of a mile and a half from its present site in its search after a new settlement. Still, should it be moved at all, it will be missed. For nearly two centuries and a half it has stood where now it stands, a sort of protest against the money-making whirl by which it has been surrounded. But now we must not be surprised to see warehouses and offices spring up on the spot which has hitherto afforded a retreat for the student and a refuge for the aged.

In 1329 William Elsing, a citizen of London, founded a hospital, which he called Elsing Spital, for the maintenance of a warden, a priest, and a hundred blind paupers. This was afterwards developed into a priory of canons regular, under the name of the Priory of St. Mary of Elsing. At the time of the dissolution of the monasteries and religious houses the priory fell into the hands of Lord Williams of Thame, Master of the King's Jewels, by whom it was converted into a residence. The churchyard became a garden, the cloisters a gallery, and the lodgings of the blind paupers stables. On Christmas Eve, 1541, the whole place was burnt down; but it was rebuilt by Lord Williams' daughter, who afterwards sold it to Sir Rowland Hayward, Lord Mayor of London. The property then passed through several hands until it came into the possession of the executors of Dr. Thomas White, Vicar of St. Dunstan-in-the-West. Fuller tells us that Dr. White, who was accounted a good preacher in the reign of Queen Elizabeth, was accused of being a great pluralist, "though," says Fuller, "I cannot learn that at once he had more than one cure of souls, the rest being Dignities." He was best known by his charities, which were numerous. In 1613 he built and endowed a hospital at his birthplace, Bristol, and by his will he left 3,000*l.* to be expended in the purchase of a house to be used as "a College of the Ministers,

Rectors and Vicars, Lecturers and Curates within the City of London and the suburbs thereof" (or, as Fuller expresses it, "to be a Ramah for the sons of the Prophets in London"), and also an almshouse "fast by the College for ten men and as many women to dwell in." He also devised real estate of the yearly value of 160*l.*, of which 120*l.* was to be devoted to the almshouse, and the remaining 40*l.* to the college. Out of the latter sum the clergy were to be provided with four dinners a-year, on which occasions their appetites were to be whetted by a Latin sermon. In pursuance of these directions Dr. White's executors purchased the premises which then occupied the site of Elsing Priory, and proceeded to adapt them to their new purpose. The library, which may now be considered the most valuable portion of the institution, was no part of the original benefaction, Dr. White having bequeathed his own library to the Chapter of Windsor, but was the sole gift of the Rev. John Simson, one of the executors. Fuller speaks very enthusiastically of Mr. Simson:—

"Now, as Camillus was counted a second Romulus, for enlarging and beautifying the City of Rome, so Mr. John Simson, Minister of St. Olave's Hart Street, London, may be said a second White, for perfecting the aforesaid College of Sion, building the Gate-house with a fair case for the library, and endowing it with threescore pounds per annum."

In 1631, eight years after Dr. White's death, King Charles I. granted letters patent for giving the College a legal existence as a corporate body, under the name of "The President and Fellows of Sion College within the City of London." It was to consist of

"all and singular the Rectors and Vicars of churches, Lecturers and Curates within the City of London and the suburbs thereof, who should have been, or thereafter be canonically instituted in any of those churches, and should for the time being have authority to preach from the Bishop of London, and be resident there and duly constituted priests."

Of these members one was to be the President, two others Deans, four others Assistants, and the rest Fellows. The almshouse, in which ten poor men and ten poor women were to reside, was to be called "the Hospital of the President, Deans and Assistants of Sion College within the City of London." The letters patent authorised the college, notwithstanding the statute of mortmain, to hold the real estate devised to it by the testator, as well as the endowment of 60*l.* bestowed upon it by Mr. Simson, which was also derived from real property. The management of the almshouse was committed to the President, Deans and Assistants of the College, who, in the following year, adopted for their common seal the device of the Good Samaritan, with the motto "Vade et fac similiter." In 1647 the library was enriched by the addition of a large number of books which were transferred to it from Old St. Paul's, but in the great fire of 1666 a considerable proportion of the books, as well as of the college buildings, was destroyed. Subsequently the premises were entirely rebuilt, and the library was soon restored to more than its former glory by gifts and legacies. It is not unnatural that what has now become such a very fine collection of books should attract more attention from outsiders than the strictly charitable portion of the institution, notwithstanding that the College, by its seal, puts the latter forward as its main feature. Of the twenty tenants of the almshouse, who must be unmarried and over fifty years of age, four are nominated by the city of Bristol, where Dr. White was born; six by the parish of St. Dunstan, of which he was vicar for forty-nine years; two by the parish of St. Gregory, where he lived for twenty years; and the remaining eight by the Merchant Taylors' Company.

We are in the habit of taking it for granted that any institution with an endowment a century or two old must have more money than it knows what to do with; but such is not the case with Sion College. On the contrary, its ordinary re-

venues have to be supplemented by annual subscriptions, not only from the Fellows, but from other clergy besides. We cannot, therefore, be surprised at the promotion in Parliament of the present bill, which, if it becomes law, will enable the President and Fellows to render the College property more productive, and to provide better accommodation as well for their very valuable library, which has quite outgrown its present quarters, as for the recipients of the charity which they administer.

A. HARRISON.

SELECTED BOOKS.

General Literature and Art.

- BRIEFWECHSEL zwischen Varnhagen u. Rahel. 5. u. 6. Bd. Leipzig: Brockhaus. 12 M.
 BUTLER, W. F. Akimfoo: The History of a Failure. Low & Co. 16s.
 BURGESS, J. Archaeological Survey of Western India. Report of the First Season's Operations. Trübner. 42s.
 DELEPIERRE, O. Tableau de la Littérature du Centon. Trübner.
 FAUCY, P. de. Sigillographie de la Normandie (évêché de Bayeux). 1^{re} fasc. Caen: Le Blanc-Hardel. 12 fr.
 GLENNE, J. & S. Stuart. Pilgrim Memories; or, Travel and Discussion in the Birth-Countries of Christianity with the late Henry Thomas Buckle. Longmans. 14s.
 GUHL, E., and W. KOSER. The Life of the Greeks and Romans described from Antique Monuments. Trans. F. Hoeffer. Chapman & Hall. 21s.
 HAUSONVILLE, le Vicomte de. C.-A. Sainte-Beuve, sa vie et ses œuvres. Paris: Lévy. 3 fr. 50 c.
 LEROUX, F. de. Lettres, journal et documents pour servir à l'histoire du Canal de Suez (1854-5-6). Paris: Didier.
 MAZADE, Ch. de. Portraits d'histoire morale et politique du Temps. Paris: Plon.
 OLIVIER, E. Principes et conduite. Paris: Garnier.
 SIBILIAN, P. C. Collection des Médailles grecques Autonomes de son excellence Subly Pacha. Trübner.
 THACKERAY, Miss. Miss Angel. Smith, Elder & Co. 10s. 6d.

History.

- CAFFELLETTI, G. Storia di Padova dalla sua origine sino al presente. Vol. I. Torino.
 EIGENBRODT, A. De Magistratum Romanorum iuribus quibus pro pari et pro maiore potestate inter se utebantur imperis de tribunorum plebis potestate. Leipzig: Hinrichs. 4 M.
 MASPERO, G. Histoire ancienne des Peuples de l'Orient. Paris: Hachette. 4 fr.
 OLIVARES, M. de. Historia de la Compania de Jesus en Chile (1598-1786). (Santiago.) Trübner. 40s.
 ONCKEN, W. Die Staatslehre d. Aristoteles in historisch-politischen Umrissen. 2. Hälfte. Leipzig: Engelmann. 9 M.
 ROGERS, J. E. Thorold. A Complete Collection of the Protests of the Lords, from 1624 to 1874. Clarendon Press. 42s.

Physical Science, &c.

- KNY, L. Die Entwicklung der Parkeriaceen dargestellt an Ceratopteris thalictroides Brongn. Jena: Frommann. 9 M.
 LANDOIS, L. Die Transfusion d. Blutes. Leipzig: Vogel. 10 M.
 QUATREFAGES, A. de, et E. T. HAMY. Crania ethnica. Les Crânes des races humaines décrits et figurés. Livr. 1-3. Paris: J.-B. Baillière. 42 fr.
 WILKOMM, M. Forstliche Flora v. Deutschland u. Oesterreich. Leipzig: Winter. 22 M.

Philology.

- DEWCKE, W. Corssen u. die Sprache der Etrusker. Eine Kritik. Stuttgart: Heltz. 1 M. 50 Pf.
 EICHTHAL, G. de. Mémoire sur le texte primitif du premier récit de la Création (Genèse, ch. i.-ii. 4) suivi du texte du deuxième récit. Paris: Sandoz et Fischbacher.
 GUERCKE, A. v. De linguae vulgaris reliquiis apud Petronium et in inscriptionibus parietariis Pompeianis. Leipzig: Kessler. 1 M. 50 Pf.

CORRESPONDENCE.

BLAKE'S SONGS OF INNOCENCE.

Brompton: June 14, 1875.

I have been favoured by Mr. Pearson, of York Street, Covent Garden, with a sight of the remarkable copy of Blake's *Songs of Innocence* purchased by him last week at Messrs. Sotheby's auction-rooms, and having carefully inspected it, I wish, for the sake of lovers of Blake, to note down a few memoranda concerning it.

First of all, this is one of the original copies issued in 1789, before the companion series of *Songs of Experience* was projected or contemplated. This is evident from the fact that three songs, "The Schoolboy," "The Little Girl Lost," and "The Little Girl Found"—afterwards relegated to the later series—here appear as *Songs of Innocence*,—making the total number of pages thirty-one, instead of twenty-seven, the usual number.

Secondly, this copy is printed off on both sides of the paper, with inestimable advantage to the

symmetry, harmonious appearance and general artistic effect of the book. This is a peculiarity I have never seen in any other copy except in two leaves only of the beautiful copy of the Two Series in the Print Room of the British Museum—those, viz., containing "Holy Thursday," "Nurse's Song" and "The Echoing Green." All the ordinary copies are printed only on one side of the paper.

Thirdly, this copy is one of extraordinary beauty in regard to the colouring. Since I first edited Blake's *Songs of Innocence* for Mr. Pickering in 1866, I have seen many copies, but none to equal or approach this. It was executed for Samuel Rogers, the author of *The Pleasures of Memory*, to whose taste and discernment this early recognition of his brother-poet is highly honourable. From his collection through a relative and representative it is derived. It is well-known that when Blake received a liberal commission, he would spare no labour to make the colouring as rich as it might be, and never does he seem to have exerted himself more happily than on the present occasion. Words are inadequate to describe the tender and delicate beauty of the tints. Each page is a picture that might be mounted and framed.

RICHARD HERNE SHEPHERD.

PYTHAGORAS.

Kensington: June 16, 1875.

In your issue of June 12 you say:—"Karl Blind's paper on 'Fire Burial among our Germanic Ancestors' contains the results of a good deal of reading, as well arranged as could be expected from a writer capable of suggesting that Pythagoras means Buddhagoras."

Allow me to observe that I did not make this suggestion. I simply alluded to a theory which had been started by others. Since Schlegel suggested a Hindoo origin for a Pythagorean doctrine, and since Colebrooke tried to show that the Indians were the teachers of the Greeks in philosophy, especially of Pythagoras, there have been other writers who endeavoured to make out a close connexion between Buddhistic and Pythagorean doctrines: some going so far as to emit the hypothesis that Pythagoras, in his travels, received instruction perhaps from Sakya Muni himself; nay, that the very name of Pythagoras, in a Greek form, possibly pointed to the spiritual teacher of the Far East.

All that I said was this: "Pythagoras was an enemy of cremation; a fact which may go to strengthen the view of those who regard him as the Buddhagoras, or propagator of Buddhistic doctrines." This mere incidental reference to a view which I did not start should, therefore, not be treated as if it contained an "αὐτὸς ἔφα" of mine.

KARL BLIND.

AN ENGLISH VIEW OF M. DE RÉMUSAT.

Kensington: June 14, 1875.

If we desired to find a typical representative of the class of Immortal for whom clever men outside the Academy despise it, and for whom sensible men who value the Academy esteem it, we could hardly wish for a better representative than M. de Rémusat, who was a distinguished man of letters because he was an estimable man of affairs, just as if it had so happened that M. Thiers had prevailed over M. Guizot before the downfall of the Monarchy of July, he would have been a distinguished man of affairs because he was an estimable man of letters. There is something peculiarly French in the unreserved respect which is paid to such a career by all who are themselves respectable; and it may be added there was something peculiarly French in the kind of erudition to which he devoted himself after the final defeat of M. Thiers in 1840. He accumulated knowledge at first hand about Abelard and St. Anselm and English philosophers from Bacon to Locke to

bring them to the tribunal of a judgment which was an unusually favourable specimen of that class of judgments which commonly exercise themselves upon third-hand knowledge. His criticism of Hobbes, for instance, is merely a well-turned appeal to commonplace good feeling. All his books come round to the question what is an upright judicious accomplished gentleman of the nineteenth century to think of the past, and he seldom gets beyond making the question intelligible; indeed, a cynic might think that the question has been made unfruitful in order to make it intelligible. M. de Rémusat was one of the generation who made the celebrity of the *Globe*, and like most of his collaborators he knew much better how to describe the conditions necessary to national well-being and well-doing than how to set about establishing them. He was always insisting how necessary it was to reconcile order and liberty, and faith and reason, and the like, and exhausting himself in ingenious statements of the difficulties to be surmounted, and he did not quite sufficiently remember De Retz's dictum that the rights of king and people agree best in silence, which is quite as true of the yet more important rights of knowledge and piety. M. Janet in the *Revue des Deux Mondes* for March 1 regarded it as M. de Rémusat's peculiar distinction that he did not like the other members of M. Cousin's school suppress the difficulties. This is perhaps true of his philosophy of religion and psychology, where in fact he sees the difficulties so well that he is afraid to stir a step beyond first principles, and is always laying the foundation over again in a fit of serious exhilaration because he hopes that it is really almost solid, when the natural man would have desired to see the superstructure completed or restored. But in politics he never even got to the bottom of his favourite proposition that England was a much happier country than France for men of character and education who take a strong interest in public affairs. One of the fullest and most judicious of his works is on the English public men of the eighteenth century; but he never really faces the fact that Walpole led the first two Georges to make a situation for their successors which it is hardly likely those successors will occupy for ever, and which no other dynasty that respects itself can be rationally asked to accept. But though the want of thoroughness which made M. de Rémusat inconclusive on speculative subjects made him unconvincing on practical subjects, there was something instructive, or at any rate elevating, in his rare combination of knowledge and earnestness and candour. He was buried in the cemetery of Picpus as a descendant of one of the victims of the Terror, but he was almost an apologist for the French Revolution, and maintained that it would have triumphed over Pitt if Napoleon had known how to leave off. He himself was in no danger of not knowing how to leave off. He was, if possible, more anxious to reconcile thought and positive religion (mere spiritual philosophy was not enough for him) than to reconcile liberty, or rather liberalism, with public order; but he was afraid to suggest anything beyond Channing. It is characteristic of the hopefulness which went with his timidity that he thought that as a stepping-stone or as a resting-place Channing would serve.

G. A. SIMCOX.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 19, 3 p.m. *Sweethearts* at the Prince of Wales's Theatre.
 ,, Fifth Summer Concert, Crystal Palace (*Acis and Galatea*).
 8 p.m. Production of Auber's *Haydée* at the Gaiety Theatre.
 MONDAY, June 21, 3 p.m. *Asiatic*: Major H. F. Blair on "Sculptures from the North-West Frontier of India;" Mr. F. Pinnett on "The Trisula of Buddhist Sculpture."

MONDAY, June 21, 8 p.m. Seventh Philharmonic Concert (St. James's Hall).
 TUESDAY, June 22, 8 p.m. Anthropological Institute: Mr. Herbert Spencer on "The Comparative Psychology of Man;" Mr. J. Forrest on "The Natives of Central and Western Australia;" Captain J. A. Lawson on "The Papuans of New Guinea."
 WEDNESDAY, June 23, 8 p.m. Geological.
 ,, Royal Society of Literature: Dr. G. Birdwood on "Some Documents recently discovered in the India Office."
 8.30 p.m. Messrs. Ludwig and Danbert's last Concert (Langham Hall).
 THURSDAY, June 24, 5 p.m. Zoological Gardens (Davis Lecture): Dr. Pye Smith on "The Locomotion of Animals."
 6.30 p.m. Royal Society Club: Anniversary.
 8.30 p.m. Antiquaries.
 FRIDAY, June 25, 7.30 p.m. London Anthropological: Mr. C. Staniland Wake on "The Origin of the Moral Idea;" Dr. J. Kaine on "Mythology;" Dr. Blikkers, "A Glance at the Anthropological Aspect of Linguistic Metaphor."
 8 p.m. Quekett Club: Mr. B. T. Lowne on "The Histology of the Eye."
 I.

SCIENCE.

The Dialect of the English Gipsies. By B. C. Smart, M.D., and H. T. Crofton. Second Edition, Revised and greatly Enlarged. (London: Asher & Co., 1875.)

It is not impossible that at some distant day, when philology and ethnology shall have attained something like perfection, this work of Dr. Smart and his colleague Mr. Crofton will be pointed out as a curious illustration of the irregular manner in which industry was applied in these our days. For while Englishmen have gathered and garnered up crops of languages and dialects, sub-dialects and slangs, whether in the back-hills of India and the Andes, or the purlieus of Whitechapel, Anglo-Romany remained almost unnoticed as to its grammar, until Dr. Smart many years ago published what he had been able to secure in the little pamphlet which formed the first edition of the present work. And even now this book is the only one which presents the single conjugation and sole declension known to this language of happy simplicity. As regards its vocabulary, English Romany is still very imperfectly represented, both in the *Lavo-lil* of Mr. George Borrow, and in the volume before me.

The neglect which this tongue has experienced cannot certainly be excused on the ground that it is wanting in interest or value. Apart from a slight admixture in it of Greek and Slavonian—the French words adduced by Smart and Miklosich being all doubtful—it gives us a Hindi-Persian language, which, though classed by Miklosich as modern, is remarkable in this, that many of its words are really more Sanskrit than Prakrit. And when we find that one of the castes, or out-castes, of India which appears to have contributed a share towards our Gipsies, is mentioned in the Vedas, there is reason to admit that the dialect may be very old. I refer to the Dom (masc.), and the Domni (fem.), whose collective existence is set forth by the word Domnipana, all of which terms are exactly reflected in the English Gipsy Rom, Romni, and Romnipen, i.e., a male Gipsy, a female Gipsy, and Gipsydom—*d* often changing to *r*, as is seen in *doi*, "a spoon" in Hindu, which in Romany is *roi*. As the vulgar are generally con-

servators of old words, we have in the very degradation of the Indian Gipsies an apparent reason for the great antiquity of Anglo-Romany terms, most of which came from India at least five hundred years ago. Other tribes than the Doms doubtless contributed their share, for it is remarkable that there are in India two other kinds of Gipsies—the Nāts, or musicians and dancers, and the Banjari, or itinerant pedlars. It is very probable that these may have been added to the Jats described by Captain Richard Burton in his late extremely interesting letter to the ACADEMY. It is certain that in Europe they have practised the arts of palmistry, blacksmithing and tinkering, music and tumbling, or dancing, slaying animals, peddling and basket-making, exactly as is done by the Indian wanderers. When we add to a very curious and copious stock of old Indian words from various sources, a large proportion of Persian, it will be seen that the element of philological interest is not wanting to Romany. A Persian gentleman whom I often plied with it, more than once said of it: "What a strange language! all full of old forgotten vulgar Persian words, such as one hears from peasant-grandmothers." And it is remarkable that English Gipsy abounds more in these antiques than other Romany dialects, though as regards grammar it is simpler than any of them. Whether this simplicity is the result of decay, or whether it really presents some different stage or early formation of the language, is yet to be determined.

By consulting Dr. Smart's work the reader will find that Romany has no infinitive. As the abstract meaning of every verb is used in most languages as an imperative, so in Gipsy *jim* (Hindi *jāna*) becomes the imperative *jinar* (know), which is used as an infinitive. *Jinava*, "I know," is also the future "I will know," on the principle which causes certain people to say "I go to London tomorrow." With an imperfect tense for all past times—e.g., *jindom* or *jidom*—and a participle, the verb is fully equipped for all its functions. To express an active agent, *n* or *en* is affixed to the noun, thus changing it into an adjective (often formed by the addition of *ni* or *no*), to which the syllable *gro* is added, making *engro*. *Gro* is probably the Persian *gar* with the common termination in *o*. Thus when *engro* is affixed to *pir*, i.e. "walk," we have *pirengro* "a walker." *Engri*, or *engree*, in like manner forms any thing derived, e.g., *bosh*, noise, music, or to fiddle, whence *boshom-engri*, "a fiddle." *Eskro* is the common adjectival termination, which is probably a post-position like *ka* or *ki* in Hindustani, e.g., *wuk* (*yuv* or *yo*, Gipsy), "he," *us-ka*, "of him," or *us-ki*. Here we have a trace of the *s*. This is varied sometimes by the addition of *ni* or *no* to the primitive. It would be difficult to conceive a simpler language than this, yet nearly all, even of those who pretend to speak it well, make it much simpler by naively confusing *esko* and *engro*, and otherwise wronging a grammar which has been already stripped almost to the skin.

Dr. Smart has not only restored much of the old grammar, but by comparing its forms with those of a perfect dialect gives us an

idea of what has probably been lost. He also clearly explains by example the difference between pure Rommany and the broken dialect or half-English such as is commonly spoken on the roads, and such as is set forth by Mr. George Borrow in his different works, and by myself in *The English Gipsies*. For within the past generation Gipsydom has broken up with startling rapidity; the dark full blood has almost disappeared into the *posh-an-posh*, or half-breed, its old customs are well-nigh gone, the current language is a mere jargon, and there are perhaps as many men English born who can converse in pure Hindi itself as in pure Rommany. It is but two days since I listened to the lament of a gipsy woman who is now nearly a hundred years old, but still very intelligent, over the decay of her race in England, the disappearance of Gipsy faith to one another and the increasing dishonesty of "the people" to those gorgios or gentiles who allow them to camp on their lands. "It is all gone—gone!" she said. "Our people have gone with their truth." I seemed to be listening again in America to some old Red Indian speaking of his tribe. A few years ago a friend of mine found in a remote glen of the far West a venerable old chief living alone. "Where are your friends, your family, your tribe?" enquired the American. Lifting his finger with an air of great dignity and pathos, the old man exclaimed: "One."

This Indian was the sole representative of a language, and in this respect the Anglo-Rommany tongue resembles it by being often preserved as to many words by a single person. It is true that there are many wealthy and well-educated people, especially in America, who, while concealing a Rommany descent, have kept the language with great care. Many of them possess vocabularies. But with this knowledge they invariably inherit an intense repugnance to have it made public property, for if the Gipsies had a Decalogue its first commandment would be: "Thou shalt not teach Rommany to any Gorgio." This feeling was derived from India, where all the different kinds of Gipsies have their secret dialects, and is intensified among our high-class of crypto-Rommanis, who are even more averse to having their tongue made known than are the Gipsies of the tent and the road.

Dr. Smart and his colleague have very honestly given as much of the grammar as they could collect, but they do not seem to suspect that anything has escaped them; in fact, if there be a fault in this otherwise excellent book, it is the manifest and complacent faith of the writers that their resources are exclusive and perfect, and that their knowledge of the language—or at least that of their teacher—is all-embracing. This is sufficiently evident from their naïve boast that no one ever published such "deep Romanes" as they—the truth being that no one before them ever professed or pretended to teach "deep" or grammatical Rommany at all, reminding us of the little Indian boy of Harvard in the olden time, who boasted that he was at the head of his class—when he was the only one in it. They have, however, done their work well, though had they

gone a little beyond their *gürü* Bosville, they might have done better. Thus Dr. Smart has given us the Anglo-Rommany conjugation of *shom*, "I am," as (sing.) *shom, shan, see*; (plural) *shomas, shanas, sas*, which he compares with the Turkish Gipsy *isom, isan, isi, isomas, isanas, isas*, not appearing to have known that there are in England Rommanis who conjugate this tense almost exactly in the Turkish-Rommany form, e.g., *sum, san* or *sun, see*; *sumas, san* or *sun, sas* or *sus*, as I myself noted it down long ago, without a thought of Turkish-Gipsy, it being the very first conjugation ever taught me by an English Rom. Nor does Dr. Smart appear to suspect that the occasional prefix of *kam*, i.e. "will," to portions of verbs in England is not merely a chance combination of one verb with another, but much more probably the remains of a future tense similar to that found in the Continental dialects. He tells us truly that *kairdús* (he made) is a contracted form of a past participle, as *kairdo + see* (he made). I have, however, heard and noted down "*Huv* (i.e. *yuv*) *si kérdo*"—(he did it), a form which was certainly worth preserving. Nor does he mention that abstract nouns are often formed by adding *is* or *us*. It is true that he sets *os* and *us* down as Class V. of general terminations, but does this declaring that this ending, which is really of Indian origin, is apparently merely a cant form. But even cant contains much pure Rommany which has been abandoned by the Gipsies as soon as they found it was known to Gorgios—which gradual impoverishment has been a great cause of the decay of the language. It would have been worth observing that *moro* (our) sometimes occurs as *morni*, and that *tiro* (thine) occasionally takes the form *turo*. These variations should be carefully studied, since instead of being corruptions from a Turkish Gipsy source, they are more probably pure Indo-Persian. Thus Dr. Smart gives the Turkish gipsy *tam* (blind) as the original of *tamlo* (dark), and thinks that according to the common identification of opposites, *tamlo* (sunny) is a corruption of *kamlo* (sunny), when the real origin of both is to be found in the Hindu *tam* (shade or gloom). He observes the existence of this combination of contrary meanings in one word, but does not explain it as he easily might by referring to the Hindu originals. Thus in Hindu *kal* is both yesterday and to-morrow, as it also is in Rommany with the addition of the genetival *ko*, e.g. *kaliko*.

Dr. Smart has had two great impediments in his way, either of which would effectually prevent a critical analysis of the language which he discusses, the one being the narrow limit of his vocabulary, the other his full belief that all English Gipsy is contained in and was derived from the Turkish Rommany. No old-fashioned orthodox scholar was ever apparently more convinced that Latin and Greek were derived from Hebrew, and that the latter was the original tongue in Eden, than our author is that there is no Rommany save Turkish, and that Paspatis is its prophet. So far as the principal outlines of the grammar are concerned the parallel with Turkish Gipsy is not unreasonable. But when we come to the origin of Anglo-Rommany words, and the curious and often delicate sources

of their derivation, most of our aid must be derived from Hindi, Persian, and their affinities. And here Turkish Gipsy is of little aid. Thus in English Rommany we have *gudlo*, meaning "the brain, kernel, or marrow, a riot, a row, sweet, and cruel," while in Hindu the separate originals of these are very evidently *guda*, "brain, marrow, and kernel," *gudal*, "a tumult," &c., and *gur*, "molasses or coarse sugar;" *gur*, it is true, departs widely from *gudlo*, but the latter word is in other countries given as *gu'lo* and *gurlö*. The reader may possibly recall Mr. Borrow's Hungarian *gulo rai*, or "sweet gentleman."

The best part of this book, especially for the general reader, is its illustrations of the language, consisting of stories, dialogues, anecdotes, and letters. I except from these the translations from Esop's fables and the Bible, because they seem stiff and forced and foreign to the habits of Gipsy thought. It is most decidedly to be hoped that a certain Gipsy's "Remarks on Mixed Marriages," as well as his "Practical Joke," which the writer has not dared to translate, will be omitted from future editions. Their presence is probably due to some of "the infusion of fresh blood" and "zymotic activity," which, we are assured in the introduction, "have led to combined and successful efforts to obtain further facts to fill former vacancies." The readers of the ACADEMY will probably be unanimously of opinion that this particular vacancy had better remain unfilled. The danger of following implicitly a single informant is shown by the spelling throughout this book, which is such as could not have been adopted had the authors carefully sought to attain the standard which really exists. The English *o* (as in *kosht*) is but a coarse rendering of the *ā*, which assimilates to the continental Rommany and Hindu; *oo* (as in *poos, pootch*) is more prolonged than the true sound *ū*, and *aw* as a plural is less refined and less accurate than *ia* or *ya*, while *gaujo* (Gentile), even though it resembles the Turkish Gipsy, *gajo*, is generally pronounced *gorgio*, after its probable original *goraje*, i.e. "master white man." The same word is effectively found in the common English Rommany *goro* or *geero*, "a person." Apart from these trifling failings the work is admirable. It is unfortunately the lot of every pioneer to have the hardest work, encounter the hardest knocks, and get the least reward. The world is slow to appreciate the value of novelty, while the defects of the labourer are invariably apparent. I would therefore urge the more earnestly that this first attempt to preserve in its purity a very beautiful and musical dialect peculiar to England should not be judged by its few faults, but by its many merits. It has been very honestly done, with great labour—that labour which always, in philology, attends the derivation of knowledge from original sources.

CHARLES G. LELAND.

KANT AND COMTE.

Kant und die Positive Philosophie. Von Robert Zimmermann. (Wien, 1874.)

THE question whether Comte was acquainted with Kant's philosophy, or in any way dependent on the results established by the

author of the *Kritik der reinen Vernunft*, has been discussed very fully and very ably by Dr. Zimmermann in the *Sitzungsberichte der phil.-hist. Classe der Kais. Akademie der Wissenschaften*, April, 1874. Examining the statements of Littré, he shows that Comte, when he published in 1822 his first book, *Les Travaux nécessaires pour réorganiser la société*, hardly knew even the name of Kant. Yet Comte himself maintains that at that time his own philosophy was in all essentials complete. It was not till the end of 1824, when he had republished his early work under the title of *Système de Politique Positive*, that his friend, Gustav von Eichthal, the distinguished scholar and philosopher, still full of activity at Paris, drew his attention to one of Kant's smaller essays, *Idee von einer Allgemeinen Geschichte in weltbürgerlicher Absicht*, first published in 1784 (ed. Hartenstein, vol. iv. pp. 291-309). This is an essay of about eighteen pages, which has attracted but little attention in Germany, being, in fact, no more than a sketch of a possible philosophy of history, that should show how far, at different periods in the world's history, humanity had approached or receded from its highest goal, the realisation of the most perfect form of society and government. Comte, judging from a translation which Eichthal had sent him, calls that essay *prodigieux pour l'époque*; if he had known it six or seven years before, he says, it would have saved him much work; nay, after having seen it, he claims no more for himself *que d'avoir systématisé et arrêté la conception ébauchée par Kant*.

Though this recognition of Kant's merits reflects great credit on the French philosopher, it shows at the same time that Kant's real position in the onward course of philosophic thought was a complete mystery to Comte. Of Kant as the reformer of the old, and the founder of the new philosophy of the world, Comte seems never to have heard. Comte is still positive, where Kant is critical. Comte has no answer whatever to Hume, to Berkeley, to Locke. He is a Baconian, born out of due time. Since Bacon's time Locke had proved that much of what we consider as simply given in experience is subjective; that all so-called secondary qualities, colour, sound, etc., are fates of the subject, and cannot possibly belong to the object. Berkeley had extended Locke's reasoning to the primary qualities, and denied the objectivity, or, as it was called, real existence, of all external things. Those who simply decline to accept as senseless Berkeley's solution of the difficulties regarding our knowledge of things, viz., that it is due to the working of God within the human mind, must not imagine that the difficulties themselves have thus been removed. They cannot be removed, except by accepting Kant's solution. Philosophers may again sink down to the level of common sense and call that positive philosophy, only they should remember that in doing so they purposely ignore all philosophic work since Bacon. It may be that Kant in the end arrived at the same conclusions, but if he did so, it was by first accepting the challenge of Locke, Berkeley, and Hume, and by patiently removing the gigantic blocks by which those philosophers had tried

to bar the onward course of all philosophy; it was not by a mere relapse into the naïve dogmatism of experience. That dogmatism is best represented by Hobbes, who in denouncing the possibility of all theological and metaphysical knowledge, has once for all performed the task which is represented as the chief task of positive philosophy, and has shown better than anyone else that our principal conceptions pass through a theological or fictitious and a metaphysical or abstract state before they reach a positive or scientific character. The problem which the true historian has still to solve is, whether these earlier stages of knowledge were simply the result of temporary illusions, or whether they can be explained as necessary stages in the development of the human mind. The problem which the true philosopher cannot ignore is, whether by accepting the facts of our physical experience and trying by induction to discover the invariable laws by which they are governed, modern reasoners are not unconsciously relapsing into that very metaphysical stage which we thought we had left behind, admitting such conceptions as causality, invariability and law, without ever attempting to show that there is or that there can be any warrant for them in our actual experience. Kant, the German metaphysician, is in that respect far less metaphysical than Comte, the French positivist. Kant fully admits the subjective character of such conceptions as causality, invariability, and law; only while Hume, awed by the idolon of so-called objective truth, feels inclined to surrender these conceptions, as purely subjective, and therefore invalid, Kant, taking his stand on the rights of the subject as equal at least to those of the object, established their inevitability, and therefore their legitimacy, at all events, in human knowledge. Kant's philosophy has been called transcendental realism, as opposed to the crude realism of Hobbes; and if I understand rightly what is now meant by transfigured realism, I should venture to say that it was in reality but another version of Kant's philosophy.

Kant's essay on the philosophy of history, of which Comte spoke so highly, contains several ideas which may be interesting even at the present day to the students of Buckle and other writers on Sociology. I quote a few passages:—

"Whatever idea we may form of the freedom of the will, the actions of men, in which that freedom manifests itself, are, like all other events in nature, subject to general laws. History, which has to recount those manifestations, must not give up the hope that, however deeply hidden the causes of those manifestations may be, it will be possible, by taking the largest possible view of the play of freedom of the human will, to discover in it something like a regular movement. Whatever strikes us as complicated and irregular in individuals may be recognised after all, if we look at the whole race, as a regularly progressive, though slow, development of original dispositions. Marriages, for instance, and the births and deaths resulting from them, seem at first sight to be influenced by the free choice of man only, and subject to no rule according to which their number might be calculated and predicted. Nevertheless, the annual statistics published in great countries prove that they are regulated by certain natural laws, quite as much as the inconstant states of the atmosphere. . . . The question is whether,

with human beings who act without any plan, it is possible, nevertheless, to treat their history as realising a definite plan of nature. We shall only try to indicate an outline of such a history, trusting to nature to produce the man capable of working it out, as she produced a Kepler to arrange the excentric courses of the planets under fixed laws, and a Newton to explain these laws as the result of one general natural cause."

And again:—

"The means by which Nature carries out the development of all natural dispositions must be sought for in their antagonism in society, which antagonism reduces them in the end to something like lawful order. I understand by antagonism the *unsocial sociability* of men, i.e., their disposition to enter into society, and, at the same time, their determined opposition to it, which constantly threatens to dissolve society."

Most striking are Kant's remarks on war and its consequences, such as oppressive national debts, general armaments, and all the rest, which, as he hopes, will, in the end, when they become intolerable, lead by necessity to an international or amphiktyonic government. This alone, he thinks, will guarantee the necessary freedom of each individual state, and secure the greatest development of all the faculties of every citizen.

MAX MÜLLER.

SCIENCE NOTES.

Transit of Venus.—A detailed account from the French Expedition to Noumea (New Caledonia) is now given in the *Comptes Rendus*, from which it appears that the success of the party was very limited as regards the eye observations, ingress only being observed, and even that through cloud. From the situation of New Caledonia, nearly at the centre of the Earth's disc as seen from the sun, this observation is of comparatively little value, egress being the important phase for this station, which is, however, by no means a good one; though doubtless the fact of its being a French colony was an important consideration with the French government. No observation, however, will be thrown away, if made by careful observers, however far their station may be from what are, theoretically, the best points of view, and the observations made at Noumea, under peculiar atmospheric conditions, will certainly throw much light on the phenomena seen at other places. With three instruments, the limbs were sharply defined at internal contact, but with the other two alternate dark and bright portions of rings like diffraction bands were seen between Venus and the Sun; the mean of the times of appearance and disappearance of these agreed fairly well with those recorded by the other two observers for geometrical contact, a result which is in accordance with what was remarked by the observers at Sydney. The French party were joined by the Rev. R. Abbay (who was one of the observers of the eclipses of 1870 and 1871, and was on his way from Ceylon to Australia), and had thus five good observers besides their photographer. For ordinary assistants they had convicts, who worked so well that, though the expedition left France without huts or even stands for some of the instruments, everything was ready in less than a month after landing. Notwithstanding the cloudy state of the sky the photography was most successful, 240 daguerreotypes being obtained, of which at least 100 are good. Those near the egress will be especially valuable for comparison with the collodion photographs taken by Captain Abney at Thebes. It is amusing to notice that the three expeditions to Noumea, to Peking, and to St. Paul's Island attached some importance to the circumstance of the new moon falling on the day of the transit, but in Noumea they were led to believe that it always rained about that time, while at St. Paul's

Two tones are within beating distance the beats are heard also as a separate effect, disposes of the old theory of Young.

Third law, of Composition. Musical notes are heard in the ear as if they consisted of all the tones whose vibration numbers are as successive integers. It was shown that the note of a tuning-fork was composite, by presenting it successively to resonators tuned to the fundamental and octave, both of which were sounded by it. Any simple tones which belong to the harmonic series may be added to a note, and will produce only a change in the quality of tone without disturbance or beats. When composite notes are added instead, there is a difference which is inappreciable so long as the tuning is perfect. The effect of just chords thus constructed was shown on a harmonium; the full rich tone formed a great contrast to the ordinary effect of these instruments.

If the notes thus introduced do not belong to the harmonic series, there will be pairs of tones here and there within beating distance, and beats will arise. These beats of imperfect concords were illustrated by examples. It was also shown that, by using notes deprived of their fifth partials, a major third could be formed quite out of tune, which yet gave no beats.

The principal temperaments were then enumerated, viz., the equal temperament, the mean tone, the Greek, and the Arabic; this last is derived from the Greek by substituting Db for C# in the chord of A. Examples were played on concertinas tuned according to these temperaments, and the contrasts came out very markedly. The influence of the question on music was alluded to, and it was remarked that few musicians have ever heard a chord in perfect tune.

A member of the Association then remarked that De Morgan had formulated the second law on the supposition that the vibration number of the resultant tone was the greatest common measure, and not the difference of those of the primaries. The chairman pointed out that in this case there could be no resultant tone if the primaries were incommensurable, but as a matter of fact there is. Mr. Ellis observed that De Morgan's paper was written before Helmholtz's researches were known, and that the whole subject had since that time received thorough investigation.

ANTHROPOLOGICAL INSTITUTE (Tuesday, June 8).

COLONEL A. LANE FOX, President, in the Chair. —Captain Richard F. Burton, H.M.'s Consul at Trieste, read two papers on Ancient Remains in Dalmatia, viz.: "The Long Wall of Salona" and "The Ruined Cities of Pharia and Gelsa di Lesina." Salona was the Roman metropolis of Dalmatia, of which southernmost province of Austria Spalato is at present the natural, and Zara the artificial and political capital. The "long wall" was of doubtful and debated origin, and references to numerous ancient and a few modern writers on it were cited to show the obscurity in which it still remains. The author gave an account of his explorations with detailed measurements of the ancient structure, called by some "Cyclopean," and especially pointed out the great variety of stone-dressing it presented, which would afford valuable evidence in determining the style and perhaps the date of the work. His conviction that the long wall of Salona was Greek and pre-Roman rested very much upon the fact that similar constructions exist in the neighbourhood. In the island of Lesina, the two ruins visited and described by Captain Burton presented a remarkable resemblance, amounting almost to identity, to the long wall of Salona, and suggested that they were all the work of a single people, and that people not the barbarous Illyrians but the comparatively civilised Greeks. Only two lint implements had been found, and those were discovered at Salona, near Spalato. The exploration of the Dalmatian islands was attended with much

difficulty: the scarcity of water was an evil to be met, and a Slavic guide was necessary unless the traveller could himself speak Slavic, for the inhabitants all belonged to that race. The islands never having been previously explored (as far as the author was aware) by Englishmen, there was a large field of research for the antiquarian as well as the more general anthropologist. It was announced by the President that at the next and last meeting of the session, original papers would be communicated by Mr. Herbert Spencer, on "The Comparative Psychology of Man; by Mr. J. Forrest, on "The Central Tribes of Australia;" and by Captain J. A. Lawson, on "The Papuans of New Guinea."

GEOLOGICAL SOCIETY (Wednesday, June 9).

J. EVANS, Esq., V.P.R.S., President, in the Chair. Seven technical papers on palaeontological subjects were read at this meeting. Professor Owen, who was absent through indisposition, contributed a paper "On *Protrastomus sirenoides*," in which he gave his views on the evolution of the Sirenia. Mr. Miall read a paper "On the Structure of the skull of *Rhizodus*." This is a Carboniferous genus of ganoid fish, standing near to *Holoptichius* and *Megalichthys*. Mr. Hulke described a bone which was originally regarded by Mantell as the scapula of *Iguanodon*, and afterwards taken by the author for an ilium; but a recent examination of Mr. Fox's collection in the Isle of Wight had shown that it is probably a pubic bone. We are, therefore, now acquainted with all the pelvic elements in *Iguanodon*, and Mr. Hulke pointed out the relation of this pelvis to that of the ostrich. Mr. Walter Keating contributed some "Notes on the Palaeozoic Echini," in which he suggested the following classification. Dividing the order *Echinoidea* into two groups, the *Echinidea* and the *Perischoechinidea*, he subdivided the former into the *Stereodermata* and the *Echinothuridea*, while the *Stereodermata* in turn was divided into the *Endocyclica* and the *Exocyclica*. On the other hand the *Perischoechinidea* was separated into the *Tessellata* and the *Lepidodermata*. The *Echinothuridea* and the *Lepidodermata* form the group *Imbricata*. Professor Duncan described some fossil Alcyonaria from tertiary deposits in Australia and in New Zealand, and some fossil corals from tertiary beds in Tasmania.

PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN (Wednesday, June 9).

MR. SERJEANT COX, President, in the Chair. Sir J. Heron Maxwell, Bart., and Mr. Epps were elected members. Mr. Sprague, of New York, was elected an honorary corresponding member. Several communications of psychological facts and phenomena were read. Mr. Serjeant Cox read a paper on "The Duality of the Mind." He said that the fact of the duplicity of the brain, first asserted by Galt, and afterwards by Dr. A. Wigan and Sir Henry Holland, was now confirmed by Brown-Séquard, all of whom deduced from this brain-structure that the mental faculties are duplex, that we have, in fact, two minds. This explained a multitude of mental phenomena otherwise inexplicable, especially Dr. Carpenter's "Unconscious Cerebration," and if true, was of incalculable importance to psychology. Many instances were narrated of total destruction of one hemisphere of the brain attended by only partial loss of mental power. An animated discussion followed, by Sir J. H. Maxwell, Rev. W. Moses, Major Owen, Mr. G. Harris, Mr. Coffin, and others. In closing the session, the President congratulated the Society on the great success it had found, and the interest taken in its proceedings both at home and abroad, and especially in its communications of psychological facts. The second session would commence in October. A vote of thanks to the President was proposed by Sir J. H. Maxwell.

ROYAL SOCIETY (Thursday, June 10).

MR. W. SPOTTISWOODE, M.A., Treasurer R.S., gave an account of his "Experiments on Stratification in Electrical Discharges through Rarefied Gases," the substance of which was as follows:—When an induction-coil with an ordinary contact-breaker is employed to produce stratified discharges in tubes containing rarefied gases, the striae are often unsteady in position and irregular in their distribution. The author's experiments led him to the conclusion that these irregularities are due chiefly to instrumental causes.

The induction-coil used was an "18-inch" by Apps, worked usually by ten or twenty small Leclanché cells. A new feature in this coil was its contact-breaker, which consisted of a steel rod as vibrator, having a small independent electromagnet for maintaining its action. When under the influence of the battery current and electromagnet it vibrated from 700 to 2,500 times per second. The amplitudes of vibration were small, not exceeding 0.01 of an inch, and to this fact, coupled with the extreme rapidity and consequent decision of make and break, was mainly attributed the steadiness of the results.

With this contact-breaker (called by the author a "high break") in action, it was observed that in a large number of tubes (especially hydrocarbons) the striae, instead of being sharp and flaky in form and irregular in distribution, were soft and rounded in outline, equidistant in their intervals, and steady in proportion to the regularity of the contact-breaker. To any sudden alteration in the action of the break (generally accompanied by an alteration in sound) there always corresponds an alteration in the striae. These discharges are those produced by breaking contact, but often the current produced by making contact is strong enough to produce a visible discharge. This happens with the ordinary as with the high break; but in the latter case the double current presents the remarkable peculiarity that the striae of one current are so arranged as to fit exactly into the intervals of the other, and further, that any disturbance affecting the column of striae due to one current affects similarly, with reference to absolute space, that due to the other.

The column, moreover, is frequently susceptible of a general motion or "flow," either forwards (from positive pole to negative) or backwards. This flow may be controlled both in velocity and direction by resistance introduced into the circuit, or by placing the tube in a magnetic field. The resistance may be introduced either into the primary or secondary circuit, and in either case the law appears to be established that, the striae being previously fixed, an increase of resistance produces a forward flow, a decrease of resistance a backward flow. A variation of three or four ohms (in the primary) is generally sufficient to produce this effect. When the striae are flowing they preserve their mutual distances and do not undergo increase or decrease in their number. Usually one or two remain permanently attached to the positive electrode, and as the moving column advances or recedes, the foremost stria diminishes in brilliancy, until after travelling over a distance less than the interval between two striae it is lost in darkness. The reverse takes place at the rear of the column. The rate of flow may vary considerably. In most cases, the true character of the discharge and the direction of the flow may be distinguished with the aid of a revolving mirror.

These phenomena may be produced with the Holtz machine, provided it be furnished with the usual Leyden jars, and a high resistance (usually a piece of wetted string) be interposed in the circuit. An increase of speed of the machine is equivalent to a diminution of resistance and produces a backward flow: a diminution of speed is equivalent to an augmentation of resistance and produces a forward flow. Hence the phenomena

of flow produced by the machine agree with those produced by the coil.

Ordinarily, if air resistance be included in the circuit, all trace of stratification disappears and the discharge is continuous. If, however, the interval of air be very small, the two kinds of discharge may be seen co-existing; a narrow column of the continuous discharge extends along the tube, and on it the striae appear to be strung.

SOCIETY OF ANTIQUARIES (Thursday, June 10).

MR. WOOD gave an account of the excavations which were conducted by him on the site of the Temple of Artemis at Ephesus. When he unwillingly abandoned the work in April, 1874, he had examined the site of the temple and of the platform on which it stood, except a portion at the east end, in which he expected to find remains of great importance. Some of the sculptures which he discovered have been for some time on view in the Elgin Room at the British Museum; but the larger portion are concealed from public inspection in the sheds which disfigure the portico, and in the basement. Among these stones there are between 400 and 500 inscriptions. Mr. Wood is very anxious to return and continue his investigations. Mr. Freshfield exhibited some stone implements found by him near the Gygean lake in Asia Minor, with views and photographs of the neighbourhood.

ROYAL ASTRONOMICAL SOCIETY (Friday, June 11).

PROFESSOR ADAMS, President, in the Chair. A paper by Mr. Knobel was read, giving some results of measures of magnitudes of stars with his astrometer, described in a previous paper, the principle of the instrument being to reduce the aperture of the telescope by means of a variable triangular diaphragm till the star disappeared. Mr. Knobel pointed out several discordances between his results and the magnitudes given by Argelander in his *Uranometria*, though those of the *Bonn Durchmusterung* agreed better. Mr. Marth called attention to approaching phenomena of the satellites of Saturn, the most important of which, however (those of Titan), would only be visible in Australia and in the United States, the period of revolution being very nearly sixteen sidereal days, so that occultations and transits of this satellite would take place at the same sidereal hour for many successive periods, and at these times Saturn would be below our horizon. Mr. Marth expressed a hope that the great Melbourne reflector might be used for these observations, and Mr. Russell promised that he would employ the 11-inch refractor of the Sydney Observatory for this purpose. Captain Abney, R.E., gave a description of his *Diaphanometer*, an instrument which he had devised primarily for measuring the opacity of photographic films after exposure to light under different conditions, and which he had since applied to other questions in photometry. In this instrument the collodion film was compared with a graduated wedge of smoke-coloured glass. Captain Abney also exhibited an ingenious form of spectroscope in which the brightness of any part of the spectrum of a star could be compared with that of the spectrum of a standard source of light, the two spectra being brought one above the other in the same field by means of reflection prisms. Some other short papers of a purely technical character followed, after which a note by Mr. Proctor on "Photography in the Transit of Venus" was read, to which Mr. Russell, Mr. De La Rue, and Mr. Christie replied, and Mr. Neison mentioned, as bearing on the question of the atmosphere of Venus (which Mr. Proctor had incidentally referred to), that Professor Lyman had observed Venus as a bright ring five hours before the commencement of the late transit.

NEW SHAKSPEARE SOCIETY (Friday, June 11).

F. J. FURNIVALL, Esq., Director, in the Chair. A paper was read by Mr. Henry B. Wheatley, "On the Originals of Shakspeare's Plots," in which an attempt was made to arrange the materials collected by a long succession of laborious commentators so as to cause them to throw light upon the poet's mode of work. The paper was divided into three parts. The first part consisted of an account of the various books Shakspeare used, and was, in fact, a catalogue of his supposed library, which must have consisted of histories, poems, plays, novels, translations of classics, travels, &c., all of which were placed under contribution in various degrees, sometimes a bright passage only being transferred from a dull book. In the second part the plays dealt with were divided into classes, and the points of likeness or dissimilarity were discussed. It was stated that the plots of only five of the plays are still untraced, but that those of some others are not certain. The third part was a *résumé* of what had gone before, more particularly in regard to the *dramatis personae*; and it was shown that Shakspeare had some authority, however slight, for his serious characters, but that nearly all his comic ones were entirely the emanation of his own brain. The prototype of Isabella in *Measure for Measure* is Cassandra in Whetstone's *Promos and Cassandra*; the germ of Portia in the *Merchant of Venice* is to be found in the Widow of Belmont in the Italian novel *Il Pecorone*, and Juliet was a character before Shakspeare made her what she is; but no one has yet discovered any hint of Falstaff, Mercutio, Gratiano, Benedick, or the host of other brilliant beings that people Shakspeare's comedies. In the discussion, Mr. Furnivall, Mr. R. Simpson, Mr. Hales, Miss L. Toulmin Smith, and Mr. E. H. Pickersgill took part.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(Fifth Notice.)

Portraits.—This section of the exhibition includes a few of the best pictures of the year. We will take first the portraits sent by Messrs. Watts, Millais, Ouless, Orchardson, Sandys, and Cameron.

The officers of the Royal Artillery may congratulate themselves upon having obtained from Mr. Watts the portrait of *Sir Edward Sabine*; one of the most interesting and dignified treatments of an aged thoughtful face that we have seen this long while. *F. W. Walker, M.A., Head Master of the Manchester Grammar-School*, is a steady intelligent face, rather blunt of feature, well painted; a good specimen of the artist's quiet manner. The finest of all is *Blanche*, a girl of about ten years, holding a fiddle. Her face is full of meaning, and of the budding of beauty; her eyes are greyish-brown, her cheeks pink-tinged but pallid in the half-light of the room; her dress is grey, harmonising with all the other elements in the scheme of colour. The great example of Mr. Millais is *Miss Eveleen Tennant, youngest daughter of the late Charles Tennant, Esq., of Cadaxton Lodge, Neath*; which is, indeed, so striking and salient a masterpiece as no one is likely to supersede in a hurry. The painter has wrought throughout for strength and brilliancy; as shown at once in the thin silk dress of intense red, with azure beads round the neck. Miss Tennant holds a basket of ferns, and stands between the banks of a close lane, with a thick summer growth of leafage. The face, under its black hat and ostrich-feather, is splendidly handsome, dark, bright-complexioned, radiant with the perfect self-confidence of a girlhood that has known little of sorrow, and less of constraint. The frank stare in the full brown eyes is perhaps rather in excess, and, indeed, Mr. Millais has on other occasions fallen into the mistake of making his blooming young beauties a trifle brazen: still, it gives the

character for which this picture challenges as will always enjoy a celebrity of its own. The greens of the vegetation are very dark, with any direct sunlight; the handling is most neat and full of assurance. We cannot say of the other two portraits—those of a child and of an almost infantine daughter of Mr. Evans Lees, of Woodfield, Oldham—stand on the same level of work with this of Miss Eveleen Tennant; they are, in fact, rather perfunctory performances, redeemed from common place by the pre-eminent genius of the painter but not in themselves highly admirable. The younger child is the more pleasing and the less painted of the two. Mr. Ouless works much in the style of Mr. Millais; with less that is artistic and self-assertive, no doubt, less original power and skill only a little inferior. His two best portraits are perhaps *The Mayor of Newcastle Tyne* and *J. W. Walrond, Esq.*; the latter is very "speaking" countenance. *Charles Derr Esq., F.R.S.*, may remind the visitor to a certain extent of the profound and ponderous, albeit beautifully moulded, head of another great natural philosopher, Galileo; this portrait has a tendency towards the style of Mr. Watts, in combination with that of Mr. Millais. Two portraits by Mr. Orchardson are highly noticeable; the one with conspicuous ease, and an effect which might almost as well be termed slight as strong, though the strength tells out the more, as it should do. The sitters, a lady and a gentleman, are unnamed in the catalogue: the latter is represented with adjuncts proper to a virtuoso, and no doubt who ever knows the original is no whit less certain to the portrait. The sitter to Mr. Sandys has been *Mrs. Brand*; the painter has produced a singularly elaborate work, in which a good deal of floral and other accessory is introduced. There is much special character in the handsome face; so much that one is tempted to describe in detail, but this would not exactly be artistic. The gauzy black fan expanded over the crimped white habit-shirt is one of the numerous difficulties which Mr. Sandys has courted in order that he might conquer them. The other portrait whom we have mentioned along with these distinguished men, Mr. H. Cameron, bears a name so familiar to us. He is the author of a head-and-shoulders portrait of *Mrs. Strahan* (149), also a lady of advanced age; the pale face with its relaxed fleshiness, the black dress, and the white lace in the cap, are treated with most unobtrusive ability. Nothing is strained, nothing spectacular in itself; but we recognise here one of the portrait-painters worthy to reappear, in all reasonable self-confidence, the lessons of which Mr. Millais is prime exponent.

Mr. Archer exhibits several portraits, none of them undeserving of careful attention. We can only specify two: that of *A Lady in a Moorish Shawl*, a noticeable though not an absolutely attractive piece of colour-arrangement with a whitish brightness in general, amidst the very brilliant variegation of the shawl; and a peculiar change of note; and *Springtime*, *Miss Primrose*, a nice childlike and somewhat humorous-looking little girl of five or six, taken in blue and with a lace scarf, recalling the countenance of the Stuart time, holding a basket of daisies and accompanied by a large black cat. This is a very carefully completed work, of contrasting, and in some respects to its own disadvantage, with the more hurried masterpiece of Mr. Millais's child-portraiture. Of Mr. Leighton's *Robert Browning* we should have liked to speak in detail, had not this been already viewed in our columns. *The Early Part*, by Mr. Sant, is a study in white, not unreminded doubtless of a picture exhibited a few years ago by Mr. Millais. It represents three girls in white, not wholly unvaried in tint, with a white cat, cloth and white cat. The dark hair of the sitters furnishes a contrast; and some of the accessories supply pink, grey, black, and

There is considerable attainment in this work though without any particular charm. Of Sir Francis Grant's likenesses, that of *Joseph Walker*, of *Hesslewood*, Lieutenant-Colonel 1st East York Rifle Volunteers, may rank as the best: a life full-length of a noticeably handsome grey-headed man. *Mrs. H. E. Gordon*, by Mr. Leighton, does not, we think, count among the truly successful portraits. The drawing of the face shows a hand of great training and accomplishment; but the flesh has an unreal porcelain-like quality, and the very red silk dress is more startling than happily chosen. The *Venetian Girl* of this artist is a skilful and attractive study. Mr. A. Stuart Wortley is, we suppose, an amateur: his portrait of *Miss Margaret Stuart Wortley* is, however, anything but an amateurish performance, being in a marked degree solid, forcible, and broad; a work from which some artists might learn how to make simplicity dignified. We are surprised to see Mr. Lowes Dickinson's excellent portrait of *Mr. Gladstone* hung close under the ceiling: surely the treatment of this potent statesman would have been very different two years ago, and, be he in office or out of it, equity would have demanded some other reception for so well-painted a picture. We hardly know whether this portrait, or another from the same able hand, that of *Professor Cayley*, is to be preferred: both are artistic and most veracious records. The distinguished mathematician is represented writing eagerly at his desk, pausing however at the moment as if to solve one more nodus in the innumerable problems which have passed through his head for his fingers to register: a subtle smile—the half-habitual smile of a man to whom thought is the great actuality of life, and an incessant actuality—flits across the lips and eyes.

We shall deal rapidly with a number of other portraits, dividing them simply into female and male likenesses.

Storey, *Mrs. Finch*: the lady is leaning over the balustrade of a terrace, with her diminutive terrier looking through; an arrangement that has considerable "favour and prettiness." C. H. Whall, *The Artist's Mother*: able and true, and evidently unflattering. Miss F. Tiddeman, *From the Sunny South*: a nice head of an Italian or Spanish woman, a soft brunette. Perugini, *A Portrait*: a young lady of a rather old-fashioned type in face and costume, pleasantly done. M. R. Corbett, *Lady Slade*: curious-looking—partly delicate and partly odd. *A Portrait* of an old lady seated with folded hands, commendable for moderation of style. R. W. Macbeth, *Mother and Child*: for tone and realisation, one of the very best portrait-subjects in the gallery. The personages are at the pianoforte. The mother is portrayed with perhaps excessive literalism; the daughter has one arm over the shoulder of a dog. Prinsep, *Isabel*: three-quarters figure, with may-blossom, and a dark-blue velvet hat on pale yellowish hair, surmounting a pretty face. This painting shows taste, and not common management; the handling is rather too much of the textureless smoothness of Mr. Leighton. Scholderer, *Portrait of Mrs. S.*: seated figure on a comparatively small scale, with florid face, and dress of pallid tea-green, badly done. Schäfer, *A Portrait Study*: very good; an old lady who does not wear a cap, but would probably look all the better if she did.

T. B. Wirgman, *Lieut.-Col. Wirgman*: an honest good work. Wells, *The Right Hon. W. E. Forster*, M.P.: a very satisfactory portrait, in which the thoughtful laborious air of the late minister, no less than his outward semblance, is well conveyed. We like this the best of Mr. Wells's contributions; far better than the vast painting of "an infinite deal of nothing" named *11 November Morning at Birdsall House, Yorkshire*, testimonial Hunt-picture, containing *Portraits of Lord and Lady Middleton, the Hon. Digby and Mrs. Willoughby, Hon. Ernest Willoughby*, &c.—though this also could only be produced by a painter of much proficiency. Pettie, *Portrait in*

the Costume of the Sixteenth Century; Ditto Seventeenth Century. These are two likenesses of artists: the many Londoners who know Mr. Boughton will at once recognise him athwart the costume of the sixteenth century, and the rather excessive Rembrandtism of the lighting. Both works are talented; the Boughton picture being much the more noticeable of the two for effect and dexterity.

Other portrait-painters of merit more or less observable are—Miss M. S. Tovey; Miss M. Thomas; Mr. Briton Rivière (a huge canvas of sporting character); Mr. Calthrop; Mr. Richmond (*Sir Moses Montefiore*); Sir John Gilbert (*Mrs. Gilbert*); Mr. A. Morgan; Mr. Herdman; Mr. Girardot; and Miss M. Brooks (*Mrs. Montague Cookson*).

Animal Paintings.—In this class of work (besides the portrait-subjects by Mr. Wells and Mr. Rivière just mentioned, which are co-equally animal subjects) there are two pictures of extraordinary dimensions, contributed by Mr. Goddard and Mr. Heywood Hardy. Mr. Goddard's work is named *Lord Wolverton's Bloodhounds*, in full cry: it has much action and not a little impulse, but wants that touch of severity which would be needed for genuine power in such a subject treated on such a scale. Mr. Hardy's picture—*How are the Mighty Fallen*—is on an altogether higher level. This represents the carcass of a lion, grand in death as in life, on which three vultures have swooped down and are about to prey: it has the element of terribleness, without that of repulsive horror, and thus keeps within the true limits of art for its theme. The outstretched wing-feathers of the left-hand vulture are particularly striking. *The Disputed Toll*, by the same most capable painter, is an ingenious idea; the itinerant owner of a *ménagerie* passing with an elephant along a country-road, and the rustic turnpikeman endeavouring to compute what such a customer ought to pay to the trustees of the highroad. The elephant twines his trunk lightly round a bar of the closed gate: he will wait patiently as long as may in courtesy be required, but couldn't he just give it a wrench if he liked! All this is rendered by the artist with equal efficiency and quietude. *The Last of the Garrison*, by Mr. Rivière, is an episode of human drama, vigorously told in the fate of a bloodhound. In the ancient room, with its smouldering arras and splintered woodwork, testifying to volleys of attacking musketry, there is but one sign of life, or rather now of death—the corpse of the mighty-limbed hound, slaughtered but not conquered, his tongue protruded, blood near his breast, a ghastly red chink in the corner of one eye. Mr. E. Douglas sends a picture with the inscription, "*We saw, by the shepherd's hat held high, which way he had gone*"—a most unmeaning way of designating a talented and interesting work. The incident portrayed is that of a fox which, in outrunning the hounds, has come to where a flock of sheep are collected around their shepherd; the latter signals to the huntsmen where to find the outlaw. The fox looks with well-grounded diffidence at the sheep; they return his gaze ominously, closing up their ranks, but not through dread; the interloper is but too incapable now of averting his own impending fate.

The Academy visitor should make some acquaintance also with the beasts that figure in the undermentioned paintings. A. D. Cooper, *Self-Help*; a shaggy terrier at a sauceman, with vigilance in the angle of his eye. Emms, *Foxhound Whelps*, slight but clever. Noble junior, *Forgotten*; a pony in the snow, outside a public-house; the shadows of three inside toppers are visible on the blind. Ansdell, *The Intruders*; calves and a white horse nibbling at corn-sheaves, and barked at by the guardian dog. Champion, *A Sketch of a dog yoked to an (unseen) cart*. Miss Brett, *A Doubtful Greeting* of a sparrow to a snail, nicely finished. Couldery, *A Fascinating Tail*: two kittens meditating a mouse caught in a

trap, capital in expression. Miss E. Seeley, *Nobody's Dog*, very truly characterised. S. Bird, *Fetching the Warp ashore, Scheveningen*, a horse ridden with vigorous impulse into the sea. M. Fisher, *Early Summer*, a well-sized picture of cattle in a pasture. Percy Macquoid, *Finishing the Game*, a white Persian cat and white kitten at a chess-board. Treeby junior, *The Heron at Rest*, along with a kingfisher. Weber, "*No, no, you have had enough—you're greedy*:" some calves are minded to pass a gate into the farm-yard, but are resisted by a dairy-maid. There is some very skilful work in this picture: see especially the calf in front, with its stern presented to the spectator, and its narrow flanks foreshortened. *A Sketch from a French Cob*, also good. Poingdestre, *Flies*: the victims of the flies, some horses that troop together, wincing and fidgeting under the infliction, constitute the subject of this talented painting. G. A. Holmes, *Can't you Talk?*—a little girl interrogating a dog of sage and confidential aspect. W. M. ROSETTI.

ART SALES.

AMONG the works of art of the late M. Couvreur, sold recently at the Hôtel Drouot, the following were the most noteworthy:—(1) Sculptures in marble, &c.:—Set of 19 friezes and 18 lintels sculptured in bas-relief in 1508 by Alfonso Lombardi of Ferrara (1486–1536) for Alfonso d'Este, 100,000 fr.; figure of *Love lying asleep*, signed Langardi, 1,040 fr.; Large bust of Washington, 1,005 fr.; Arab coffer, dated in the year 355 of the Hegira (A.D. 966), 2,500 fr.; *The Virgin and Child*, 1,120 fr.; *Hercules fighting*, 1,680 fr.; cippus sculptured in bas-relief and representing a Bacchanal in the style of François Flamand, 2,800 fr.; drinking vase in carved wood, 1,180 fr.; large shield in repoussé steel, embossed with gold, 7,600 fr.; ditto, 8,020 fr.; ditto, 5,400 fr.; sword, 1,420 fr.; small object in repoussé steel, embossed with gold and plated with silver, 5,350 fr.; coffer of the time of Louis XIII., 995 fr. (2) Limoges enamels:—picture attributed to Jean 1^{er} Pénicaud, 1,060 fr.; ditto, by Léonard Limosin, 1,510 fr.; large oval dish, painting in grisaille on black ground, 2,430 fr.; two square pictures in grisaille, set off with gold on black ground, by Pierre Noualher; reliquary, Venetian work of the sixteenth century, 3,800 fr.; three windows representing the Nativity, 1,350 fr.; bronze group, Italian work, representing the Farnese Bull, 7,000 fr.; bronze lustre with 24 lights, 6,000 fr.; carved walnut furniture, sixteenth century, 4,100 fr.; palanquin of the time of Louis XV., panels by Eisen, 7,000 fr.; bureau, time of Louis XV., 4,050 fr.; portrait of a lady painted on enamel, by Petitot, 3,600 fr.; plaque, time of Louis XIV., 1,790 fr. (3) Pictures:—*The Liberal Arts*, five panels, by Hallé, 9,100 fr.; four "dessus de portes," by Lemoine, 4,000 fr.; 12 decorative panels, by Leriche, 2,220 fr.; *Pleasure*, by Greuze, 2,680 fr.; *Bouquet*, by Monnoyer, 2,000 fr. Total of the sale, 320,045 francs.

At the first day's sale of Millet's crayons, pastels, &c., the chief compositions sold as follows:—*Sheep-walk*, moonlight, 12,100 fr.; *Shepherd watching his Flock*, autumn effect, 10,600 fr.; *Winter. Plain of Chailly*, 8,100 fr.; *Close of the Day*, 10,400 fr.; *Woman returning from picking Sticks*, 5,450 fr.; *Shepherdess Knitting*, 4,450 fr.; *Village of Chailly*, 4,600 fr.; *Woman making Butter*, 5,500 fr.; *Beginning of the Forest of Barbizon*, 5,150 fr.; *Storm on a Plain*, 5,000 fr.; *Mid-day Rest*, 5,350 fr.; *Watching*, 12,000 fr.; *The Sower*, 4,500 fr.; *Young Girls watching Flight of Wild Geese*, 4,800 fr.; *Herdsmen calling home his Herd*, 4,100 fr.; *Cliff at Greville*, 4,900 fr.; *Fall of the Leaves*, shepherd watching his flock, 6,000 fr.; *Peasant leading his Horses to Watering*, 4,000 fr.; *Going to Work*, 4,500 fr.; *Return from Market at Evening*, 7,000 fr.; *Peasant returning with Donkey*, twilight effect, 3,200 fr.; *Dead*

Birch-tree, 3,900 fr.; *Spring Flowers*, 2,000 fr. Total of the first day's sale, 206,450 fr. Second day's sale:—*Farm-yard*, night, 14,000 fr.; *Labourers*, 10,100 fr.; *Plain of Barbizon*, snow effect, 9,100 fr.; *Thrashing Wheat*, Lower Normandy, 13,100 fr.; *Stacks and Flock of Sheep in the Plain of Barbizon*, 7,300 fr.; *Vinedresser asleep*, 6,000 fr.; *Reapers' Noonday Nap*, 6,450 fr.; *Shepherdess bringing home her Flock*, 6,050 fr.; *Peasant's Garden*, 6,000 fr.; *Shepherdess and her Flock*, sunset, 5,700 fr.; *Newborn Lamb*, 6,500 fr.; *Shepherdess knitting as she drives her Flock*, 6,220 fr.; *Path through the Corn-fields*, mid-day effect, 3,700 fr.; *The Child's first Attempts to Walk*, 4,000 fr.; *The Sick Child*, 4,500 fr.; *Sunset on a Plain*, 4,850 fr.; *Young Shepherdess seated on a Stile*, 4,100 fr.; *Peasant-girl of Auvergne watching over her Flock of Goats*, 4,500 fr. Total of the second day's sale, 224,740 fr.

THE collection of pictures formed by Mr. Woolner, the sculptor—chiefly of deceased masters of the English school—was sold by Messrs. Christie and Manson on Saturday. There were one hundred and forty-one pictures, but to many of these no great value was attached. We append the prices obtained by some of the principal works. The sale commenced with the disposal of some minor works by F. Wheatley, Samuel Scott, W. Marlow, Paul Sandby, Sir Augustus Calcott, and others. The first figure of importance reached was by the sale of John Crome's *Old Cottage* for 140 guineas, and this was followed by *Storm Coming*, *Mousehold Heath*—the same master—150 gs. Both these pictures were etched by the artist. *Ferdinand lured by Ariel*, an early work of Mr. Millais—exhibited at the Royal Academy in 1850—fetched 300 gs., while another of about the same date, *Isabella*, realised 850 gs. J. M. W. Turner's *Worcester*—the subject engraved with variations, by Thomas Rothwell—was knocked down at 400 gs. Bonington's *An Old French Water Mill* reached 300 gs. *A Village in Normandy*—one of the works of John Sell Cotman, lent to the International Exhibition of 1874—was knocked down for 135 gs. The same artist's *Château in Normandy*—shown at Burlington House this year—was sold for 275 gs.; while his *Cave of Boscastle*, Cornwall, much remarked at Burlington House this year for its great power in wave drawing, realised 550 gs. *Bruges, on the Ostend River*—a John Crome—sold for 280 gs.; *Francis the First and his Sister*, by Bonington, for 220 gs.; Turner's *Neapolitan Fisher-girls surprised bathing by Moonlight* for 500 gs.; and his *Crichton Castle* for 480 gs. Some works of John Linnell finished the sale, and for one of them—*The Last Gleam before the Storm*, exhibited in 1847 at the British Institution—the only remarkable price of the auction was obtained. It was knocked down at 2,500 gs. The collection brought a total of 8,201l.

NOTES AND NEWS.

WITH what avidity our countrymen in China seize upon subjects which recall their early life here, and remind them of the educational inheritance common to them and us, may be seen from a lecture delivered in January of this year at Shanghai, on "The *Iliad* and the recent Discoveries at Troy," by Mr. Edward C. Taintor. As a summary of what has been written in support of these discoveries, the lecture is an excellent performance. The other side receives less attention. It is disappointing also to see that the cue given by Burnouf, who found one of Schliemann's inscriptions written in Chinese characters, is not followed up by the lecturer to any satisfactory degree. The levity with which he epitomises the story of the *Iliad* and partly of the *Odyssey* is not apparently natural, but has been forced for the purpose of entertaining the audience.

THE *Times of India* states that the Eighth Annual Fine Arts Exhibition will be held at

Simla towards the end of September next; Dr. De Fabek has undertaken the duties of honorary secretary for this year.

WE have received from Messrs. Darnley and Co. a chromolithograph from an oil-painting by Mr. E. A. Waterlow. It is executed by Messrs. Hanhart; it is of the size of the original; and is likely to find favour with some admirers of chromos.

A REPORT has lately been published by M. Maurice Cottier on the position of France in the section of Fine Arts at the great World Exhibition at Vienna. This position, it is extremely gratifying to French patriotism to find, was higher than that occupied by any other country. A table has been constructed showing the medals obtained in the four sections of architecture, sculpture, painting, and engraving, and by this it will be seen that France gained the highest total of awards, although in painting Germany stands slightly in advance. The table is made out as follows:—

Medals obtained in the Four Sections of Group 25 (Fine Arts), at the Vienna Exhibition.

	Architecture.	Sculpture.	Peinture.	Gravure.	Total.
France	26	34	137	45	242
Autriche	17	18	81	10	126
Hongrie	6	4	14	2	26
Allemagne	9	22	152	16	199
Belgique	1	8	76	4	89
Hollande	—	—	24	1	25
Angleterre	2	7	18	11	38
Italie	5	29	48	7	89
Espagne	1	2	14	2	19
Russie	12	6	29	1	48
Suède	—	—	9	—	9
Norvège	—	—	9	—	9
Danemark	—	2	7	—	9
Suisse	1	5	26	2	34
Etats-Unis	—	—	2	—	2
Grèce	—	2	2	—	4
Égypte	1	—	—	—	1
Totaux	81	139	648	101	969

M. Cottier's report is not a mere dry document as such works usually are, but an interesting and thoughtful treatise on the character and tendencies of art at the present time, on the part that it plays in the life of the nation, and its possible development in the future. Art at the present day tends more and more to be cosmopolitan and international, and France occupies the first rank in this international art. In fact, says M. Cottier, "L'art aujourd'hui est partout l'art français répandu; on le retrouve non-seulement dans son esprit, mais dans sa forme, ses moyens et son faire." This is true, no doubt, to a certain extent, but not so widely as is stated by the French critic. England, for example, is still decidedly national in its art and owes little to French teaching, and modern Belgian art, unlike Belgian thought in general, has not developed in the schools of France, but has drawn its inspiration from its own intensely national life and art of olden times.

On the question of State aid in art education M. Cottier speaks with the authority of knowledge. The State cannot, he owns, create men of talent, but it is its duty "de tout faire pour y arriver." The argument that State education stifles individual genius and only produces mediocrity, he considers unsound, for whenever an original artist arises he is sure by the very nature of his originality to rise above the crowd in which he is placed. Other countries are indeed imitating to their great advantage the very institutions that it is now the fashion in France to decry. "All epochs in our history," says M. Cottier at the conclusion of his report, "have had their impatient and discouraged spirits, but the posi-

tion that France has conquered at Vienna by her industrial and fine arts takes away all rightful ground for despairing of our country."

THE *Gazette des Beaux Arts* begins this month its critique on the Salon of 1875. It is written by M. Anatole de Montaiglon, who considers that in spite of a few fine works, that may be regarded as exceptions, "la moyenne du Salon n'est point élevée." "Ce qui manque le plus," he says, "c'est l'intelligence, sans laquelle pourtant rien ne se fait de durable." The same want unfortunately makes itself felt in most of our modern exhibitions. Everything is given us except just mind, without which no amount of dexterous painting will ever produce a great work. The Salon article is as usual profusely illustrated with the artists' sketches for their pictures, and an etching from Maillart's painting of *Thetis arming Achilles* is also bestowed. In the second article, Charles Blanc finishes his instructive discourse in the form of vases. In the third, an English humourist, namely, John Leech, is introduced to the French public. One would certainly have thought that such an introduction had taken place long ago, but M. Ernest Chesneau affirms that the name of John Leech, which has been almost a household word in English homes for the last quarter of a century, is scarcely known on the other side of the Channel. Several fac-similes from the *Children of the Mobility* are given in illustration of his artistic powers, and a long quotation from Taine's *Notes on England*, in which that eminent critic analyses minutely the French illustrations in which he finds reflected so many traits of our national character, is made to do duty instead of any original criticism on the part of the writer. The other articles of the number are—a sketch of Jules Jacquemart, under the head of "Les Graveurs Contemporains;" a third discourse on the "Tanagra Statuettes," by M. O. Ravet, and the half-yearly "Bulletin Bibliographique," very deficient, as usual, in its enumeration of English works on art.

MR. E. FROMENT has gained a third-class Salon medal for his wood-engravings that have appeared in the pages of the *Graphic*.

A CURIOUS old painting from the collection of Mr. George Ellis is at present being exhibited at the Leeds Exhibition. It represents with considerable skill and knowledge a party of Indians engaged in gold-washing in a pool. It is not known who painted the original, but an engraving of this subject by Theodore de Brug exists in an old Latin work entitled *Historia Americae*, published in Frankfort in 1560.

AN interesting attempt is being made at the present time on the Swedish coast to recover the cargo of an East Indiaman, which foundered near the fortress of Elfsborg in 1712. Thus far the diving operations are reported to have been generally successful, a large quantity of old Chinese porcelain having already been recovered in so perfect a condition that individual pieces have been eagerly sought for by collectors, and have realised high prices.

THE Louvre has bought for 12,000 fr. the statue of the Virgin recently discovered at Touraine. It is said to be a fine example of French art of the sixteenth century. The ancient vase also which we mentioned before as having been recently purchased by the Conservation des Antiques has been a great gain to the Louvre collection of antiquities. It is now considered to be of pure Greek and not of Etruscan origin, and is without doubt a very fine and perfect example of its kind. It is at present exhibited in the salle of Hellenic antiquities formed in the galleries of Charles X.

WE hear that the ancient brocade tapestry factory of Venice is being revived by the Friar Agnino. This fabric claims to have existed prior to that of Lyons, and was at first patronised by the Doges for gifts to Eastern monarchs, at which time, it is said, 14,000 hands were employed. Some

of the stuffs were of extraordinary texture and easy, but the secret of the rarest died with the inventors. It is now sought to recover some of the former splendour. Mr. Layard, minister at Madrid, has been one of the first to test the new manufacture, and has obtained a successful result to the order executed for him. The Princess Algorousky has also been supplied with a rocade tapestry worthy of its past fame. Members of the royal house of Savoy are being furnished with some of its richest patterns. The set ranges from twelve francs to one hundred francs the mètre.

The glass works of Venice and Murano are the most ancient manufactory extant. Those interested in the history of them will find it in the *Monografia della Vetraria Venetia*, 1874. They are uninterruptedly survived over the period of twelve centuries, before and since St. Benedict, who engaged Venetian artists to furnish the windows of Wearmouth Abbey, A.D. 674. In the fourteenth century this fabric roused the jealousy of France, and Parkes in his *Essais de Chimie* records that there was at that time such industrial activity in Murano as to create surprise throughout all Europe. In 1663 the Duke of Buckingham petitioned Charles II. for the renewal of a patent for making crystal looking-glasses, coach glasses, &c., which he claimed to have bought, after much expense in finding out the mystery, to as great perfection as those made in Venice, from whence, he said, they were then forbidden to be exported, unless wrought and polished.

The small island of Burano was, in bygone times, celebrated for its lace work, which, when its exportation to France was prohibited, induced the minister Colbert to enforce the expatriation of the few lace-workers in order to introduce their secret into French manufacture. Hence originated the "point d'Alençon." Two benevolent ladies, the Princess Giovannelli and the Countess Marcello, have lately formed a scheme to revive this fabric for the benefit of their poorer countrywomen. An aged woman, the last of her craft, who had survived the manufacture, but remembered and still worked at the Burano lace, was found, and by the energy of these patronesses a school was soon formed. Sixty-seven hands were engaged, but only ten at a time could receive tuition from the infirm state of the instructress. A hundred girls are now waiting to be admitted to the school. The remuneration at present offered, however, does not appear to be tempting, as it takes 150 days of five working hours each to produce a single mètre by one workwoman, and her pay is but 50 centimes (about 5d.) per diem. The demand for the first specimens has been very great. The eminent engineer, Dr. Fambri, strongly recommends the development of this industry, were it only to save the secret of the art, as no kind of manufacture exists more capable of giving sustenance to thousands with very small capital.

THE *Levant Herald* announces that the Ottoman Museum of Antiquities at Constantinople has just made a valuable acquisition:—

"Two life-size statues of Roman workmanship, which were lately found in Crete, and appropriated by the Government, arrived here the other day and have since been added to the collection in the church of St. Irene at Stamboul. According to Dr. Déthier, the director of the Museum, they are chiefly interesting as monuments of the moral and intellectual decadence into which the mass of the Roman people had fallen in the days of Nero. These statues both represent females. A tolerably legible inscription on the pedestal of one of them labels the statue as that of Claudia, the daughter of Nero by his second wife Poppea, who, though she lived to the age of only four months, was raised by an imperial edict to the rank of a deity and was honoured with temples and temples. The sculptor has, however, represented his subject as a maiden seventeen or eighteen years of age, and has endowed her with an elaborate coiffure. The second statue is thought by the learned doctor to be intended for Poppea, the

wife of Nero; but the inscription on the pedestal no longer exists, having been erased probably during the period of reaction against the brutality of Nero which followed that monarch's sanguinary reign."

THE Deputy-Master of the Mint in his Fifth Annual Report traces briefly the phases through which medallic art has passed, in this and other countries, since the Middle Ages. Some beautifully-executed autotypes of medals, illustrative of the art at different periods, are annexed to his Report, the first of which is a Syracusan coin representing Philistis, wife of Hieron II. Medals do not appear in any European country before the fifteenth century, with the exception of the gold medals of David II., issued in Scotland between 1330 and 1370. In 1439 mention is made of a gold medal of the Council of Florence, and from that time the art began to flourish in Italy. The medals were at that time modelled in wax and cast in fine sand, and generally finished with the graving tool. An excellent example by Albrecht Dürer, bearing date 1508, is among the autotypes, but the most beautiful series is that of the Papal medals, beginning with the pontificate of Paul II. (1464); many of these were designed by Raffaele, Giulio Romano, Francia, and Cellini. Next to Italy, France was in the early days of the art most remarkable for medals, but no very fine specimens were produced there before the reign of Louis XIV. The oldest known English medal was struck in 1480, and is the work of an Italian artist; but very few others are met with until the reign of Mary. One of this Queen herself by Trezzo is given in autotype in the Report. Many medals date from Elizabeth, the most remarkable one being that commemorating the defeat of the Spanish Armada, which bore the device of a fleet scattered by the winds, with the legend "Afflavit Deus et dissipati sunt;" no specimen is, however, known to be in existence. The artistic tastes of Charles I., and the works executed for the Commonwealth by the great medallist Thomas Simon, caused rapid advances in the English art during the seventeenth century. The victories of Marlborough were celebrated by some admirable medals. Since then the style has tended towards a revival of Roman types, a recent instance being the Crimean war medal, the reverse of which represents Victory crowning a warrior equipped in Roman armour. The Napoleonic medals are pseudo-classic in design, but generally creditable to French art. A large increase in the number of visitors to the Mint is to be noted, 5,064 last year as against 3,447 in 1873, the exhibition of the coins and medals belonging to the department being no doubt the extra attraction.

THE STAGE.

"A NINE DAYS' WONDER."

A Nine Days' Wonder—a new comedy by Mr. Hamilton Aidé—was brought out at the Court Theatre on Saturday night, with every sign of success. That is all that some will care to know, but there are others of us who like to enquire, a little curiously, into the cause of the success, and how far the success is deserved.

There are eight characters in the piece, not including the inevitable man-servant, who in modern comedy can hardly be considered as more human than a dumb waiter. He exists for the purpose of announcing guests with dignity and bringing in letters with grace, but his human qualities are for the most part suppressed. He is not a character, but a machine. But if kept down very strictly in comedy, he takes his revenge by getting much too fully developed in farce. Farce deals with low life, and in that he is important: comedy, with gentle life, and in that he is nothing. There are eight characters, then, but of these one is entirely superfluous, and at least two others have no necessary influence on the main theme of the play. The obviously superfluous is Mr. Brown—the curate—who does nothing but echo and support the opinions

of another. He is Mrs. Harris in the flesh at last, after years of ghostly existence in the imagination of Mrs. Gamp. The other, half-unnecessary, characters are one Mrs. Loveden, a sentimental widow; her son, a raw young soldier, whom she would fain have married to the heroine; and one Miss Tarragon, an officer of moral police, on whom devolves the duty of seeing that her code of respectability is violated by no one. I say these characters have not much to do with the main action of the play. They are introduced to lighten it—to be its comic element. But though fairly true and fairly amusing, they are not the results of profoundly humorous observation. The comic interest in the play is enough to raise a laugh—we are thankful for most things in the way of wit—but it is not equal to the serious.

The important action lies with four people: Mr. Vavasour and his daughter, and Mrs. Fitzroy and her son. And here we come to the story itself, which is the play's chief merit.

Vavasour has lived in India, and made a fortune there. His wife is dead, and he had not been happy with her. He and his one child—a daughter—are now settled happily in an English village, where his generous disposition finds a vent in asking acquaintances unceremoniously to dine, and in giving to a group of disagreeable busybodies the key of his pleasure-garden. His kindness and indulgence to the tiresome local people do not, however, blind him to "metal more attractive," and when Mrs. Fitzroy—who had refused him twenty-three years since—passes through the village he gets her to remain upon a visit at his house, and finds her as fascinating as twenty years ago. Perhaps there is some excuse for this, for she, losing youth, has gained art. Moreover, Vavasour's daughter has told him a secret: she is in love. Her lover, Christian Douglas, is a soldier, whom he does not know. But the chances are there will be no reason for opposing the marriage, and if not, Vavasour will be alone again. His feeling for Mrs. Fitzroy may, then, be indulged, and the first act closes on the indication of it. It is a pity there is nothing stronger with which to end the act than the sight of the elderly Vavasour bending over Mrs. Fitzroy, while that accomplished woman renews her affection not, as with Horace's lovers, by the enumeration of past loves, but by the warbling of a song which Mr. Hamilton Aidé has composed for the occasion.

A weak beginning, this: fit only to be the end of a scene, and not the end of an act, but the merit of the story is that its interest increases until the very close. The second act develops a difficulty which only the last words of the third suffice to solve. Christian Douglas—Kate's lover—arrives in the village, and before his claims have been considered, or his character sifted, we are treated to the usual stage symptom of hospitality—Vavasour insists on sending for his portmanteau. There are certain explanations to be made, however, before that portmanteau can with confidence be unpacked, and here is a good scene, between Vavasour and the younger man. Douglas is a poor man, but that does not matter. Douglas may possibly be illegitimate, but that is of small account. Douglas is the son of a woman who deserted him: but so much the worse for Douglas. Douglas is the son of a blackleg, but so much the worse for his mother. Douglas's father was killed in a duel by the lover of his mother, but so much the worse for everyone concerned. Douglas, though poor, sends money to the mother who deserted him. He has told all this with admirable frankness. Douglas is a very fine young man, and he shall be the husband of Vavasour's child.

So all goes well, and we have had to deal with an exemplary would-be father-in-law, and Kate's happiness is assured. But before the act closes, Mrs. Fitzroy and Christian Douglas meet, and another difficulty than those which the young man had foreseen, rises before him. Mrs. Fitzroy is his mother. And here, of course, the interest deepens;

the game is in the hands of these two, and the fortunes of Vavasour, the generous fellow, and Kate, the simple-minded girl, are practically to be decided by the action these will take. Mrs. Fitzroy, knowing only of her son's presence, but not of the cause of his presence, puts the case plainly to him, that he had better go away; for she, after a life of struggle, has come here to find "peace"—"peace:" she, armed with a rouge-pot, and Mr. Hamilton Aidé's song. In actual life the son, owing little to his mother, would probably have advanced his own claim; but in the drama, for the drama's purposes, he retires—unhappily forgetful of what his common honour owes to the girl—and he only stipulates that Vavasour shall not be kept in ignorance of the past of Mrs. Fitzroy. She kisses her son, and promises confession, and she keeps her promise. But what do you expect of Vavasour, of whose liberality you have already had occasion to judge? He forgives, of course, the faults of Mrs. Fitzroy's youth, in consideration of her charms, her gown, her rouge-pot, and Mr. Hamilton Aidé's song.

But one of the busybodies has seen the kiss between the mother and son, and it is endeavoured to arouse Kate's jealousy. Thus it is that Mrs. Fitzroy learns at last what better love her love was standing between, and that Vavasour learns the relations of Mrs. Fitzroy and Christian Douglas. Mrs. Fitzroy yields: leaves the scene of struggle; and nothing becomes her, in her whole conduct at that place, like the leaving of it. She goes away to find "peace" after all, not in the echo of an old love, but in the knowledge of sacrifice. And Douglas and Kate are to be very happy, when the curtain falls.

Action rather forced, rather strained here and there—as, not very seriously, I have tried to indicate—but, on the whole, a successful play; and a success won, in the main, not by exceptional dialogue, nor exceptional character-sketching, but by the conception and development of a story with substance and interest, and by acting of a kind not common on the English stage. Mr. Aidé is one of those novelists whom one would expect to be successful at the theatre. In his novels, as in his play, there is always a story to tell, and though this is not told with an exceptional writer's exceptional charm, it is told with what some people like much better—common clearness and definiteness—for Mr. Aidé does not pause by the way: in his novels there are no long descriptive passages without bearing on the story; and in his play, there is little dialogue without bearing on the plot. He is reticent of humour that has nothing to do with the action, and thus being without the fault is also, almost necessarily, without the merit of Mr. Albery.

The acting, as we hinted, may honestly be praised. To the secondary characters of Mrs. Loveden and Miss Tarragon, Mrs. Buckingham White and Mrs. Gaston Murray give all possible importance, without detracting from the importance of those who are meant to be more prominent: something of the mincing affectation which Mrs. Buckingham White found successful in *School* is brought by her, effectively, into her impersonation of the sentimental village gossip who divides her time between the inspection of other people's business and the praises of the gawky youth whom she would fain see married to Kate Vavasour. Mrs. Gaston Murray, on the other hand, is sharp and decisive, as Miss Tarragon. She upholds with a firm hand every virtue but charity.

Mrs. Kendal, as Mrs. Fitzroy, has a character with which pure comedy has nothing to do. There is nothing light in Mrs. Fitzroy; but Mrs. Kendal struggles to interest the audience in the woman's strange troubles and strange adventure, and putting strong work here and there into the part, she can hardly fail of success. But her delivery of such dialogue as falls to her before the scenes become emotional and exciting, is unnecessarily laboured and even artificial. She loses

no point, but, in this piece as sometimes before, fails to catch the quite easy spirit of everyday talk. But the moment stronger work is demanded of her, she is equal to the task. A face charged with the expression of changing anxieties—a voice seemingly clogged with feeling—and both these under the complete control of an intelligence on which no "necessary business of the play" is lost; it is with these means that Mrs. Kendal gains influence over her audience, and almost compels its sympathies where otherwise they would not be.

Miss Hollingshead's representation of Vavasour's daughter—for one thinks of it as a "representation" and not as a laboriously planned "performance"—is admirably natural and fresh. A little while since, Miss Hollingshead was a beginner, and criticism need not say of her, before its time, that she is an accomplished artist. She is not that, as yet; but of the *ingénue* of gentle life, she is rightly getting to be recognised as quite our pleasantest and best representative. Kate's lover—Christian Douglas—is played by Mr. Kendal with his usual satisfactory care. Mr. Hare is, of course, Vavasour, and the performance is among his most complete. The last—that of the French nobleman in *Lady Flora*—though slight, was free from the faults of that which had preceded it: the present is, as far as it goes, a good thing, wholly. Though with no great profundity, and with no great elaboration, Mr. Hare realises for you this man's character: giving you not a type, but an individual. Into some of the scenes through which Vavasour passes more work might be put, but the sketch of character and manners is crisp and true.

FREDERICK WEDMORE.

THE benefit performances which mark the close of the season at more than one principal theatre are announced. Mr. Irving's will take place on Friday and Saturday, July 2 and 3, at the Lyceum. He will on both occasions act *Richelieu*. Mr. Buckstone's benefit is announced for this day week (Saturday, June 26). *A Fair Encounter*, *A Regular Fix* and *David Garrick* will be the pieces performed, and Mr. Buckstone will, as usual, say a few words—hardly, this time, of congratulation on any artistic success of the season—and Mr. Sims Reeves will as usual sing a couple of songs.

MR. ALBERY'S *Spendthrift* is destined for short life. The comedy, it is announced, will be performed for the last time, to-night, at the Olympic. On Monday the reserve force of the *Ticket of Leave Man* is to be brought into the field.

Patient Penelope—an early pleasant little burlesque of Mr. Burnand's—is played every evening at the Strand.

MISS HELEN BARRY'S benefit was to take place last night at the Princess's, when she was to appear as Katherine in the *Taming of the Shrew*.

A FIRST piece of more than usual importance, and employing actors of more than ordinary consequence, is played now every evening at the Court Theatre, before *A Nine Days' Wonder*. It is called *Book the Third: Chapter the First*, and bears obvious signs of a French origin. But it has been performed already, we are told, upon the English stage: nearly twenty years ago, at the Haymarket. The title has reference to a passage in a novel by Le Sage which a young woman, desiring to be rid of an importunate young man, found it desirable to recite to him at full length. The young woman is acted by Miss Fawcitt, and the young man by Mr. Clayton, and the excellent spirits apparently enjoyed by both these artists communicate themselves in some degree to the audience. Mr. Kelly, who made a hit as the dull peer in *Lady Flora*, is also included in the cast.

Giroflé-Girofla has been performed at the Criterion Theatre every night this week; *La Filleule du Roi* having been somewhat rapidly withdrawn.

THURSDAY last was the day fixed for the deduction, at the Théâtre Français, of M. C. Monselet's *L'Ilote*, which we announced last. The piece is specially destined for Mdlle. Reineberg. The same night, in *Les Femmes Sans Mdlle*, Blanche Baretta—hitherto of the Odéon—to make her first appearance in the Rue Richelieu. She leaves at the Odéon hardly one actress of importance, if we except Mdlle. Hélène Petit, who was in London but a few weeks ago.

La Cagnotte has been revived at the Théâtre Royal.

THE time of year has come, in Paris, many of the theatres fall back on insignificant one-act pieces which they have had by the long time, but which they are too wise to put out in those winter evenings when fortunes are to be made by more important plays. Faithful to the summer custom, the Gymnase has given little plays by the same authors—the *brothers Clerh*: two clever young men who arrived Lyons a week or so ago, with their pocket of writings. *La Galerie du Duc Adolphe*—of these writings which they have been fortunate enough to get represented—is hardly more a means of exhibiting *tableaux vivans*. In any way many of the most popular pictures of the few years have been placed before the public. Their other piece—*Le Wagon 513*—turns out an adventure in a railway carriage, which, though laughable to see, is not very amusing to read. Lesueur has filled the thing with comic details so that the brothers Clerh—with pockets less of manuscript than when they came from Lyons—have reason to be thankful.

THE subject of giving afternoon performances at the Comédie Française is, it is said, under consideration.

Cinna was performed at the Théâtre Français on the occasion of the anniversary of the birth of Corneille. Considered by many to be the *d'œuvre* of the master, *Cinna* nevertheless appears to some to be unfitted for performance as a whole but whatever can be done for it, to save it from neglect, is of course done at the Français. In the performance of last week, M. Laroche, Dupont-Vernon, and Mdlle. Favart part. Afterwards, *Le menteur* was acted, and Delaunay, as usual, in the principal part.

THE great performance of the week at the Théâtre Français has been that of Alfred Musset's *On ne badine pas avec l'Amour*: a revival talked of long beforehand, and sure for some time to continue a subject of interest. The play was played, if we remember rightly, in the company of the Théâtre Français was in London but then with the old cast. Half the interest in the representation of which we speak, arose from the fact that Mdlle. Croizette was to replace Mdlle. Favart, and Thiron to replace Talbot. Opinions differ as to the result of the change, though they cannot differ as to its being necessary: Mdlle. Favart, who plays the part with much grace and a variety of diction, having now become unsuited to the character of Camille. In the performance of any piece by De Musset the play of face or gesture, and that is why Croizette, whose special characteristics are fire, and *aplomb*, would not at first sight be best fitted for the part of Camille. (The known critic, at all events, in duty bound suggested that the rôle should have been given to Mdlle. Sarah Bernhardt. But then, even if Sarah Bernhardt, it is possible to have Croizette, acting throughout with her insight into a part's requirements, nevertheless served her main effect for her final scene. Success, in the part of the foolish Baron, is uncontested. Our readers may not be aware that the piece submits to several alterations pronounced, in France, fit for the stage, but not in the first place written for the stage.)

y trouve"—even now says an accomplished critic, fully alive to its excellences and its charm—

"On y trouve beaucoup de décousu, et rien n'y est moins justifié que les entrées et les sorties. Or on sait que la règle des entrées et sorties a remplacé aujourd'hui l'ancienne et fameuse règle des trois unités, et les habiles vous prouveront par les raisonnemens les plus concluans qu'en dehors de cette règle il n'est pas de salut. Ils ont raison dans une certaine mesure, et la nouvelle règle me paraît beaucoup plus rationnelle que l'ancienne, quoiqu'elle procède d'une esthétique moins élevée. Malgré tout, il est certain que les pièces de Musset, quoique aussi mal construites que possible, à l'exception du *Caprice* qui rentre dans les conditions normales du théâtre, ont généralement réussi à la scène. Cela tient visiblement à la beauté littéraire de la forme, à la pureté du dessin, au charme du coloris, à l'intensité de vie, au mouvement répandus dans l'œuvre entière."

THE Norwegian poet, Andreas Munch, has achieved what must be called an equivocal success with his long-expected drama, *Fjeldsøen* (the Mountain Lake), which has at last been brought out at the Royal Theatre of Copenhagen. P. Heise has added the charm of his exquisite music to what seems to be a rather tame, thin, and ill-constructed story. The scene is laid in the south of Norway, and deals with peasant-life during the times when Christianity still strove with Paganism.

MUSIC.

"LOHENGRIN" AT HER MAJESTY'S OPERA.

THE long-talked-of production of *Lohengrin* at Drury Lane took place last Saturday. The work itself was spoken of in such detail last month on the occasion of its first performance at Covent Garden that it is unnecessary to say much about it now; but a comparison of the rendering at the two houses presents several interesting points for comment, and it is to these that in the present notice we propose to direct the attention of our readers.

Speaking in general terms, it may be said that at Drury Lane the cast was in parts the stronger, while at Covent Garden the better *ensemble* was obtained. Exactly where the one company was strongest the other was in comparison weakest; the one, so to speak, supplemented the other; and could it have been possible to combine the best features of the two in one performance, an almost perfect rendering of Wagner's great work would have been the result.

The place of honour, in noticing last Saturday's performance, is certainly due to the Ortrud of Mdlle. Titiens. Though both dramatically and musically a part of great importance, the rôle is still so secondary to that of Elsa, that our greatest operatic singer would have been fully justified, had she chosen, in declining to "play second fiddle" to Mdlle. Nilsson. With a self-abnegation as honourable to herself as it is unfortunately rare in her profession, Mdlle. Titiens accepted the subordinate part, and set a noble example by showing that she valued her art above self-glorification. The result, as might have been anticipated, was that the Ortrud was the great feature of the evening. It is only in the second act that the part has any prominence; and here Mdlle. Titiens was truly superb. The gloomy duet with Frederick, in which she was admirably supported by Signor Galassi, became in the hands of these two artists an absolute revelation; and in the scene with Elsa which follows, the lady showed herself equally great as an actress and a singer. The short solo "Entweihte Götter," in which, after Elsa has withdrawn, Ortrud for a moment throws off the mask of hypocritical servility, and appears in her true colours, was given with a power which electrified the house. No finer performance than that of Mdlle. Titiens has ever, probably, been seen upon the stage.

The next best impersonation in the opera to the Ortrud was unquestionably the Frederick of Signor Galassi, which was not only excellently sung, but most admirably acted. Signor Galassi

deserves especial praise for avoiding the so common fault of acting to the foot-lights instead of to his partners on the stage. In such passages as the narrative to the King of Gottfried's disappearance in the first act, and in many parts of the great duet with Ortrud above referred to, nine actors out of ten would address themselves to the audience, and turn their back upon the other performers. Signor Galassi, on the contrary, never seemed for a moment to forget the character he was sustaining, and he may be assured that the connoisseurs among his hearers appreciated the dramatic truth of his acting all the more that he made no concessions to them.

Of the Elsa of Mdlle. Nilsson it is impossible to speak so highly. That the lady is a most finished vocalist no one will for a moment dispute, and as regards the singing her performance left absolutely nothing to desire; but her impersonation of the character will not for a moment compare with that of Mdlle. Albani at Covent Garden. The explanation may be given in one word—hardly very flattering, perhaps, to the singer, but in our opinion the simple truth which ought to be told. There appears to be far too much self-consciousness about her acting. We should be very sorry to do Mdlle. Nilsson an injustice; but the impression produced on us was that she thought more of the effect she was making than merely of the truthful presentation of the character. As an example of this may be mentioned the scene of the bridal procession in the second act. According to Wagner's minutely careful stage-directions, Elsa ought to come on the stage at the eighteenth bar of the music, and pass very slowly across to the cathedral, standing still from time to time while the chorus "Gesegnet soll sie schreiten" is being sung. As it was, Mdlle. Nilsson never appeared on the stage till just at the conclusion of the chorus; and, as the absurd result, they were singing "Heaven bless her! how beautiful she looks!" when she was not in sight at all. In many Italian operas nonsense of this kind would be of no consequence; but it is otherwise with Wagner, in which every note and every line has its dramatic significance. It is impossible not to suspect that Mdlle. Nilsson did not choose to be on the stage unless she was singing or acting; but if so she certainly might with advantage have taken a lesson from Mdlle. Titiens, who in the first act has to be on the stage for three quarters of an hour without a word to say, and with nothing to do but to look fierce. It would be unjust, however, not to add that in the great duet with Lohengrin in the third act Mdlle. Nilsson was most excellent. Here both acting and singing were superb; but on the whole her conception of Elsa failed to satisfy us.

Signor Campanini as Lohengrin sang better than Signor Nicolini, but did not act so well. If there was none of the supernatural element about the latter, there was (if the bull may be allowed) even less about the former. Fancy a Knight of the Holy Grail with an eternal smile on his face! On the other hand, Signor Campanini's singing of the part was charming. It was truly delightful to hear the sustained cantabile passages given without that wretched *vibrato* which is the bane of most of our public singers; and a better performance of Lohengrin's farewell to the Swan in the first act, and of such passages as the "Athmest du nicht mit mir die süßen Düfte" in the third—to name but two out of many which might be instanced—could not be wished for.

As King Henry, Herr Behrens, though at times somewhat rough, was very satisfactory—an enormous improvement on the unfortunate gentleman to whom the part was allotted at the other house; and Signor Costa, though neither in voice nor in declamatory power equal to Signor Capponi, was a fairly efficient Herald. The chorus was on the whole much better in tune and more effective than at Covent Garden, and the *pianos* and *pianissimos* were far better attended to. On the other hand, the orchestra was horribly coarse. Wagner's

scoring is so full that the greatest delicacy is required in many parts from the players in order not to overpower the voices. Unfortunately one of Sir Michael Costa's chief characteristics seems to be love of noise; and the brass instruments throughout the evening blared away with an effect that was simply distressing. An excellent musician who was present, and who heard the work for the first time, remarked that "he never heard such a hideous noise as Wagner's orchestration in his life." That the fault, however, lay not in the orchestration but in the playing, and therefore in the conductor, whose duty it is to see that it is subdued, was clearly proved at Covent Garden, where the very same passages, given with the necessary refinement, produced indeed the effect of richness, but never of noise. As it was, listening to the orchestra on Saturday evening was nothing less than a musical martyrdom. At Covent Garden one could hear how Wagner's accompaniments ought to be, at Drury Lane how they emphatically ought not to be, played.

Another defect in the performance was that Sir Michael Costa, whose sympathies are certainly with Italian rather than with German music, took some of the *tempi* very decidedly too slow. This was more especially the case in the great scene of Lohengrin's arrival in the first act, and of the introduction to the third act. Both are expressly marked by the composer to be beaten two in a bar; and in both, if we are not mistaken, Sir Michael Costa beat four. The dragging of the time which resulted utterly ruined the effect, especially in the exciting climax of the chorus in the first act, which aroused such enthusiasm at Covent Garden. Here, on the contrary, it became simply tedious.

The "cuts" were on the whole judiciously made, but there were one or two striking exceptions. The worst were the omission of an important passage in the first finale, and the suppression of a part of the charming bridal music in the second act. On the other hand, a considerable part of the male-voice chorus, "In Früh'n versammelt uns der Ruf," nearly all of which was omitted at Covent Garden, was restored, to the great advantage of the scene.

The *mise-en-scène*, though less gorgeous than at the rival establishment, where a speciality is made of this department, was nevertheless thoroughly satisfactory, and some of the stage-business was more in accordance with Wagner's directions than at Covent Garden. The scenery, by Mr. Beverly, was singularly beautiful, especially the view of Antwerp Cathedral in the second act.

In one respect Wagner's music gives a most valuable lesson to our singers. Those who will do justice to it must set their art above themselves. Here are no opportunities for applause at the entry of the prima donna, or after a solo; and on Saturday, as before at the other house, all such attempted interruptions of the performance were resolutely put down. Would that all our vocalists would learn that operas are not written solely to afford them opportunities for display, but that they must consider themselves merely as the servants of art—the vehicles for its interpretation. The more genuine the artist, the less self will be thought of; and no better illustration can be given of this than the Ortrud of Mdlle. Titiens of which we have just spoken.

Ebenezer Prout.

If the performances of French opera at the Gaiety of which we have spoken in recent numbers are not financially successful, it will be a shame and disgrace to our London public; for every fresh opportunity of hearing them confirms the opinions already expressed as to the remarkable effect of their *ensemble*. The novelties recently produced have been Auber's *Domino Noir* and Hérold's *Zampa*. The former work not only contains some of its composer's most charming music, but has also the advantage of one of M. Scribe's best libretti. The adventures of the young nun who steals out of her convent to attend

a masked ball, oversteps her time, and is locked out all night, are set forth with such dramatic art that the piece would be worth seeing, even were every note of the music cut out, when it is so admirably acted as at the Gaiety. The part of Angèle was sustained by Mdlle. Priola, whose rendering of Marie in *La Fille du Régiment* we noticed a fortnight since. Not only was her acting all that could be desired, but her singing was most charming, though (like most of the company) she is unfortunately addicted to too great use of the *tremolo*. Her song in the first act, "Le trouble et la frayeur," and still more the great scena "Ah quelle nuit!"—in which, after getting safely back to the convent, she recounts the night's adventures—were most excellently given. As her companion, Brigitte, Mdlle. de Vaure was also very satisfactory, especially in her couplets in the third act, "Au réfectoire, à la prière;" while the secondary female parts were effectively given by Mmes. Henault, Gayda and Pennequin. Of the gentlemen, M. Barbet, who has little to sing but a great deal to speak, proved himself a most accomplished actor in the part of Juliano; his great merit is the perfect naturalness of his manner. M. Laurent was a very good Horace, though his acting is perhaps slightly more conventional than that of some other members of the company. M. Sujol was very amusing as Lord Elford, the English nobleman who speaks such bad French; but the most remarkable piece of acting in the opera was that of M. Joinnisse as Gil Perez, the *concerge* of the convent. The whole conception of this difficult part was masterly, truly comic yet never degenerating into farce. His song, "Nous allons avoir, grâce à Dieu," was given with such unction, and accompanied with such extraordinary facial expression, that a repetition was inevitable; and though at the Gaiety the demand for an encore is (happily) very rarely acceded to, it was impossible this time to resist it. M. Joinnisse is certainly a very finished artist. Both band and music were, as usual, quite up to the mark, and the whole performance was a musical and histrionic treat of a very high order. The performance of *Zampa* on Saturday last attracted the largest audience of the season. A new tenor, M. Tournié, made a most successful appearance as the hero, and was well supported by Mdlle. Cordier, Mdlle. Henault, and Messrs. Barbet, Borrès and Joinnisse. We must defer a detailed notice of this performance till a future occasion. This evening a welcome novelty is announced in Auber's *Haydée*.

THE fourth Summer Concert at the Crystal Palace last Saturday brought to a hearing the Pastoral Symphony of Beethoven, Hérold's overture to *Zampa*, and Sullivan's "Overture di Ballo" as the orchestral works. Mdlle. Krebs was the pianist, and played Mendelssohn's Capriccio Brilliant in B minor, and a Rhapsodie Hongroise by Liszt. The soloists were Mdlle. Blanche Cole and Mr. Edward Lloyd, and the Crystal Palace choir sang Mendelssohn's "Hear my prayer" and Schumann's "Gipsy Life." Owing, probably, to the wretched weather, the attendance was but small. To-day Handel's *Acis and Galatea* will be performed on the great orchestra, the Handel Festival Choir taking part in the choruses.

MRS. ELIZABETH BEESLEY, a pupil of Dr. Bülow, whose brilliant *début* at the New Philharmonic Concerts was recently noted in these columns, gave a *matinée* at 18 Queensbury Place, Cromwell Road, on Wednesday afternoon. We were unable to attend, and can therefore only say that the programme was one of great interest, including among other pieces Rheinberger's Sonata, Op. 77, for piano and violin, performed on this occasion, if we are not mistaken, for the first time in this country.

A CONFERENCE was held at Marlborough House by the Prince of Wales on Tuesday last for promoting the establishment of free scholarships in connexion with the new National Training School

of Music at South Kensington. A letter from Mr. Freaque was read, offering to give the building for the new schools, and the offer was accepted with thanks. The Lord Mayor promised to call a meeting on the subject at the Mansion House.

WE mentioned in our Music Notes of last week the discovery of two unpublished operas by Donizetti. The current number of the *Revue et Gazette Musicale* now states that the whole of the music of both is already familiar to the public, having been subsequently incorporated with other works.

A BIOGRAPHY of Boieldieu, by Arthur Pougin, entitled *Boieldieu, sa vie, ses œuvres, son caractère et sa correspondance*, has just been published by Charpentier in Paris.

HERR JULIUS SCHUBERTH, the head of the great music-publishing firm of Schubert and Co., Leipzig, died on the 9th inst.

THE last number of the Leipzig *Signale* contains in a letter from its Vienna correspondent some excellent remarks on the interruption of operatic performances by ill-timed applause, which opera-goers and singers in this country would do well to take to heart. Speaking of a recent performance of *Don Juan*, after saying that the chief performers were repeatedly applauded and recalled, the correspondent adds:—

"The disturbing effect of this cannot be described. As the succession of the scenes does not permit of an actual pause, and the conductor continues to beat time, there not only result the most wonderful absurdities in the action, but a part of the music is quite lost. This would be just the opportunity for the singers to show that the earnestness of their task stands higher than the vanity of the individual *ego*. But after moments of the highest excitement follow the most elegant curtsies, and the still more disturbing re-entry from the side-scenes, and all illusion is gone, we become angry and think it is a mere farce. Had the singers tact enough to give no heed to the siren-call of the galleries, they would certainly on that account be not less but more esteemed, and in any case the consolation would be left to them of being applauded to their heart's content after the fall of the curtain."

VERDI, whose arrival in Vienna was expected on the 5th, has not visited that metropolis for thirty-two years. His third opera, *Nabuccodonosor* was performed there in 1843 under the personal direction of the composer. Although a stranger to the Viennese public since then, Verdi has retained his hold of their sympathies in consequence of the frequent and successful performance at the Court Opera of his later works, *Ernani*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *Il Ballo in Maschera*, &c.

G. LEOPARDI, a composer at Verona, has brought out a *pièce de circonstance* in the form of an amalgamation of the melodies of the Italian, Prussian, and Austrian national anthems. The allied sovereigns have sent him tokens of their approbation of this compilation, to which it would perhaps be invidious to assign the conventional appellation of *pot pourri*.

FRANZ LISZT, who has lately been the King of Holland's guest at Loo, has received an order, and a writing-desk worth 24,000 marks, as proofs of the esteem of his royal host.

A PERSONAL friend of the composer sends the *Neue Freie Presse* the following interesting criticisms by Verdi on Wagner's works and on German singing:—

"The conversation turning upon Wagner, Verdi remarked that this great genius had rendered incalculable service to melodramatic art, owing to his courage in emancipating himself from the traditional antiquated forms. 'I also,' said he, 'have attempted to blend the music with the drama, certainly in *Macbeth*, but I could not myself write the *libretti* as Wagner does. Wagner surpasses all composers in the wealth of colouring in his instrumentation, but he goes too far in the form as in the manner. At first he successfully combated the realistic, but later on, he got farther from ideal poesy through ex-

aggeration, and fell into the very fault, the last of ameliorating which he had originally proposed to himself. Thus the uniformity which he so victoriously attacked once more threatens to rule him."

With regard to German singing Verdi observed:—

"There is certainly no want of voices in Germany; they are almost fuller in tone than the Italian. The singers, however, regard song as a gymnastic exercise, trouble themselves little with the formation of the voice, and aim only at obtaining a large repertory in the shortest possible time. They give themselves no trouble to bring a beautiful shading into their *scena*, their whole endeavour is directed towards bringing out this or that note with great power. Hence the song is no poetical expression of the soul, but a physical struggle of the body."

WE understand that the Duke of Beaufort has consented to become President of the Musical Artists' Society.

THE appointment of Succentor and Director of Musical Instruction at Eton College has been offered to Mr. Joseph Barnby. His acceptance of this position will not interfere with his public engagements in London.

"THE Harp-King of the North," as he was called, Antoine Edouard Pratte, has just died at Odensnäs, in Sweden, in his seventy-seventh year. He was born in Bohemia, but was brought to Sweden when a very young boy, and began to play the harp at a little theatre of national nettes. He was considered one of the best harpists in Europe, and his talent as a composer—shown in several concerted pieces for the harp, melodies with orchestra and choir, with one grand symphony, "The Night of Storm"—was very considerable.

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SATURDAY, JUNE 26, 1875.

No. 164, New Series.

IMPORTANT NOTICE.

On and after July 3 the price of the ACADEMY will be REDUCED to 3d.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

LITERATURE.

Queen Mary. A Drama. By Alfred Tennyson. (London: H. S. King & Co., 1875.)

It is impossible for any admirer of Mr. Tennyson to approach without mistrust a drama by the great lyric and idyllic poet, and especially a drama on such a subject as Mary Tudor. Mr. Tennyson has made the English language richer by lyrics ranging through every tone of music, from the cradle-song to the death-song, from "silver sails all out of the west," to those lines about dying eyes and the glimmering casement, that Edgar Poe never tired of repeating. The "Lotos-eaters" contains all the magic of an earthly paradise in short; "Fatima," once for all, utters all passion of love, and outside these there is an unequalled wealth of melody and of colour in "The Dream of Fair Women," and the "Morte d'Arthur," as of unapproached clearness of spiritual vision in the ninety-fifth poem of *In Memoriam*. With such works behind him, works so admirable and lonely in their beauty, and yet so personal, so little dramatic in character, it is perilous for a poet arrived at that age when the Muse is wont to murmur to her votary,

"Nous n'irons plus aux bois,
Les lauriers sont coupés,"

it is perilous to wander further afield in search of strange laurels.

Mr. Tennyson has not accustomed us to look for drama from his hands, and among other reasons for mistrust, the blank verse which he has made his own is not the verse best suited to the rapid utterance of the stage. He is known to be a student in the best school of dramatic verse, the school of Shakspeare and Marlowe; but even so, for him to adopt another measure, and change his natural note, is a dangerous experiment. Add to this that he is now ruling among the second generation of men who have listened to his verse, and the second generation of a poet's hearers is always captious and hard to please, and has given its first love to the singers contemporary with its own youth. Mr. Swinburne has the ear of modern lovers of modern drama, and it is difficult to avoid the temptation to fruitless and irritating comparison between his Mary, like his *Félice*

"swift and white,
And subtly warm and half perverse,"

and Mr. Tennyson's gloomy fanatic in love and religion.

This last thought, of the historical character of Mary Tudor, brings us to what we cannot but think is the one, the fundamental misfortune of Mr. Tennyson's play,

the misfortune that prevents it, in spite of all its skill, and manifold beauty of various passages, from pleasing as a whole. It seems so like an impertinence to say that the subject chosen by Mr. Tennyson for a tragedy, the life and death of Mary Tudor, does not contain the stuff of a tragedy at all, that one is compelled to quote the highest English authority on one's side, the authority of Mr. Matthew Arnold:—

"What, then," says Mr. Arnold, "are the situations, from the representation of which, though accurate, no poetical enjoyment can be derived? They are those in which the suffering finds no vent in action; in which a continuous state of mental distress is prolonged, unrelieved by incident, hope, or resistance; in which there is everything to be endured, nothing to be done. In such situations there is inevitably something morbid, in the description of them something monotonous. When they occur in actual life they are painful, not tragic; the representation of them in poetry is painful also."

This criticism might have been written expressly for the history of Mary Tudor. A monotonous and continuous mental distress, the distress of jealousy, of lovelessness is only broken for a moment by hope of child-bearing. The suffering finds no vent in action, unless the cutting of Philip's picture out of its frame be action; the pain is unrelieved by incident, unless the burning of Cranmer may be considered as a relief.

True, there is a kind of progress and development in Mary's distress, from the mere distress of "the ugly princess," to the jealousy that is born twin-sister of her love, and thence to almost the condition of the "blood-maniac" whose language is charged with images from the stake and the block, ending in the trance where pain ceases to be conscious in the fine scene of the fifth act, part of which we quote. The Queen has been singing, and Alice, a much less pleasant confidante than Guinevere's little maid, says, "Your Grace hath a low voice."

"Mary.

"How dare you say it?

Even for that he hates me. A low voice
Lost in a wilderness where none can hear!
A voice of shipwreck on a shoreless sea!
A low voice from the dust and from the grave."

(Sitting on the ground.)

"Alice.

"Good Lord! how grim and ghastly looks her Grace,
With both her knees drawn upward to her chin.
There was an old world tomb beside my father's,
And this was opened, and the dead were found
Sitting, and in this fashion; she looks a corpse."

To this crouching and unconscious position of the savage buried, the monotonous misery of her life brings the Queen. Her pain is querulous and cruel: "Queen Mary gwoes on a burnin' and a burnin', to get her baaby born;" as one of the Oxfordshire Gossips says in her dialect, and the mind wearies of the ceaseless complaints. Pole, delicately drawn as the scholar-priest compelled by fortune and feebleness of will to cruelty, grows querulous too, and Philip is peevish:—

"I am sicker staying here

Than any sea could make me passing hence,
Tho' I be ever deadly sick at sea.
So sick I am with biding for this child.
Is it the fashion in this clime for women
To go twelve months in bearing of a child?"

The reader also grows "sick with biding for this child," yet such "biding" was an

essential part of the sorrow, we cannot say the tragedy; of Mary Tudor. Only a French play-writer imagining things "not dreamed of by the rabidest gospeller," things more absurd than parody can surpass, could get dramatic passion and incident into the story of this Queen. Mr. Tennyson, we are compelled to think, has done everything in his play but this; he has developed characters of great subtlety with masterly touches, has rendered the historical spirit and tone of the time:—

"The world is like a drunken man
Who cannot move straight to his end, but reels
Now to the right, then as far to the left,"

has shown the resistance excited by cruelty—

"They swarm into the fire
Like flies—for what? No dogma,"

—has relieved the horror of Cranmer's burning by the indifferent tattle of his gossips, but he has not made a tragedy where tragedy there was none to make.

Mr. Tennyson has criticised his own play when he makes Lord Howard say of Mary:—

"Her fierce desire of bearing him a child
Hath like a brief and bitter winter's day
Gone narrowing down and darkening to a close."

There is no room for sympathy in the record of the narrowing and darkening. The whole weight of all the world's forces seems to crush the wretched and frail protagonist of a cause neither romantic nor successful, that has pleased neither the gods nor the girls.

To turn from the effect of Mr. Tennyson's drama, as a whole, to the admirable execution of parts, to the elaboration of the minor characters, is to be relieved from necessity of hinting disappointment. Elizabeth is perhaps the most prominent and masterly portrait, where most are masterly:—

"A Tudor
Schooled by the shadow of death, a Boleyn too
Glancing across the Tudor."

There is much humour in her unqueenly readiness to flirt, in her puns, and her flash of energy and thunder of speech, when she hears of Mary's mortal illness:—

"God's death! and wherefore spake you not before?
We dally with our lazy moments here,
And hers are numbered."

Gardiner's brutal temper, and difficulty in swallowing papal claims, are carefully indicated. He scolds, and, so to speak, "proctorises" the crowd:—

"Gardiner. 'What is thy name?'
Man. 'Sanders.'
Gardiner. 'What else?'
Man. 'Zerubbabel.'
Gardiner. 'Where dost thou live?'
Man. 'In Cornhill.'
Gardiner. 'Where, knave, where?'
Man. 'Sign of the Talbot.'
Gardiner. 'Come to me to-morrow.'"

The blustering Lord Mayor, the sonneteer Wyatt, the feather-head Courtenay, Howard divided between country and church, Cranmer consoling his remorse by the thought that Joan of Kent was a witch—are all figures that live. As to the gossips, Tib and Joan, their likes may be met any day at Carfax, talking of cows and white pease, as they did in Mary's time. The tempest of Church and state, all change of faith from transubstantiation to protoplasm, sweep by and do not change the peasantry of Oxford-

shire. We shall quote part of the gossip's talk, wherein the curious may detect a mastery of dialect equal to that shown in the "Northern Farmer":—

"Joan. 'Why it be Tib.'

Tib. 'I cum behind, gall, and couldn't make tha hear. Eh, the wind and the wet. What a day, what a day! Nigh upo' judgement daay loike. Pwoaps be pretty things, Joan, but they wunt set i' the Lord's cheer o' that daay.'

Joan. 'I must set down myself, Tib; it be a var waay vor my owld legs up vro' Islip. Eh, my rheumatizy be that bad howiver be I to win to the burnin'.'

Tib. 'I should saay 'tweer ower by now. I'd ha' been here avore, but Dumble wur blow'd wi' the wind, and Dumble's the best milcher in Islip.'

Joan. 'Our Daisy's as good 'z her.'

Tib. 'Noa, Joan.'

Joan. 'Our Daisy's butter's as good 'z hern.'

Tib. 'Noa, Joan.'

Joan. 'Our Daisy's cheeses be better.'

Tib. 'Noa, Joan.'

Joan. 'Eh, then ha' thy waay wi' me Tib, ez thou hast wi' thy owld man.'

Tib. 'Ay, Joan, and my owld man wur up and awaay betimes wi' drie hard eggs for a good place at the burnin'; and barrin' the wet, Hodge 'ud ha' been a-harrowin' o' white peasen i' the outfield—and barrin' the wind, Dumble wur blow'd wi' the wind, so 'z we was forced to stick her, but we fetched her round at last. Thank the Lord therevore. Dumble's the best milcher in Islip.'

Joan. 'Thou's thy way wi' man and beast, Tib. I wonder at tha', it beats me! Eh, but I do know ez Pwoaps and vires be bad things; tell 'ee now, I heerd summat as summum towld summum o' owld Bishop Gardiner's end; there wur an owld lord a cum to dine wi' 'un, and a wur so owld a couldn't bide vor his dinner, but a had to bide howsomiver, vor, "I wunt dine" says my Lord Bishop, says he, "not till I hears Latimer and Ridley be a-vire;" and so they bided on and on till vour o' the clock, till his man cum in post vro' here, and tells un ez the vires has tuk holt. "Now," says the bishop, says he, "we 'll gwo to dinner;" and the owld lord fell to's meat wi' a will, God bless un; but Gardiner were struck down like by the hand o' God avore a could taste a mossel, and a set him all a-vire so 'z the tongue on un cum a lolluping out o' 'is mouth as black as a rat. Thank the Lord therevore.'

In parting with Mr. Tennyson's play, it is necessary to say something of the structure of his verse. He has rightly refrained from the polished and musical style that is his own, the cadences that he first introduced to English poetry. He does not imitate the natural roughness and the archaisms of Elizabethan art, but employs a plain verse, with occasional half lines for the more emphasis. Often it would be hard to guess that Mr. Tennyson is the writer, only in a curious speech of the Second Alderman there comes a familiar touch, and at the same time a slight obscurity:—

"Did you mark our Queen?

The colour freely played into her face,
And the half sight which makes her look so stern
Seem'd through that dim dilated world of hers
To read our faces."

Queen Mary is full of various interest and insight; it shows powers unguessed at, and as yet scarcely to be appreciated. This is too early a day to guess at its future place and rank in English poetry and among the works of Mr. Tennyson. A. LANG.

Histoire de Napoléon I^{er}. Par P. Lanfrey. Tome V. (Paris: Charpentier, 1875.)

THE history of Napoleon has often been written, but never yet, perhaps, in a really impartial manner. The very day after his fall the great Emperor found many detractors, detractors as violent as his admirers

were enthusiastic. Walter Scott may pass for one of the former. Though he cannot be reproached for the severity of his judgment, there is no doubt that at the present day no one in England would accept that judgment without reservation.

In France, where at times opinion changes so rapidly, the fall of the great Emperor in 1814 was hailed as a deliverance by the large majority of the nation, but less than one year of the Restoration sufficed to give him back a popularity that rendered his fatal return from Elba possible. After 1815, under the Second Restoration, the liberal party was neither clear-sighted nor truthful when, in opposition to the reactionary spirit of legitimacy, they set up the legend of a revolutionary Napoleon, parading the principles of '89 throughout Europe, in the track of his soldiers' steps. The influence of this legend—the type of which is embodied in the figure of Napoleon in the little hat and grey overcoat placed by Louis-Philippe on the top of the Vendôme Column—made itself felt through a long succession of years, and traces of it are found even in the most eminent historians.

It would certainly be impossible to find anywhere a more sagacious writer than M. Thiers, or one with a mind more free from bias and less easily led astray. In many passages of his *Consulate and Empire* he inveighs against the injustice and follies of the Imperial régime with remarkable vigour, and yet now and then it seems as though he had been under the influence of the legend which had nursed his childhood. Military tactics, moreover, always exercise a great spell over him; the military genius of the great commander dazzles and fascinates him; he delights in describing his plans for a campaign or, if necessary, in guessing them. He leaves such subjects with regret, and when forced to speak of politics he hurries over the ground, hastens to express blame as if to ease his conscience, and appears anxious to return to what he is permitted to admire, namely, the military conceptions of the unrivalled captain. M. Lanfrey belongs to a different school. He has not been so unwise as to attempt to rewrite the military history of the First Empire after M. Thiers. He gives to the events of the war their proper place, the great place they must necessarily occupy in the treatment of such a subject, but dwells far more than his illustrious predecessor on the political and economical history of the Empire. Judging it by the light of liberal principles as well as of modern events, he blames and condemns more frequently and more severely than M. Thiers. This is no reason for numbering him among Napoleon's systematic detractors; he is not one of those who question his military genius. Quite the reverse; on that point he does him the fullest justice. An entire chapter of his new volume is devoted to Wagram—a battle which, though it certainly did not result in a victory as complete and decisive as that of Austerlitz or Jena, was yet a glorious triumph, and a triumph due to the wisdom, consummate prudence, and undeniable skill of the Emperor in preparing his movements and concentrating his forces.

On the other hand, M. Lanfrey does not belong to the *Chauvins* who see no merit out of France, and who, unable to bring themselves to attribute any to their enemies, explain their country's reverses by such meaningless words as fortune and fatality. He does full justice to Wellington's genius; and if he lays stress upon the faults into which the French generals fell in the campaigns of 1809, 1810, and 1811 in Spain and Portugal, he does so with no intention of lessening the glory of their great adversary. It is impossible to read these chapters of his book without asking what would have happened had Napoleon, after the Peace of Vienna, gone himself—as he had promised, and as everyone expected he would—to Spain at the head of his best troops. What would have been the issue of a gigantic duel between these two men—one the personification of the genius of attack, the other of defence? Most Frenchmen are convinced that Napoleon would have carried off the victory; most Englishmen, no doubt, have the opposite conviction—a conviction, it must be owned, which Waterloo seems to justify. They ought, however, to be reminded that the Grand Army had perished in Russia; that in 1815 Napoleon had not the soldiers of Austerlitz under his command; and that the arrival of the Prussians, which gave the Allies such an immense numerical superiority, must count for something in Wellington's victory. The question will remain unsolved to the end of time. Why did Napoleon not solve it in person? Why did he not proceed to Spain when everything seemed to call him thither? Was it care, perhaps even fear, for his own safety that kept him from taking a personal share in a war consisting wholly of skirmishes and ambuscades? Was he absorbed by all the varied anxieties inseparable from the administration of his vast Empire? Did he think that the question could not be immediately solved, and that the war in Spain would cease of itself as soon as he had struck Russia with dismay and forced England by establishing a continental blockade to sign a treaty of peace? M. Lanfrey leaves his readers rather in indecision, and judging by his explanations, is evidently not clear himself on this point. One thing is certain, that Napoleon noised abroad his intended departure for Spain, and yet apparently never had any serious intention of going thither. It is not easy to penetrate his motives or to explain a line of conduct which seems to run so directly counter to the interests of the Emperor.

And is this the only thing difficult to explain with regard to his conduct? Assuredly not. The epoch which forms the subject of the fifth volume of M. Lanfrey's book seems to be the most brilliant of the whole reign. Napoleon has defeated Austria at Wagram. The great English expedition has met with a signal disaster in the fever-breathing marshes of Walcheren. It is true, the war in Spain was being carried on amidst useless successes and painful reverses, but who would have suspected that this obscure struggle going on in one corner of Europe could influence the destinies of the grand empire, the empire which was still continuing, without any apparent difficulties, to extend its

boundaries by the annexation by simple decrees of one vast country after another. In this way, the Papal States, Holland, the Valais, the Hanse towns, a part of Hanover and Oldenburg all lost their last shadow of independence. As though wishing to make his great power felt as much in words as in deeds, the Emperor officially proclaimed the interests of the empire—that is to say, his own private interest, which thus became the official law of public right—to be the object and motive of these unheard-of measures. Europe all the time said nothing. The fact was, Napoleon's power was at that time boundless. Yet it was manifest, even then, that the feet of the colossus were of perishable clay; it is clear to every careful observer that, in spite of its brilliant exterior, the immense erection was fragile and must before long fall to the ground. The conception on which it is based was so insane, and the means employed to carry it out were, if anything, still more so. To dream of a universal monarchy after Charlemagne and Charles V., and to aim at turning Europe into one vast empire by subjecting all the nations to the French régime was surely the most insane and the most guilty of political conceptions. Had Napoleon been successful, had he been able to bring the whole of Europe into lasting submission to the French yoke, he would only have ended in ruining it, if not materially, at all events morally and intellectually. The diversities of genius, temperament and character which distinguish nations from each other are no less necessary to the life and progress of humanity than are diversities of men to the life and progress of nations. To reduce all nationalities to the same level, to convert Rome, Geneva, Amsterdam and Hamburg into so many capitals of French departments, was not merely to trample justice under foot, it was insulting to common sense.

If this fatal system had lasted Europe would have gradually sunk into one dead uniformity, and all intellectual and moral life would have become extinct. It is therefore true (and M. Lanfrey is right in saying so) that England, who at that moment alone withstood Napoleon, became by virtue of the facilities afforded her by her insular position the champion of liberty and civilisation, and deserves the gratitude of the whole world in return. But if the end in view was detestable, the means which the Emperor used to attain that end were no better. Sometimes they seem to have been expressly devised to run counter to the intended results. The moral sense was wanting in the Emperor. He was through life the man who caused the assassination of the Duc d'Enghien and laid a trap for the King of Spain at Bayonne. He not only felt no repugnance for falsehood, cunning, and violence, but had habitual recourse to them in all his governmental acts. And yet, wishing as he did to bring the whole of Europe under his sway, he should have made it his first object to render his authority endurable. He should have done all in his power to lessen the unavoidable humiliation of his rule by the most studied consideration, or at least a just and foreseeing administration. He took no such precautions. We are now and then led to ask whether he did not rely for the establishment

of the Empire on brute force alone because he was aware how monstrous a conception it was, and acknowledged to himself that there was but one way to make it enduring, namely, to crush those over whom that empire was to extend.

The continental blockade was undoubtedly one of the worst inventions of imperial despotism, and one of its gravest errors. Napoleon had flattered himself that he could compel England by that means to lay down her arms, but England suffered far less than his own empire from the blockade, the surest result of which was to ruin the industry of the whole continent. Again, had the whole empire suffered equally from the scourge thus inflicted upon it, the consequences would have been less disastrous; but no sooner had Napoleon recognised the fatal result of the system he had adopted, than for his own benefit and the benefit of the old France, he began to infringe the law he had laid down. It is difficult to conceive anything more iniquitous than the system of licences by which he sold for hard cash permission to French merchants to run the blockade, enforcing it at the same time with the utmost rigour on the rest of his subjects, and whenever he could on his allies as well. Was not this to seek deliberately to exasperate those whose attachment, since he had proclaimed himself their ruler, it should have been his interest to secure? The fact is the faults he committed during those brilliant years are simply innumerable. After the fault of not having put an end to the war in Spain by going thither himself—after the fault of those insane annexations by which he extended his empire from Rome to Hamburg—after the fault of marrying an Austrian princess and quarrelling with Russia, whose powerful sovereign he treated as no well-bred man would treat a private gentleman under similar circumstances, the Emperor committed a fault more serious still when he convoked the Council of 1811.

How was it possible for a man of such exalted genius and so superior a mind, a man trained as he was in the direction of human affairs, to have made a mistake of so grave a nature?

Napoleon believed in force and in force only; he fancied he could command the Church as he commanded an army. This at once renders the annexation of the Papal States and the strict captivity of the Holy Father intelligible; but it is unintelligible that having thus acted he should have deemed it possible to convocate a council. The very thing he ought to have foreseen happened; the men whom he had found tractable and even fearful when they were isolated, acquired a certain self-esteem and *esprit de corps*, which gave them, as soon as they were brought together, a strength and firmness they would never otherwise have possessed.

And to his amazement the Emperor found himself face to face with something that looked like resistance. This had not happened to him for many long years. But he did not thence learn that men were less contemptible than he had believed them to be, he did not give up his project of reorganising Catholicism after his own fashion

and for his own profit, but found himself when the council broke up rather farther from the goal than before.

How many more faults might be enumerated, were we to follow M. Lanfrey step by step through all the chapters of his new volume! And yet the man who committed them was undoubtedly one of the most powerful geniuses the world has ever seen. But no genius has ever yet been able to resist the infatuation of supreme power. The truth is—and this gives the narrative its keen interest, an interest admirably sustained by the author's sober and severe style—that during these three years Napoleon is at war, solely, with himself. Excepting England, whom he cannot touch and who cannot on her side do him any great harm, everything has bent before him and is silent. But he is at strife with his own passions, with that unquenchable thirst for power, that ambition which knows neither curb, measure, nor bounds, which impels him again and again to call everything in question, again and again to stake his crown in order to enrich it with new gems. Russia alone has preserved some degree of independence, and therefore Russia must be conquered. Like the Emperor of Austria and the King of Prussia, Alexander must be reduced to the position of a vassal, so without any reason, without the excuse of having a single grievance to allege, a single motive to put forward, he prepares to invade Russia, denying it all the time in a manner as shameless as it was useless. It is said, and M. Lanfrey just mentions the fact, that several times during those long preparations the ghost of Charles XII. appeared to the Emperor. Unhappily for the hundreds of thousands of men who were to meet their death on the icy fields of Russia, he paid no heed to it. The demon of absolute power had seized on its prey, and was to lead him to his ruin.

ETIENNE COQUEREL.

Our Bishops and Deans. By the Rev. F. Arnold, B.A., late of Christ Church, Oxford. (London: Hurst & Blackett, 1875.)

QUID domini facient, audent cum talia—curates? What is to become of the Bench of Bishops, when the order of "orders" is reversed, and a curate, unbosoming his inner heart to a poet-friend, declares what, in his deliberate opinion, is the lesson taught by the past and present history of our "Bishops and Deans"? It is scarcely probable that a conclave will be urgently summoned to Lambeth with a view to joint-answering Mr. Arnold's challenge, in the 700 pages of which there is little noticeable beyond second-hand ecclesiastical gossip, a heaping-up of bad jokes, and a consistent exhibition of bad taste. If a *bona fide* history of our bishops and deans was needed, it should have drawn a line at the penultimate incumbents of the sees and deaneries, whereas by making his book for the most part a sketch-book of contemporary ecclesiastics, Mr. Arnold panders to the craving for tittle-tattle which is bred by books like Mrs. Stowe's *Sunny Memories*, or Willis's *People I have Met*; and so far from sustaining the already defective rever-

ence of our generation for its ecclesiastical rulers, does his worst by faint praise, covert sneers, half-pronounced insinuations, and the like, to detract from the dignity of an office which he no doubt professes to hold in honour. Purporting to be a sketch of episcopal history since the days of the Reformation, especially during the present reign, where such careers as those of Bishops Philpotts and Wilberforce will strongly mould ecclesiastical history, and advancing thence to a survey of the present aspect of the Church of England, as represented by its bishops and deans, the work before us sadly falls short of its scope by propounding none of those reforms with which, to judge by the preface, it is labouring and travailing; but darkly hinting that our bishops and curates, or rather our deaconate and episcopate, need extensive increase and reform, lays the flattering unction to the majority of its professional readers that "the great body of the priesthood is in an eminently sound state, and efficiently doing its great work." How far Mr. Arnold is a judge in such matters, and what is the mental calibre which he brings to bear upon the contemplation of our spiritual rulers and leaders, a very cursory skimming of the two octavos before us would suffice to show; and, to be frank, an exacter perusal has brought us to the conclusion that, while under the surface of the work there lurks an animus of discontent and cavilling, the author has got up his subject so perfunctorily that he is reduced to generalities and anachronisms, as where he tilts at the "baronial mediæval prelate," as our modern and abnormal exaggeration of "the primitive Catholic idea;" and that whatever crevices there may be in the joints of the episcopal harness, it is not at any rate Mr. Arnold's bow and spear which are likely to penetrate them.

An opening chapter surveys the Victorian era of the Church of England and its three great movements, but it may be inferred with how uncertain a sound Mr. Arnold's trumpet speaks, when we compare his statement that "the influence of such bishops as Blomfield and Philpotts was thin and pale by the side of such a man as Mr. Keble," and that the influence of the latter "was perhaps the most salutary of our age" (p. 10), with the admission "it appears to us that Keble himself stayed in our Church simply because on the balance of probabilities it appeared to him that it might be safest to do so" (p. 11). It seems as if either the author was not fully persuaded in his own mind what judgment he ought to pass upon a party or an individual, or else that he has contracted so inveterate a taste for "hedging," that in result his utterances are singularly Laodicean. When he is contrasting the Evangelical party with the Broad Church and the High, he seems as if divided between blessing and cursing. "As a rule, they scarcely possess the culture, refinement, breadth—of Broad churchmen"—"but in the intellectual gifts of oratory they have probably left Broad Church and High Church equally behind" (p. 19); when his survey of the school of Hare, Coleridge, Arnold brings him to the mention of the influence of Frederick Denison Maurice, and the impression left by his "rich tremulous eloquent

accents," he has no more self-respect than to chronicle the small-beery circumstance that he once counted in the Vere Street Chapel "thirteen people asleep" on a summer morning, when Maurice was preaching. Mr. Arnold might as well have made the fourteenth, as have busy-bodied himself to record the fact; and, if the truth could be reached in the well of his somewhat fathomless mind, we should probably discover that Professor Maurice's impression upon it was simply "nil," for he winds up with an oracular backhander at this admirable preacher and thinker, "We confess that for ourselves obscurity of style generally argues obscurity of thought." Irrespectively of individuals, we have of course no objection to take to this profound canon, but we cannot help thinking that Mr. Arnold's pretensions would suffer speedy collapse if submitted to it. How would he fare, for example, if judged by this sentence, which he has printed touching Bishop Sumner of Winchester—"His great title to distinction," he writes, "is this, that as one of the first five prelates of England he once sat in the high seat once held by Launcelot Andrews." We defy the deffest candidate for a pupil-teacher's certificate to analyse this sentence: and if from style we turn to power and grasp of thought, is there much heed due to one who can call *Ecce Homo* "a book of a class designed to give the *coup de grâce* to Christianity"? A clearer and more candid estimate would be that *Ecce Homo* is incomplete without the obverse presentment of an *Ecce Deus*; but that as the half of a whole it may be read with profit and edification.

It is not very clear why, in the second chapter, Mr. Arnold gives us some rather objectless sketches of Elizabethan and Jacobean bishops, or on what principle they are sketched. As a rule it is the merest gossip about them which is chronicled, and it is surely as needless as it is in bad taste to rip up at this time of day the sad case of the Bishop of Clogher. One might have supposed that these selected sketches were designed to illustrate the *chef d'œuvre* of fine writing which is found in page 50 of the first volume, where it is said of the bishops, "They have been, as it were, the stormy petrels of the political waters; when they appear conspicuously, the vision is ominous of trouble; or, to adopt another ornithological image, we are sometimes reminded of Landseer's picture of the *Swannery attacked by Sea-Eagles*, when we recollect how the lapsed prelates have again and again been attacked by crowds that were not sane, and crowns that were not just;" but it does not seem that Bishops Andrews, Corbet, Bull, Thomas Wilson, and the medley of divines whom he sketches, owe their parading to this prelude of clap-trap imagery and false antithesis. Mr. Arnold gets more amusing, no doubt, when he reviews contemporary divines, and as mere anecdote his sketches would not be amiss. Without pledging our credence, we could afford a grin to the story of the "young Levite" who, at a bishop's breakfast-table, was so 'umble as to decline the replacement of a bad egg by a good one with a "No thank you, my Lord, it's good enough for me;" and as to the story told of

Bishop Vowler Short testing a candidate for holy orders with the first question in the Church Catechism, and making as though he would have plucked him, because he twice answered cumulatively "John Jones." *Credat Judæus*; it would not go down in St. Asaph. But not seldom we detect a sting in these anecdotes. That about Bishop Lonsdale and "that woman's cake" (though it is intended to be collaterally avouched by Mr. Arnold's assurance that "our own legs have reposed under the excellent mahogany" of the lady so slighted), is singularly inconsistent with the kindliness of that genial prelate; but we can understand its finding a place in these voracious chronicles, when the author notes elsewhere that "he had a weakness for men of family and wealth." It is doubtless solicitude for a great divine's appreciation by his quondam diocese, which makes him lament that it should have taken so coolly and indifferently Bishop Thirlwall's retirement to Bath; but is it good or kind taste to tell such tales as that "about one very kindly old bishop who filled his nice house with nice people, and only showed at a late dinner"? Though the name is suppressed, we are meant to identify the bishop in question by his bachelorhood and his *duck-feeding*, and then to laugh at the unwarrantable scurrility about his "being picked up by the housemaid in the morning" (ii. 196). Doubtless the author's acquaintance with Bishop Thirlwall and his late diocese was familiar and of long standing? But some bishops who are not quite Mr. Arnold's ideal are disposed of without an anecdote. Bishop Fraser, for instance, is spoken of as honest, eager, bustling, ubiquitous, and voluble. "Yet somehow he leaves you a little restless and dissatisfied. There is a joint in the harness, a crevice in the armour, and you make up your mind that he is crochety." By the way, has not the Bishop of Manchester stated pretty openly what manner of curates he will promote in his diocese? But of all cool and negatively detractive criticisms the most impertinent is his sketch of Bishop Durnford, "an aged bishop . . . with a cold, clear-cut face, pleasant and garrulous, kindly and refined; a mild, wise, and not inactive ruler," &c. &c. And this is the way an Oxford B.A. writes of two ecclesiastics who, besides having taken in their day the highest honours of their university, are doing good work in their dioceses, and perhaps rather to be congratulated than otherwise in failing to give entire satisfaction to their self-elected critic. It may be a question whether his predilections are to be coveted. They are for the Archbishop of York among archbishops, and the Bishop of Gloucester among bishops. Only it is very odd, he thinks, that the former only took a *third*, and was not considered a clever fellow at Shrewsbury; and as to the latter, you'd hardly dream that "a prelate with so cold, thoughtful, keen, earnest, saintly an expression" could be so "very human," have such a sense of satire and fun, and even get into hot water by a humorous suggestion about not flinging mob agitators into the horse-pond. Is this "dissembling love," or is it not rather "kicking down stairs"? As Mr. Arnold seems to know that the Bishop of Gloucester will probably write

the preface to the New Version, as a former bishop did to the Old, it may, perhaps, be untimely to remark that those prelates strike us as most to be macarized whom Mr. Arnold has least to say about whether for good or evil; but we are free to confess that, taking one sketch with another, we cannot recollect so self-sufficient, slender, and trivial a production as this professed sketch of English episcopal history. Its style is slipshod, though it sets up for criticising episcopal styles, and its inaccuracies are crying; as when in one page we read of the difficulty of "*arranging precedent* between a canon, curate, and his incumbent," and of Dr. Pretymann-Toulman passing away, "gorged with the spoils of Lincoln and Worcester." It may strike casual readers that the book is worth perusal for its longer sketches of Philpotts, Wilberforce, and Blomfield. Perhaps a crucial test would be to empanel a jury of the kinsfolk of either of these great prelates to decide, "yea or nay," whether they would take Mr. Arnold for their biographer. That he will be remembered, even in the dearth of good books on the subject, as the historian of Anglican Episcopacy, not even himself can imagine in his fondest dreams.

JAMES DAVIES.

Fusang, or the Discovery of America by Chinese Buddhist Priests in the Fifth Century. By Charles G. Leland. (London: Trübner & Co., 1875.)

WE should have had much greater pleasure in examining the merits of the problem propounded in this little book were it not for one very serious defect. Whereas the work consists of a narrative from the Chinese Year Books, translated, with comments, by the late learned Sinologist, Dr. Neumann, and edited by Mr. C. G. Leland, the reader is not always quite sure whether he is reading the ancient document or Dr. Neumann's comments, or what Mr. Leland has to say to us on the subject. When we are told of a fifth-century document purporting to recount the discovery of America by the Chinese at that early date, we receive it as a choice dainty which we would fain taste and roll over the palate in its simplicity and entirety, unflavoured by any foreign condiment whatsoever. Illustrative annotations, most thankfully received, can easily be placed near—and the nearer the better—to the annotated text, but should not be so placed as to break the sequence of the language of the important original; and assuredly there ought to be no doubt as to where that original begins and ends, and what portions of the book appertain to it. We commence Chapter I. with the supposition that we are at once launched upon the translation of the ancient text, for the chapter begins with inverted commas, and has the running heading, "The Narrative of Hœi-shin." If the supposition be correct, however, it is soon balked, for a paragraph of thirteen lines brings us to the end of a quotation, and we go on reading without meeting any more inverted commas till we reach pages 15 and 16, where two small paragraphs with inverted commas lead to the idea that the ancient text is resumed;

but, as we go on reading, we come in the course of a few lines to the words "Steller also assures us," when we instinctively say to ourselves, "Surely this was not written by any Chinese in the fifth century." It proves, however, to be only a printer's error in omitting the final commas at the end of the preceding paragraph. Two or three more quotations, with the comments, bring us to the end of the second chapter, but when we reach the second page of the third chapter we are thrown into doubt as to what the preceding extracts have been by encountering the words "We will now give a literal translation of the Chinese report." We console ourselves with the belief that at length we have doubtless before us the true *pièce de résistance*, but, as we read on, we come to the following words, "Many Fusang trees grow there, whose leaves resemble the *Dryanda cordifolia*." Marry come up! we say, this is a fifth-century Chinese document? Where are we? This uncertainty is so irritating that it extorts a complaint which is made very reluctantly, for we would gladly enquire into the subject hand in hand with an editor who freely admits that the problem he has to propound remains a problem still, and at the same time does his best to adduce such facts as may appear confirmatory of his own conclusions. This is not the first time that this interesting subject has been brought under the notice of the English reader. In 1847, the present writer in the introduction to the first edition of his *Select Letters of Christopher Columbus*, printed for the Hakluyt Society, wrote as follows:—

"The first specific statement of a supposed migration from the shores of the old world to those of the new is that which the elder De Guignes presumes to be demonstrable from the relation given by a Chinese historian Li Yen, who lived at the commencement of the seventh century. [The date given by Dr. Neumann is 490.] The said historian speaks of a country named Fou-Sang, more than 40,000 *li* to the East of China. He says that they who went thither started from the province of Leaton, situated to the north of Peking, that after having made 12,000 *li* they came to Japan; that travelling 7,000 *li* northward from that place they arrived at the country of Venchin, and at 5,000 *li* eastward of the latter they found the country of Tahan, whence they journeyed to Fou-Sang, which was 20,000 *li* distant from Tahan. From this account De Guignes endeavours, by a long chain of argument, to prove that the Chinese had pushed their investigations into Jesso, Kamtschatka, and into that part of America which is situated opposite the most eastern coast of Asia. This surmise of De Guignes has been answered by Klaproth in a paper which appeared in the *Nouvelles Annales des Voyages* (tom. 51, 2 série, p. 53). His arguments go to show that the country named Fou Sang is Japan; and that the country of Tahan can only be the island of Saghalien. Humboldt observes upon this subject that the number of horses, the practice of writing, and the manufacture of paper from the Fou-Sang tree, mentioned in the account given by the Chinese historian, ought to have shown De Guignes that the country of which he spoke was not America."

The question then arises whether any fact or argument adduced by Dr. Neumann or Mr. Leland is sufficient to overbalance the arguments of Klaproth, or to contravene this cogent reasoning of the illustrious Humboldt. And first we must look to the

geographical indications of the Chinese text. In the above quotation, from another quarter, we have a series of distances and bearings for arriving at Fusang, which we look for in vain in Dr. Neumann's "literal translation" of the Chinese Report. For two reasons, no reliance whatever can be placed on the distances. The *li* has always been different in different provinces and at different periods, and even had it been a constant, the well-known prodigality of the Chinese in the use of numbers would give it all the worthlessness of inconstancy. But due allowance being made for all this, great importance is to be attached to the bearings, for, obviously, if they fail us, we are but dealing with puerilities. Let us then see whither the above given bearings lead us. The Chinese historian himself brings us to Japan from Leaotung. From Japan we are taken northward (or, as Dr. Neumann says, north-east) to Venchin or the Painted People. The former bearing would lead to Jesso or Saghalien, the latter to Kamtschatka, but Dr. Neumann travels by it far more to the eastward, and thus reaches the Aleutian Islands, whose inhabitants he reconciles with the Venchin by the variety of figures which they used to cut on their bodies before their conversion to Christianity. Thence the original takes us eastward to Tahan, but Dr. Neumann, who wishes to find Alaska in Tahan, can only do so by travelling not eastwards but very strongly in a north-east direction. Let us, however, suppose him arrived in Alaska as Tahan. By his own account Fusang, the object of his final search, lies, according to the Chinese, eastward of Tahan, a bearing which will never bring him to Mexico. He must travel through more than thirty degrees of latitude to the south, unindicated in any way by the text, before he can reach that country. Yet to the country of the Aztecs does he thus arbitrarily lead us, and mainly on the strength of the assumption that the Chinese Fusang-tree, from which the country sought for took its name, "was formerly found in America and afterwards, through neglect, became extinct," or that—

"the traveller described a plant hitherto unknown to him which supplies as many wants in Mexico as the original Fusang is said to do in Eastern Asia—I mean the great American Aloe (*Agave Americana*), called by the Indians 'Maguey,' which is so remarkably abundant in the plains of New Spain."

By such tentative and conjectural processes is an identity aimed at between Mexico and the Fusang of the Chinese narrative, whereas any naturalist will tell us that there is nothing in common between the Chinese "Fusang" and the Mexican "Maguey." Indeed, as far as we can see, the only point in which a plausible analogy between Fusang and Mexico can be traced lies in the sentence that "No iron is found in this land; but copper, gold and silver are not prized, and do not serve as a medium of exchange in the market." Both Dr. Neumann and Mr. Leland realised the fact that the period of Hœi-shin is long anterior to the most remote periods alluded to in the obscure legends of the Aztecs, resting upon uncertain interpretations of hieroglyphics. In this difficulty Mr. Leland cherishes a hope

that "in Old Peru there lurks some slight possibility of elucidating the question of the Chinese in Mexico in the fifth century," and observes that Mexico might have been at one time peopled by a race having Peruvian customs, which in after years were borne by them far to the south. These surmises are made in conjunction with various hypothetical adaptations of Peruvian habits and customs to the Chinese account, not one of which can we realise as sound. We find no fault, but quite the contrary, with all such tentative and suggestive processes. Were the foothold firmer and the foundation stronger, such suggestions might possibly prove of great value; but as the matter stands, it is obvious that they are but the piling up of mere possibilities upon possibilities. Much trouble has been taken to prove the facility with which communication may have taken place between the eastern shores of Asia and the western coast of America. Of this there can be no question. Nor is there much doubt entertained at the present day that the larger portion of the American continent has been peopled in ancient times from Mongolia. But it is to be feared that the final settlement of such a question can never be founded on such "baseless fabrics" as Li Yen's account of Hwei-shin's visit to Fushan. Furthermore, if we consider the remote period of this Buddhist narrative, the unbounded liberality of the Chinese in exaggeration, the circumstance that the period in question is really that of the introduction of Buddhism into Japan; that the Fusang tree answers best to the *Broussonetia papyrifera*, the bark of which is used for paper-making in Japan and elsewhere; it would seem that we have not to look far beyond Japan itself for the limits of this very mythical exploration.

It is with no disrespect to Mr. Leland, or to the much-honoured memory of Dr. Neumann, that we express this want of assent with their conclusions. Nay, further, there is a fact which, for the curiosity's sake, we gladly mention as apparently corroborative of those conclusions. The Chinese narrative closes with a statement that about a thousand Chinese miles eastward of Fusang is an island of women, and if Fusang were Mexico, we might fairly look for this island among the West Indies. Now, it is curious that Columbus in his first letter speaks of the island of Matenino (Martinique) as one in which there were no men, a new version of an old, old story. In sober seriousness, however, we feel unable to insert upon the map among the regions of reality, localities which appear so much more correctly to belong to the dreamland of chimaera.

Since the above was written my friend Professor Douglas has shown me the title of a Japanese book of "Drawings of the various kinds of the Keih Plant (a kind of *Chrysanthemum Indicum*) of Foo-sang," in which the latter name stands for Japan itself.

R. H. MAJOR.

Calendar of the State Papers relating to Ireland, 1608-1610. Edited by the Rev. C. W. Russell, D.D., and J. P. Prendergast, Esq. Rolls Series. (London: Longmans & Co., 1874.)

IRISH history at the beginning of the seventeenth century stands in some respects nearer to our own times than English or French history of the same period. Many years ago when I was attempting to understand the disturbances preceding the colonisation of Ulster, I found the greatest help in a Parliamentary Blue Book relating to certain troubles by which the native population of New Zealand was at that time agitated, while at the present day it is difficult to read about the flight of Tyrone without thinking of that unwieldy name which even South Africans do not always succeed in pronouncing without a slip—Langalibalele.

The work of Dr. Russell and Mr. Prendergast, therefore, ought to be studied by all who wish to know what light history has to throw on the relations between an English government and tribes in a lower stage of civilisation. For those who take a more directly historical interest in its subject, it has a special attraction of a different kind. In his preface to the last volume of the *Calendar of the Carew Papers*, Mr. Brewer said hard things of the Irish chiefs, represented them as thoroughly lawless, and spoke of the colonisation of Ulster as a beneficent measure to the Irish themselves, arguing that their removal from their old homes was a measure of precaution which left them better off than they were before. Such a view, coming from one who writes from the English side of the question, can evidently only be finally accepted after it has been sifted by competent enquirers, and the editors of the present volume may be expected to tell us if they have anything to say against it.

Unluckily calendars, like serial novels, have a habit of breaking off at the most interesting point, and though this volume gives us the preparations for the colonisation we must wait for another before we know whether the editors agree with Mr. Brewer about the improvement in the condition of the natives. In the meanwhile we have only to thank them heartily for what we have got.

With respect to the condition of Ulster in native hands Dr. Russell and Mr. Prendergast are entirely at one with Mr. Brewer. The chiefs had surrendered their lands to Elizabeth, and had received re-grants securing their possession. But the rest of the inhabitants were entirely disregarded.

"The direct result was, that in each country so re-granted but one single freeholder was created, all the rest being 'tenants-at-will, or rather tenants in villenage.' In all the State papers of the period the system is represented as resulting for the tenants in the most painful uncertainty of tenure and great social insecurity and discontent."

Such an unlimited power constituted a strong political danger to the English government, and the desire of ameliorating the lot of the weak and helpless combined with alarm at the consequences of a system which "placed the whole power of the com-

munity unreservedly in their chief's hands for all services whether of war or of peace," to make it desirous to raise the condition of the tribesmen at the expense of that of the chiefs. While such a state of opinion existed at Dublin, it is not necessary to seek far for the cause of the flight of the Earls of Tyrone and Tyrconnel. The Government knew that the rebellion of men whose power it was desirous of weakening was by no means unlikely. The earls knew that it was by no means unlikely that they would be suspected of rebellion whether they rebelled or not. The Langalibaleles of the seventeenth century fled to a foreign land, and the Government, whether legally or not it is difficult to say, obtained a conviction for treason, and declared six counties of Ulster to be forfeited to the Crown.

The sketch given by the editors of the difficulties in the way of a new settlement is alike lucid and impartial. In view of all that has been said since, they have done well to print in full the advice given by Sir Arthur Chichester, one of the ablest of the Viceroy's who have ruled in Ireland:—

"If His Majesty," he wrote, immediately on the flight of the earls, "will assume the countries into his possession, divide the lands among the inhabitants—to every man of note or good desert so much as he can conveniently stock and manure by himself and his tenants and followers, and so much more as by conjecture he shall be able to stock and manure for five years to come—and will bestow the rest upon servitors and men of worth here, and withal bring in colonies of civil people of England and Scotland at His Majesty's pleasure, with condition to build castles and stone houses upon their lands."

If this be done and other measures of defence taken, then

"the country will ever after be happily settled; there will be no need to spend their revenues in the reducing and defence of this realm from time to time, as has been customary for many hundred years heretofore."

This was what Chichester would have preferred. If it was not done, there was nothing for it but to treat the natives as enemies and drive them clean out of the country.

Let us see now what it is that Chichester's plan means. The main difference between the seventeenth and the nineteenth centuries—which, by the way, is a point on which the editors might have touched with advantage—is that the English Government then had no standing army, and had a standing deficit in the Exchequer. To accomplish the work which Chichester contemplated he needed to be strong as well as just. He could not send to the Horse Guards for a regiment or two to be shipped for Dublin. English and Scotch colonists were the only force upon which he could rely.

But if colonists there were to be, were the natives to have the first choice of the soil or not? Chichester, in effect, boldly said "Yes. Treat them as if they were at home. Give them as much as they can really cultivate, and then find room for the colonists." We cannot say whether the plan would have succeeded. But we can safely say that a proposal so generous deserved to succeed.

How far the natives were actually ill-treated in the distribution of land is a point which must be left till the next volume appears to clear up the difficulties of the

MESSRS. ROUTLEDGE are bringing out a new edition of Ormerod's *History of Cheshire*, edited by Mr. Thomas Helsby, of Lincoln's Inn. It will be complete in about fifteen quarterly parts, of which the first has just appeared.

subject. But even this volume brings into light a side of the question which is but too likely to be disregarded by English investigators. When Chichester reached Cavan he published a proclamation commanding the natives to withdraw from the lands allotted to servitors immediately—

"Up rose a lawyer of the Pale, retained by him, and endeavoured to maintain that they had states of inheritance in their possession which were not forfeited by the attainder of their chiefs. He asked two things; first, that they might be permitted to prove this: secondly, that they might have the benefit of the King's proclamation, promising protection for their persons, land, and goods, made about five years before."

The legal point was answered by Sir John Davis, who said that the King was now their chief; "that, as they were mere villains under their lords, they were removable at their wills; that the King, therefore, might dispose of the lands as he had done."

The comment of the editors on this is worthy of attention:—

"The inhabitants," they say, "having no estates, were not admitted to traverse the office. But it is plain from the papers of the period that, if admitted, their plea would have been: first, that whatever might be the powers of their chiefs, no such transplantation had been ever attempted by them; second, that the several families and septa of well-known territories, where the principal men had fixed seats and the poorer families fed their herds in common; third, that often as their chiefs had been attainted before, no such measures had ever been employed," etc.

In short, the English Government, like English governments since, dealt simply with what it could see. Practically the chief was everything and the sept was nothing, just as practically Achilles or Agamemnon was everything and the Myrmidons or Argives who attended the Agora were nothing. But deep in the conscience of the Irish people, it was deep in the conscience of the Greek people, was the belief that the sept was rightly everything and that the chief was merely its executive head. The land was the end of the sept, and in driving Irishmen off the land, on which they had been settled for ages, a feeling of suffering from high-handed justice was created, of which the English Government, looking at outward appearance alone, had no conception.

Whether the grievance was a practical one as well as a sentimental one; whether, short, individual Irishmen were better off or worse off than before the new settlement was effected, is, as I have already said, a question which it would be rash to answer in another volume of the Calendar is in our hands. But it is perhaps allowable so far to anticipate the work which lies before the editors, as to point out that in the subsequent plantations which were effected under Chichester's successor St. John, Chichester's plan was adopted, at least in theory. The natives were to be first provided for. The Londonists had to be satisfied with the land which remained unallotted. Unfortunately, the weak and inefficient Government of England followed too quickly, and everything was again thrown into confusion.

SAMUEL R. GARDINER.

My Private Diary during the Siege of Paris.

By the late Felix M. Whitehurst. (London: Tinsley Brothers, 1875.)

THE late Mr. Felix Whitehurst enjoyed a rather enviable position under the Second Empire. Newspaper correspondents had become a privileged band at the time when he undertook to enlighten the readers of a daily contemporary as to the political aims of Caesar and the theatrical successes of Offenbach; and Mr. Whitehurst was a correspondent of an advanced and popular type. He knew the advantages of his situation, and was not hindered by any natural shyness in using them to the utmost. He was familiar with those "special sources of information" that sound so well in press telegrams; he had "best authorities" at his beck; and there were very few ministerial antechambers or parliamentary lobbies into which he had not penetrated. Where angels and secretaries of embassy feared to tread Mr. Whitehurst was at home, serene and confident. In addition to this Mr. Whitehurst was brilliantly conspicuous in general society, and as he was one of the first to disperse the Olympian cloud that is supposed to envelope the English journalist (some writers are modest enough to say for the benefit of the English press) the result was a public situation that should have commanded a good deal of influence and many exceptional opportunities of getting at the heart of the new Paris and the new Empire. Of such occasions, however, Mr. Whitehurst seems seldom to have availed himself. His writings do not show him to have been troubled with excessive reserve or over-squeamish delicacy; therefore we must suppose that he could not see; that he liked the surface and had no care to go to the core, loved well the myriad uniforms—that were mostly liveries—of the gorgeous era, and never thought about the men. And this was one of the reasons of Mr. Whitehurst's popularity. Other writers preached, moralised, dissected; he chose to be simply the "peintre des fêtes galantes" of the Empire. Others might discuss the attitude of the clergy during the last years of Napoleon's rule; Mr. Whitehurst was content to record that the colour of Mme. de Metternich's dress was *Bismarck en colère*, and that Mme. de Gallifet looked "charming as ever" at the Grand Prix. He possessed an easy, familiar, and rather vulgar style that was just adapted for conveying information of this importance, and that doubtless did much to bring the average English mind to its present peculiar familiarity with the trivialities of Parisian life. It introduced us to the *Femme à Barbe*, and taught us what was *chic* and not *chic*.

That happy colloquial manner, that urbane condescension to slang, that rendered Mr. Whitehurst's correspondence a thing apart, a flower in the desert of dry political discussions and parliamentary reports, is just as visible in the present volumes as in the light articles that charmed us ten years ago. There is still the same profusion of very small jokes with a pseudo Artemus Ward flavour, the same cheap philosophy of a degenerate Epicurean order, the same political silliness, the same personal bravado

—all the old fascinations of our own correspondent. The diarist is as jaunty on September 4 as he used to be on August 15. "Poor Emperor, poor Empress, poor Prince!—poor fickle frivolous French people!"—that is the small sacrifice to sentiment; and then the writer resumes his light-hearted babble of Vachette's *menus* and the *galettes* the sovereign people were shamefully eating at Montmartre. Nothing appears to have seriously affected the diarist's flow of good spirits. He was momentarily dejected at times about a spy whom the crowd was haling to the river (because the spy was so "evidently a gentleman!"); he was occasionally concerned about the fate of notorious racers and the carriage horses of his acquaintances, and consistently refused to eat horse-flesh at the bitterest period of the beleaguement. But as a rule our own correspondent viewed and discussed the woes of his beloved capital with a gay cynicism that must have been hard to keep up on small rations of black bread and mouldy rice. It is this enviable spirit that renders the Diary a not unamusing production. One becomes interested in the cheerful sceptic who knew so many Duchesses de X. and Marquises de M., and possessed such a store of jocular quotations from the Eton Grammar and popular song-books. There is a certain subdued interest in the study of a man who could live out such a period and write such a book about it. The superficial intelligence which, like that of Mr. Whitehurst, would see but the futile incidents and outward features of the siege, is not generally able to record its view in two volumes. And it is fortunate for future historians that this is so.

Mr. Whitehurst appears to have possessed only the most elementary knowledge of the politics and military movements of the siege. We have said that he had exceptional chances of obtaining information. He was constantly asserting himself as the personal friend of the Emperor; he was intimate with many functionaries of the fallen Empire who, it is well known, managed to retain a sort of semi-official position behind the newly-appointed Republican Administration; and yet the Private Diary is scarcely ever accurate except when it gives extracts from public prints, or the tariffs of siege provisions. This is the way in which the diarist describes the last memorable week of August, 1870:—"Monday, August 29: During the past week no great events. French and Prussians seem to be fighting drawn battles, with terrific loss on both sides." And this was the week during which the disastrous march on Montmédy was executed, when it was resolved to succour Bazaine instead of falling back on Paris, when Wimpfen replaced Faily—the week, in fact, that prepared Sedan. After Sedan, on September 2, the Diary simply announces that "accounts are very fishy," and the subsequent story of the pacific revolution is wrong in nearly every particular. Mr. Whitehurst described September 4, like many simple-minded partisans, as a *coup d'état* in the face of the enemy. He could not see that the Empire had collapsed, the Empress-Regent having virtually abdicated by persistently refusing to take any action whatever. He knew nothing of the resolutions arrived at by the

Left and Left Centre, which were to ask the Chamber to appoint a Committee of Defence and to abstain from founding a Republic on the basis of national defeat. Neither does he appear to have heard of the dangers that threatened the Republican party; of the formal proposition to arrest the minority in their houses on December 2; of M. de Casagnac's application for fifty gendarmes, with whom he engaged to "get rid of *ces brailards là*;" and other schemes of a like nature. The majority was too feeble and too terror-stricken to profit by the reluctance of the Left to take office at such a crisis. When M. Jules Favre proposed the deposition of Napoleon III., not a Minister rose to answer or protest. There were veritably "vacances de pouvoir," as M. Thiers said; and when the populace invaded the Chamber, Jules Favre and Gambetta were carried to the Hôtel de Ville by the flood and forced to form a Government. There was nobody to contest their right in that Paris which, says Mr. Whitehurst, with the exception of a small section, had "professed allegiance to the Emperor for eighteen years."

The account of the October insurrection—that first overt symptom of the Commune—is equally inexact. Mr. Whitehurst quarrels with the Trochu administration at every page, but he will not allow the working-classes to manifest discontent on their side. The delegates of the twenty arrondissements demanded that all provisions should be rationed, that sorties should be multiplied, a general requisition, an attack *en masse*, and the installation of the Municipality as supreme power. Nearly all these demands were justifiable, Mr. Whitehurst allows, for his Diary is one long plea against the maladministration of the Trochu Cabinet; but when they are made in the name of a large section of the Paris population, he hints broadly at summary execution. But the politician who announced that he had always been convinced that M. Gambetta was a firm Orleanist should not be restricted in the exercise of his Oriental imagination or required to prove the commonplace virtue of consistency. He is a poet among war-correspondents. For the rest, whoever is interested in the bills of fare of the siege may consult the Private Diary in all confidence. It is a prolix and a willing guide. It is eloquent on the subject of mule cutlets and rats à la mayonnaise. It is full of curious menus, and stories of how the author shared handfuls of eschalots with noble duchesses. It is not very accurate in orthography; but even if you call a *filet Châteaubriand* a *filet château brillant*, it is always a filet. And Mr. Whitehurst was sure to know more of the steak than of the poet.

EVELYN JERROLD.

MESSRS. MACMILLAN and Co. have in the press an "Ecclesiastical History of Ireland," from the earliest date up to the present time, compiled by W.D. Killen, D.D., President of the General Assembly, Theological College, Belfast. The work, which will be exhaustive so far as concerns the chequered history of the Irish Church, will also throw much light on the social features of the various periods treated. It will be in two volumes octavo, and may be expected in the autumn.

NEW NOVELS.

A Wife's Story. By the Author of "Caste." In Three Volumes. (London: Hurst & Blackett, 1875.)

Dulcie. By Lois Ludlow. In Three Volumes. (London: Tinsley Brothers, 1875.)

A Silent Witness. By Edmund Yates. In Three Volumes. (London: Tinsley Brothers, 1875.)

Scarscliff Rocks. By E. S. Maine. In Three Volumes. (London: Smith, Elder & Co., 1875.)

A Losing Hazard. By Courteney Grant. In Two Volumes. (London: Bentley & Son, 1875.)

Miss Angel. By Miss Thackeray. (London: Smith, Elder & Co., 1875.)

ALTHOUGH Charles Dickens bears no likeness to any other English writer of fiction, yet he did succeed in founding a school of novelists, resembling himself only in two particulars, a love for the grotesque side of every-day life, and an imperfect grasp of pure style. The minor stories which appeared in *Household Words* and *All the Year Round* under his management bore the strongest possible similarity to each other, and seemed as though they were turned out with machinery by contract. Many of them have since been collected and reprinted by their several authors, and it may safely be declared that in scarcely one instance, were three or four tales by one writer transferred to the volumes of another, would the acutest reader have been sensible of any change in conception, in treatment, or in language; and it may even reasonably be doubted whether the authors themselves could identify their own property apart from inspection of the manuscripts. There are, however, a few signal exceptions, and one of them is the collection of tales named from its longest piece, "A Wife's Story." These sketches have all, with two exceptions, a considerable individuality and power of the same kind as that which made Mrs. Archer Clive famous for her *Paul Ferroll*, and Mr. Dickens, three of whose letters to the writer are embodied in the preface, was quite justified in recognising something in them far above the usual level of magazine writing, although his usual fault of employing exaggerated language obliges us to discount his strong terms of admiration. The tales are not, with the two exceptions before adverted to, on pleasant themes, and are, in fact, designed as studies of two types of women, the one fierce, undisciplined, and jealous; the other weak and almost crushed to the ground by misfortune, yet endued with some faculty of resistance. Thus, the second tale, "My First and Last Novel" is in truth, if not exactly a watercolour sketch for the oils of the principal story, yet such a related essay as Charlotte Brontë's *Professor* is to her *Villette*; while a parallel connexion may be traced between "Daisy's Trials" and "I do not Love You," the concluding stories of the third volume. "Gurtha" is, on the whole, the best sketch in the collection, as it depends more on skilful delineation of character than on striking incident, but Mr. Dickens's judgment will probably be that of most readers. Within the author's peculiar range, there is only one failure to realise the picture in her mind, that of the

fast young lady in "Daisy's Trials." The mistake here is that Myrrha Brown is made to speak English which is much too good, pure, and cultured to be in keeping with her character. A girl such as she is depicted would not only be less choice in the selection of words, but would largely interlard her prattle with slang, half from defiance and half from bad training. The two exceptions already referred to are mild idyllic stories of the well-known *Household Words* type, and are so far welcome that they give some relief to what is, on the whole, a morbid, though very clever series.

If Myrrha Brown fail from being too refined in diction, no such charge can be brought against the lady who calls herself Lois Ludlow, whose *Dulcie*, in itself a tolerable little story, which might have been judiciously compressed into one volume, is disfigured by attempts at being mannish after the fashion of some of Major Whyte Melville's novels, and by striving to reproduce what the author conjectures to be the usual style of men's talk with one another. It is not, perhaps, being unduly squeamish and fastidious to say that a lady's book is not improved by turns of expression such as "funk like blazes;" and it is certainly within a reviewer's province to point out that the shades of tone and manner in conversations ought to be more artistically marked than by mere stage directions, consisting for the most part of adverbs on the loose without any context. The book is not objectionable nor fast in tone, but it is slangy in diction and crude in idea, without much promise of strength to come.

Mr. Edmund Yates does not aim very high as a novelist. He makes no pretensions to instruct or elevate, and seeks merely to amuse his readers, and that by forcible incident and broad drawing rather than by delicacy of manipulation. And he has his reward, for he is one of the writers whose works are not laid peacefully to rest at the end of the season, but undergo metempsychosis into the ranks of railway literature, with a regularity which shows that he understands his public.

A Silent Witness differs in no essential particular from his other novels, and derives its whole interest from two or three strong situations, somewhat roughly, but not unskilfully, dashed in with a coarse brush. Two murders early in the first volume, one completed and one attempted bigamy in the second, with a fatal accident and a suicide in the third, are, on the whole, a sufficient modicum of stimulant for readers who like a drastic style of fiction, and no doubt Mr. Yates is wise in his generation. But it is a great relief to slower people of a somewhat foggy turn, to take up Jane Austen or George Eliot after an experience of the kind. It is like coming back to a comfortable library after taking the children to a circus or looking at a Hobbema or a Ruydael after a display of cheap fireworks. But that is just because one is a foggy. At any rate Mr. Yates can tell his story, such as it is straight off, without prosing or meandering, and if he could be persuaded not to write "different to" and "frightened of," his English would be very tolerable.

Scarscliff Rocks is a story of considerable

merit, and marks real progress since the author's previous book. There are two localities in which the plot is worked out—a small fishing village on the north-east coast of England and a New Zealand station. The second of these appears to have been drawn from books alone, as it lacks the colour and detail with which the former is painted. The most salient merit of the book is in the carefully studied contrast of the two chief female characters, which are both well conceived and elaborated; but a careful reader will give the preference to another pair, although mere outline sketches in comparison, namely, Mr. Eliot, the rector of the dull village, and his elder daughter, whose grey, patient, and not very useful lives are very subtly treated; and in particular there is much insight in attributing the clergyman's lack of influence and sympathy to the fact of his having, together with a keen sense of the gulf between moral right and wrong, uneasy hidden doubts as to the basis of his creed; whereas his daughter Gertrude, like him in much else, has no such misgivings. If this feature had been brought into greater prominence, instead of being just suggested, and no more, the sketch would have lost much of its delicacy and power, which qualities depend on the very indistinctness purposely given to it. The plot, not quite a new one, has been skilfully handled, and not overwrought, as it might readily have been. As regards some of the details, the dialect and idioms do not ring quite true. They are not Northern English, but Lowland Scotch, between which cognate speeches there are linguistic differences familiar to scholars. And there is a more serious mistake of the kind in the wording of a letter by a Scotch peasant woman, which plays an important part in the story. This letter does not merely contain Scotticisms of expression, but the words are spelt as English persons write the pronunciation of Scotchmen. Now, those who are familiar with the half-educated, know that they have the greatest possible difficulty in reading books phonetically spelt. They know, for instance, that the vocable which they pronounce "thocht" is printed in their spelling-book as "thought." Consequently, when they see "thocht" in print, it is a perfectly strange thing to them, and they attach no idea to it. If some better instructed person explain its meaning, they take offence, regarding the new spelling as intended to ridicule them, and to find fault with their mode of speech, and consequently, a real letter written by a person who speaks a local dialect will be rendered in the ordinary book-language, so far as he knows it, and the spelling, where it differs from the standard of the national school, will be incorrect from ignorance, and not, as in *Scarscliff Rocks*, correct according to the conventional rules for writing dialect. Just test a Dorsetshire national-school child with Mr. Barnes' poems, and see what will come of it.

In *A Losing Hazard* Mr. Courteney Grant has broken new ground, almost un essayed by English novelists, by placing his scene in Holland, around the works of a new dyke and harbour. There is not, however, a great deal of local colour or detail; and as a large part of his company consists of English people

employed on the works, and the remainder of Dutch people connected with them, there is only just enough foreign admixture to impart a little variety to the book. He has improved since his last novel, for this one has a definite plot and some boldness of conception, though scarcely enough ease and finish in execution. Slightly melodramatic in character, and having a buried hoard of jewels as its central point, it is more akin in idea to one of M. Paul Féval's plots than to the ordinary run of English stories. But there is not, as has been implied above, the finish a French artist would have given. One episode leaves a thread hanging, and is not wrought, as it should be, into the web; and the incident of the woman—a well-drawn character—who steals a blue diamond from the works at Amsterdam is out of keeping with her secretive temperament. She is represented, in her passion for jewels, as getting her booty set that very day, and wearing it at a public ball that same evening, where it attracts general attention, followed by immediate detection. The instinct of such a woman, if she were not actually so insane as to ensure her acquittal on that ground, would be to hide her prize till the search had been abandoned, and not to wear it till she was safe out of the country unsuspected. The book, even with these drawbacks and that of a certain jerkiness in style, is a marked advance on *Little Lady Lorraine*, the author's previous novel; and there seems the prospect of capacity for further improvement in a future attempt.

Miss Thackeray has put herself at some disadvantage with her more cultured readers by choosing for her latest book a story so well known to them as that of Angelica Kauffman. However, such readers are in a very small minority, and to the great majority of those who have seen *Miss Angel* in the *Cornhill Magazine*, or in its separate form, the narrative will be as fresh as though the charming heroine were the creation of the author's pen, instead of a drawing from life. The date of the story, a very few years earlier than that of the *Virginians*, necessarily provokes comparison of the daughter's power of delineating a past era with the father's, and allowing for their unlike point of view, there is less interval than might have been looked for. Nevertheless, Miss Thackeray has, in the one particular of conveying to her readers the peculiar aroma of the eighteenth century, been surpassed by another lady, who writes under a pen-name, and some of whose sketches, notably *Squire Bolton's Transgression*, call up the temper of that time more forcibly. But in grace and delicacy of workmanship, and the indication of character by suggestive touches, Miss Thackeray is the superior; and although the conditions of her present story do not enable her to exhibit these qualities so clearly as in the *Village on the Cliff* and *Old Kensington*, nevertheless her readers can never be unconscious of their existence throughout. One caution she does seem to need. Her adapted fairy tales show that she possesses the gift of quiet humour, and that she can be cheerful, and even merry, on occasion. But there is a recurrent plaintiveness of tone, exactly the same in key, though varying in expression,

running throughout all her principal writings, and very noticeable even in the collection of short papers she has lately issued. This is becoming an artistic fault of mannerism. It may, no doubt, represent a particular mood of the author's mind; but that which would be entirely in place were she an essayist, and bent on taking the public into her personal confidence, and thus biographically valuable, detracts from the merit of fiction, because interfering seriously with variety of treatment. Her characters, at best, resign themselves to be contented in a twilight fashion, and invariably find that their dolls are stuffed with sawdust. There are other and healthier views of life and affection of which she is quite able to give sketches to the world, and a little more sunshine would marvellously improve her pictures.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

Bossuet and his Contemporaries. By the Author of "Life of St. Francis of Sales," &c. (Rivingtons.) Within its limits this is a really admirable compilation; it is clear, complete, pleasant, everything but thorough; for that the writer is too conventional and perhaps too respectful. Her view of Gallicism reminds one of the reformers who thought that the Witenagemot constituted an indefeasible prescription in favour of parliamentary government and universal suffrage, and she describes Bossuet's conflict with "probabilism" in a way which shows she has never found out that "probabilism" is simply a hard name for a view that everybody holds now, that a man who thinks he has a right to do a thing which he knows to be questionable, and wants to do it, must be allowed to do it if the thing be only questionable. On the other hand, she is duly severe on Bossuet's persecution of Fénelon, and though she does not dwell on the matter, she shows us candidly in what a horribly business-like way Bossuet presided over the retirement of Louise de la Vallière, and that as a director he had very little idea of doing anything but keeping his penitents quiet and out of mischief. The last point suggests the reflection that the gloomy sublimity of his pulpit eloquence had little religious value: he made people serious and uncomfortable, but as he sent them back to the duties which they recognised before, those of his hearers were most fortunate whom he left in cheerful impenitence like M^{de} de Sévigné.

The Narcissus, its History and Culture. By F. W. Burbidge. (Reeve & Co.) The genus *Narcissus* is one of the most delightful of the old-fashioned kinds of spring flowers now happily again coming into fashion. The handsome volume which Mr. Burbidge has devoted to it deserves no small commendation. His book is a vertebrate book—that is to say, it was undertaken with a distinct purpose and meaning which has been well carried out. Books about plants, especially illustrated books, are too often utterly destitute of any sort of backbone of either utility or interest. They are survivors of a class which fulfilled their destiny as the futile ornaments of the drawing-room table. There is something especially disappointing about productions of such a kind. Illustrated books imply the expenditure of much pains and much money; it is impossible to avoid vexation when both are seen to be wasted. At the hands of Mr. Burbidge neither have been so. In forty-eight plates he has given us portraits of the species of *Narcissus* and of their most notable cultivated forms. If not perhaps as yet in the first rank of contemporary botanical artists, Mr. Burbidge always works with care, and his drawings are free from formality. Then he has had recourse for the more technical part of his book to Mr. Baker, the able assistant keeper of the Kew

Herbarium, who has made an especial study of this genus. The two together have produced a book in every way creditable to themselves and the publisher. All persons who take an intelligent interest in the open air cultivation of herbaceous plants will find it quite indispensable in studying the garden kinds of Narcissus. It is to be hoped that similar volumes may be devoted to Crocus and Iris. These, if treated in an attractive and popular manner, controlled by technical scientific knowledge, will be most useful, although without it they will be worse than useless.

The Golden Guide to London (Sampson Low, Marston, Low & Searle) is just the book to give to one who wishes for a "picture in little" of what Cowper calls "the fairest capital of all the world." It will also please the old Londoner, to whom a feeling of pride in the outward appearance of his home is quite a new sensation. So many improvements have been carried out of late years, that London is fast becoming a handsome city, which it was not in Cowper's day, and this little book does justice to these changes. The engravings, with the exception of a few which formerly appeared in Weale's *Handbook to London*, are fresh, and taken from good points, as the Thames Embankment, and the view of the Foreign Office from St. James's Park; Charing Cross is not so successful as the others. The wants of the visitor seem to be thoroughly understood by the author, and the matter supplied is practically useful, with just such a dash of historical information as "he who runs may read." The *Guide* is not a mere compilation, for the various places have evidently been visited in order that the descriptions may be accurate. The mention of the Regent's Park explosion, and the appearance of the Mirror in the list of theatres, proves that the information is well posted up. It is next to impossible to treat a large subject in a small space without falling into some mistakes: and we have noticed a few, but they are not of much importance. One misprint, however, is amusing. The writer is describing St. Bride's Church, and says that the east window is "a copy by Moss of Mr. Rubens' *Descent from the Cross*." EDITOR.

NOTES AND NEWS.

Jonas Fisher: *A Poem in brown and white*, is the title of a work now in the press, which we are informed on good authority will carry great weight, not only on account of its subject and the treatment thereof, but also on account of the high rank of the author.

SURGEON-MAJOR H. W. BELLEW, of the Bengal Staff Corps, is engaged on a narrative of the Journey of the Embassy to Kashghar in 1873-1874, of which he was a member. The work will appear under the title of *Kashmir and Kashghar*.

PROFESSOR ROBERT K. DOUGLAS is preparing for early publication his two lectures on the Chinese Language and Literature delivered before the Royal Institution.

CHINESE scholars will be glad to be informed that Mr. Edkins is now printing his *Introduction to the Study of the Chinese Characters*. The work will appear in a royal octavo volume of about 200 pages before Mr. Edkins's impending departure to China.

MR. EDWIN ARNOLD, M.A. Oxford, formerly Principal of the Poona College and Fellow of the University of Bombay, is preparing for early publication his translation of the *Gita Govinda* from the Sanskrit of Jayadeva into English verse. We believe that this is the first attempt made to introduce this beautiful pastoral to the English public.

A PENDANT to the itineraries of European travellers to China in the thirteenth century, as Carpini, Marco Polo, &c., by Dr. Bretschneider, of Peking, has just appeared at Shanghai under the title of *Notes on Chinese Mediaeval Travellers to*

the West. Dr. Bretschneider produces reports of four Chinese, who, in the thirteenth century, travelled through Central Asia to Persia, giving an English translation of the original text, with many explanatory notes.

It is well known that one of the oldest and most difficult languages of Persia—the Pehlvi—has now become nearly extinct. Several works on religion and science were written in this language in former times by learned Zoroastrian Dastoor and other literary persons. Lately a desire for the study of this language has been shown by several students in Europe and in India. The great drawbacks for accomplishing this desire were hitherto the want of a dictionary and a grammar. The latter has been supplied by Mr. Dhunjeebhoy Framjee Patel, Dr. Spiegel, and others. No one has yet attempted the preparation of the former. As the Parsee religious works are written in this language, the Dastoor Jamaspjee Minocherjee has considered it one of his duties to undertake this task, and has consequently compiled a Pehlvi, Gujaratee and English Dictionary. It is proposed to issue the work in four volumes, each volume containing about 200 to 250 pages, royal octavo size.

THE REV. K. M. BANERJEA, of Calcutta, is engaged on a tentative edition of a small portion of the *Rig-Veda* (the first thirty-two hymns), with explanatory notes and a grammatical analysis. The work will appear in October next, and will be published by Trübner and Co.

MR. BANERJEA is also engaged on a work which will be entitled *The Aryan Witness*, which will contain the testimony that may be collected from the Vedas and the Zend Avesta in correction of biblical sacred history, and on the fundamental principles of the Christian religion.

At the meeting of the Council of Owens College, held on Friday last, Mr. Alfred Hopkinson, B.A. (Lond. and Oxon.) was elected to the professorship of Jurisprudence and Law, vacant by the resignation of Dr. Bryce. Mr. Hopkinson, who is an associate of Owens College, after a successful career in the College, proceeded to Oxford, where he gained a Second Class in the Classical School in 1872, and a First Class in the Law School in 1873. Mr. Hopkinson was elected Stowell (Law) Fellow of University College in 1873, and Vinerian Scholar in 1875.

DR. PUSER has been ordered absolute rest for a few weeks, and his letter on *The Present Crisis in the Irish Church* is necessarily postponed.

DR. VON SYBEL of Bonn has been appointed Director of the Prussian State Archives at Berlin.

M. PAUL MEYER writes to us that we were in error in announcing that he has been elected to a professorship at the Collège de France, as the election does not take place till December next, and he has "no reason to believe that he has a greater chance of being elected than many other scholars whose merits may be considered, and certainly are, superior to his."

THE ABBÉ MICHAUD's new work, *De l'Etat Présent de l'Eglise Catholique-Romaine en France*, has been interdicted by the French Government.

VICTOR HUGO's new work, *Avant l'Exil*, has just been published. It forms the first volume of a series entitled "Actes et Paroles," and will be succeeded by two other volumes, *Pendant l'Exil* and *Depuis l'Exil*. *Avant l'Exil* contains all M. Hugo's speeches delivered between 1841 and 1851, with indications of his acts in connexion with them. The second volume, *Pendant l'Exil*, is to contain all his speeches from December 2, 1851, which drove him from France, to September 4, 1870, which enabled him to return. *Depuis l'Exil* will give us his speeches from his return to France to the present day; so that the three volumes will furnish a complete summary of the whole of Victor Hugo's public life. The first volume, just

published by Messrs. Michel Lévy Frères, is prefaced by a brief introduction, entitled "Le Droit et la Loi."

MR. HENRY SWEET has printed all the prose texts for his *Anglo-Saxon Reader* for the Clarendon Press Series. The poetical ones will be done in another month.

ALEXANDRA COLLEGE, Dublin, which has done much good in women's education for the last nine years, is trying to raise 10,000*l.* to enlarge its buildings and grounds. Part of the money has already been given, and part raised by debentures, but more donations and more loans are needed to enable the Council to carry out their plans. Mrs. Jellicoe, to whose untiring exertions the success of the College is so largely due, will be glad to answer any applications addressed to her at the College.

WE are glad to hear that Messrs. Chatto and Windus have resolved to publish another play of Mr. Richard Simpson's series, "The School of Shakspeare," which was so warmly commended by Mr. Swinburne in his *Fortnightly* article on the succession of Shakspeare's plays. The same publishers are also reproducing by photo-lithography a very handy-sized copy of the First Folio of Shakspeare's Dramatic Works, 1623, to sell for about 7*s.* 6*d.* If only the acts, scenes, and lines could be marked in the margin, we should have in this reprint a really workable edition of the Folio. Without these helps all copies are troublesome to use.

WE understand that a translation by Mrs. Arthur Arnold of Señor Castelar's *Life of Byron* will appear very shortly. Mrs. Arnold is already known as the successful translator of a work by the same author which was published two years ago by Tinsley under the title of *Old Rome and New Italy*.

MR. ALFRED RIMMER, of Chester, has been preparing, in conjunction with Dean Howson, an interesting work on the Old Streets and Home-steads of England. It will be profusely illustrated by examples collected from all the counties, drawn on wood by Mr. Rimmer, and engraved by Mr. J. D. Cooper, and will be published in the autumn by Messrs. Macmillan and Co.

MR. W. C. HAZLITT's "Shakespeare's Library, a Collection of all the known Plays, Novels, Tales, and other Articles which the great Poet is supposed to have employed in the Composition of his Works," is expected to be out next week. It will be in six volumes foolscap octavo, and will contain revised texts of all the plays in Nichols's old collection, and the novels, tales, and poems in Rodd's, to which Mr. J. P. Collier wrote introductions, besides several later additions, and notes. Among the more important additions are the lives from North's *Plutarch* used in Shakspeare's classical plays, the histories of Lear and Macbeth from Holinshed, Twine's *Patterne of Painfull Adventures* (for *Pericles*), &c. It will be the most nearly complete book of the kind ever published, and a great convenience to Shakspeare students.

AMONG the latest minor acquisitions of the Bodleian Library is a small pamphlet, quite forgotten in our days and mentioned neither in catalogues nor in biographical books, with the title, *Sunday under three Heads:—as it is; as Sabbath Bells would make it; as it might be made*, by Timothy Sparks (London: Chapman & Hall, 186 Strand, 1836). A bibliophile has written in pencil on the title-page "(Chas. Dickens)?" The four illustrations are signed "H. K. B." (Hablot Knight Browne), the illustrator of *Pickwick*. The style has, no doubt, resemblances to that of Dickens. For instance, p. 11:—

"Look at the group of children who surround that working man who has just emerged from the baker's shop at the corner of the street with the reeking dish, in which a diminutive joint of mutton simmers above a vast heap of half-browned potatoes. How the young rogues clap their hands and dance round their father, for very joy at the prospect of the feast ;

and how anxiously the youngest and chubbiest of the lot lingers on tiptoe by his side, trying to get a peep into the interior of the dish. They turn up the street, and the chubby-faced boy trots on as fast as his little legs will carry him, to herald the approach of the dinner to 'mother,' who is standing with a baby in her arms on the door-step, and who seems almost as pleased with the whole scene as the children themselves; whereupon 'baby,' not precisely understanding the importance of the business in hand, but clearly perceiving that it is something unusually lively, kicks and crows most lustily, to the unspeakable delight of all the children and both the parents."

On page 13:—

"You may tell a young woman in the employment of a large dressmaker at any time by a certain neatness of cheap finery and humble following of fashion, which pervade her whole attire; but, unfortunately, there are other tokens not to be misunderstood—the pale face with its hectic bloom, the slight distortion of form which no artifice of dress can wholly conceal, the unhealthy stoop, and the short cough—the effects of hard work and close application to a sedentary employment upon a tender frame."

On page 21:—

"The idea of making a man truly moral through the ministry of constables, and sincerely religious under the influence of penalties, is worthy of the mind which could form such a mass of monstrous absurdity as this bill is composed of."

Finally, on page 39:—

"I was travelling in the West of England a summer or two back, and was induced by the beauty of the scenery," &c.

Dickens was indeed in 1835 in Bristol and Bath (see Forster's *Life of Charles Dickens*, 9th edit., vol. i., p. 8). If those coincidences induced the owner of the book to attribute it to Dickens, could we not oppose the strong evidence of Forster's silence on the subject? Perhaps some of our correspondents may know something about the name of the *nom de plume*, T. Sparks.

In a German work of travels, published in 1753 by Uffenbach, entitled *Merkwürdige Reisen durch Niedersachsen, Holland und Engelland*, it is stated in the account given of the Bremen Library that it contained the entire library of Charles I. Cromwell, so we read, wished to make a present of it to Herr Pauw, the States Ambassador in England; but he, forbidden by his oath to accept of any gift, directly or indirectly, when on a foreign mission, was content to purchase this *Bibliotheca Regia* for the Government of Holland, at a cost of six thousand gulden. Such an expenditure was, however, much grumbled at by Pauw's superiors, though the library was considered to be well worth three times the money even at that period; and brought upon him so many annoyances and vexations that he worried himself to death under the infliction. We give the story as it stands in the pages of this veracious traveller, and confess our inability to furnish any confirmation or refutation of it.

AMONG the many prize essays at Oxford there is one which differs from the rest, in so far as it is meant, not for undergraduates or junior members of the University, but for men who must have completed three years, but not exceeded fifteen years, from their matriculation. It is the "Conington Prize," founded by friends of the late Professor Conington, and intended to be on a level with the prize essays proposed annually by the French Institute or the Berlin Academy. The subjects of these essays are generally connected with questions of the highest importance in different branches of science. They are intended to attract the attention of students to points of real interest which require elucidation, and they frequently lead to the composition of valuable treatises or books marking a solid advance in the history of different sciences. Renan's *Histoire des Langues Sémitiques*, Lenormant's *Essai sur la Propagation de l'Alphabet Phénicien*, Corssen's great work on Latin Pro-

nunciation, are more or less the result of such prizes; and it is to be hoped that the subject proposed for the next Conington Prize may produce a similar result. The subject chosen is "The Greek Dialects," and the essays are to be sent in to the Registrar of the University on or before the first Saturday in Easter Term, 1878.

The dissertation is to embrace a careful collection of the words and grammatical forms peculiar to each dialect, drawn from inscriptions, from the authors of whom writings have been preserved in the different dialects (including fragments and quotations) and from ancient grammarians and lexicographers. The comparative value of these sources is to be estimated, and the best critical editions of the authors to be used. The facts ascertained in the first part of the dissertation are to be applied to determine the question whether the Greek dialects presuppose a fully-developed Hellenic language from which they were derived in course of time, or whether the facts which they present admit of any other interpretation.

The question of dialects is at the present moment the burning question in the Science of Language, and nowhere is there more ample material for treating it than in Greek. The very name of dialect is on its trial, and the solution of the problem whether dialects presuppose a *κοινή*, or whether a *κοινή* is the outcome of original dialects, must determine in a great measure the direction of linguistic studies in the future.

THE *Oxford University Gazette* of the 8th inst. contains the Report of a Committee of Council appointed to consider the requirements of the University as amended and adopted by Council. The document is of too great a length to permit of more than an imperfect summary in these columns, but it suggests several questions of primary importance with reference to academical reorganisation. The "Requirements of the University" are divided into provision for buildings and institutions, and provision for professors and teachers. The former of these two divisions includes an estimate of 50,000*l.* for the building of the proposed new Schools, and a considerable sum for the consequent rearrangement of the structure and fittings of the Bodleian Library—expenses which may be fairly called extraordinary, and for which it is known that a capital sum has already been set apart to accumulate. All the remaining leading institutions of the University also call for considerable expenditure, either for their enlargement and renovation, or for the accommodation of new offices which recent reforms have rendered necessary. It is somewhat startling, however, to learn that the three great scientific departments (Chemistry, Biology, and Physics) make a demand for no less than 30,000*l.* for additional lecture-rooms and laboratories in connexion with the University Museum. Also, the lease of the Botanic Garden has almost expired, and whatever course may be adopted, an outlay of at least 4,000*l.* will immediately be required. It is pleasing to notice that, notwithstanding the mention of these enormous sums, the committee are of opinion that the University Chest can well take upon itself the entire expenditure, and perhaps have something to spare for the foundation of new professorships. With reference to the second head of the division mentioned above, the report of committee is not equally exhaustive or satisfactory. No attempt has been made to frame a comprehensive scheme of the deficiencies of the teaching power of the University according to the subjects to be taught, or the proportionate pressure of their want. A project is indeed brought forward for the establishment of temporary chairs and readerships, which, so far as it goes, is novel and suggestive; and careful regulations are proposed for the nomination and salaries of the holders of such appointments. The occupants of the University Museum have in this matter again obtained at least their due share of prominence. It ought to

be recollected, at least within Oxford, that scientific subjects have during the past twenty years caused a most exhausting drain upon the surplus income of the University, and that while physical science is being abundantly studied elsewhere, there are other subjects of scientific research, such as Philology in its countless branches, and History, which bid fair to be entirely neglected in this country, if not encouraged by the prestige and material support of academical endowment. It is further to be noticed with regret, that no reference is here made to the memorial of the Royal Asiatic Society for the promotion of the study of Oriental languages at Oxford. A suggestion is made in a subordinate paragraph for "the making of occasional grants to individuals for the purpose of carrying on special work in connexion with the studies or institutions of the University;" but beyond this ambiguous and meagre statement there is no recognition throughout this Report of Oxford's great deficiency—which is not want of funds, as the members of the Committee rather seem to imagine, but the absence of the spirit of original work and study, which is beyond the vision alike of the ordinary undergraduate, and of the ordinary tutor.

MR. STOKES's letter in the *Revue Celtique* some time ago, calling attention to the inaccuracies in the facsimiles of the Irish MSS. published by the Royal Irish Academy, has created some commotion in that learned body. It appears that some of the members believe the alleged errors to be no errors, and consequently the matter was referred to the Committee of Polite Literature. This last body came to the conclusion that a number of men should be appointed to collate the facsimile of the *Lebor na Huidre* with the MS., and it now appears that the latter have done their work and reported in favour of the copyists. Who these experts are we have not learnt, but we should be rather surprised to find that Mr. Stokes is so far mistaken as they seem to believe. Besides, on this question of details Mr. Stokes differs from them as to the best method of procuring the facsimiles. The Academy at present, it appears, employs a man who has just enough knowledge of Irish to lead him astray to make the tracing, and another of the same description to revise his work; but Mr. Stokes would rather have a good tracer who is altogether ignorant of Irish, and submit his work to the careful revision of the best Irish scholar to be got. The question is one of immediate importance, as money has lately been voted for this purpose by the Board of Trinity College, Dublin, with a view to defray the expense of publishing a lithographed facsimile of the Book of Leinster. What course the Academy and the Board will ultimately adopt is not yet evident: the angry feelings already aroused do not augur well for the undertaking.

THERE has just appeared at Andernach, in Rhenish Prussia, in the form of a programme of the progymnasium of that town, a most scholarly dissertation on some Gaulish names in -*ācum* in Rhenish Prussia (*Ueber einige gallische Ortsnamen auf -ācum in der Rheinprovinz*, von Dr. Quirin Esser). The detailed commentary which accompanies the names examined shows the author to possess a profound knowledge of Gaulish onomatology. It is well known that the Gaulish suffix -*āco*, corresponding to the Latin suffix -*āno*, denotes property or origin. This suffix has survived the disappearance of the Gaulish language, and is to be met with in a considerable number of names of places in countries originally Gaulish.

THE New Shakspeare Society has just printed Mr. E. H. Pickersgill's paper on "The Quarto and Folio of Shakspeare's *Richard III.*" This paper is an expansion of Mr. Pickersgill's remarks on Mr. Spedding's paper before the Society on the same subject, and has been made at Mr. Aldis Wright's request. Mr. Pickersgill contends that the Folio text is not a corrected copy of the Quarto; but that both

Quarto and Folio were largely altered by different correctors, from Shakspeare's own manuscript, the Quarto being the more cut down for stage purposes, while the Folio underwent the greatest changes in single words and phrases. Thus the long Folio "insertions," as they are generally called, are part of the original text—as their contexts in the Quarto prove—while the many Quarto strong and poetic words, afterwards weakened by the Folio corrector, are Shakspeare's own. Mr. Pickersgill contends that his new view best explains the great and universally acknowledged difficulties of the question.

THE *Allgemeine Zeitung* announces that the sale of the valuable library of the late Dr. Lötich will begin at Marburg on July 19, on the premises of the university booksellers, Messrs. Elvert and Co. The first part of the catalogue has been published, from which it appears that the collection includes numerous Aldines and other rare editions of scarce and valuable works.

We learn through the same journal that Berthold Auerbach has given his admirers a new collection of tales, which for poetic fancy, originality and hearty geniality exceed any of his earlier compositions.

ON June 14, H. L. d'Arrest, Professor of Astronomy at the University of Copenhagen, died in that city in his fifty-third year. He was a German by birth, and studied under the famous Encke. In 1848 he became Observer in the Astronomical Observatory in Leipzig, and was called to Copenhagen to occupy a similar post at Professor Olufsen's death in 1857. He has retained it until now. D'Arrest had a European reputation; he was the discoverer of four comets and of the asteroid Freia, but his great work was the examination of the nebulae by means of spectrum analysis. It is not long since he received the large gold medal of our own Royal Society as a mark of recognition of his scientific services.

NORWAY has lost an eminently useful man in Eilert Lund Sundt, who died at his parsonage in Eidsvold on June 13. His whole life has been occupied in writing and working for the poor, and since 1850 he has been recognised by the government as the official authority on all matters concerning the amelioration of the condition of the working classes. His statistical writings are numerous and important, and he was also the author of a biography of Hans Egede, the missionary bishop of Greenland. Sundt was born at Farsund in 1817.

MR. ELIHU RICH, who died at Margate, June 11, 1875, was born October 8, 1818. The child of Swedenborgian parents, and all his life a disciple of that master, he was engaged in the first half of his literary life on important works for the Swedenborgian Society, of which he was for many years secretary. He compiled for them the *Index Arcanis*, which the late Professor Bush calls a "grand work," "an enduring monument of judgment and diligence, a noble benefaction to the Church." He also wrote for the same society the *Life of Swedenborg*. He was for twenty years the writer of Messrs. Smith and Elder's *Monthly Indian Circular*, a summary of passing events, and review of books and new inventions. He edited for the same firm several books of travels and other works. For Messrs. Griffin he was joint editor of the *Encyclopaedia of Universal Biography*. Mr. Rich translated numerous works, among them Marco's *Travels in South America*, 2 vols., 4to, Blackie and Son. The *Manchester Examiner*, in reviewing it, spoke highly of his faithful work as translator. For Messrs. Sampson Low he did *The Bottom of the Sea*. He for a time edited the *People's Magazine*, S.P.C.K. He edited and wrote a good deal for *Vanity Fair*, during the editor's absence in France in 1870-71. He was joint editor and leader-writer for the *Broad Arrow* from its third number until his last illness. He also wrote a *Popular*

History of the Franco-German War of 1870-71, 2 vols., imperial 8vo., 1,158 pp., James Hagger. He was a contributor to many magazines and newspapers. It is expected that a very interesting paper of his on "Robert Browning's Sordello" may shortly be published. He was a Fellow of the Royal Historical Society and also of the Statistical Society. His knowledge of Indian affairs was great.

MISS ANNA BLACKWELL's translation of the late Allen Kardec's *Le livre des Esprits*, of which the astonishing number of 120,000 copies has been circulated, will, we are informed, appear in a very few days.

NOTES OF TRAVEL.

THOSE readers of the ACADEMY who were interested in the account of the Giants' Cauldrons in the neighbourhood of Christiania may be glad to know that excellent examples of these most extraordinary formations exist in the more accessible locality of Lucerne. In a garden adjoining the "Lion" monument, there are sixteen in all in various stages of development, varying from the small "marmite" $1\frac{1}{2}$ feet in depth, to the largest, which is sixteen feet in depth; the rounded stones, in some instances nearly spherical, the instruments of excavation, lie at the bottom of the cauldron, and consist of erratic blocks from the St. Gothard, and the Axenberg chain, and from other formations more or less distant. The form of excavation is spiral; the rock in which the "Marmites de Géants" are found affords also a good example of the action of a glacier in its polished surfaces and furrows, and its rounded forms or "roches moutonnées." Professor Feierabend, of Lucerne, directed public attention to this discovery in the *Illustrirte Zeitung*, and he has published a brochure on the subject at Lucerne, from which we learn that the spot was laid bare but two years since in digging the foundations for a house.

DR. GEORG SCHWEINFURTH, the eminent African traveller, who has been residing for some time at Riga, his birthplace, has since his return been busily engaged in arranging the extensive collections of plants and insects which he brought back to Europe. Dr. G. Schweinfurth has announced his intention of remaining for some days at Berlin on his way to Paris to attend the Geographical Congress, and sanguine hopes are entertained by many of the leading Prussian savants that he may be induced to accept a chair at the Berlin University, which, it is understood, the Imperial Government desire to offer him. In the meanwhile, the elder Dr. Schweinfurth, who has taken up his residence in Cairo, has been busily engaged in organising the newly-created Geographical Society of Egypt, to the presidency of which he has been nominated by the Khedive, to whose suggestion and support the association owes its existence. The Society was formally opened on June 3, when, in the presence of the chief local notabilities and of a large number of foreign savants and travellers, Dr. Schweinfurth delivered the inaugural address, in the course of which he drew attention to the peculiar local advantages of Cairo for becoming the focus of geographical discovery, from its position at the point of junction between the three old continents. The further meetings of the Society are postponed to October, but in the meantime Dr. Schweinfurth, whose indefatigable ardour, and whose training in the African climate make him disregard the heat, has determined to remain at Cairo through the hot season, in order that he may complete the arrangements necessary for the efficient establishment of the Society, and at the same time superintend the publication of the first number of the *Monthly Proceedings*, which he hopes to have ready by the beginning of November.

A HANDBOOK for travellers, *Palestine and Syria*, is just published by Karl Bäder, of Leipzig.

This volume forms the first part of a travellers' guide to the East, on the same plan as the other well-known works of this publisher. The author is Dr. Albert Socin, who has resided many years in Syria, and whose last journey thither was undertaken with a view to the compilation of this book. The continuation of the work will treat, in two volumes, of Egypt and the Nile up to the second cataract, then of Greece, and finally of Constantinople, the coast of Asia Minor, and the Danube from Pesh to the Black Sea.

ON June 8 Professor Nordenskjöld's Arctic Expedition left Tromsø for Novaya Zemlya. It was conducted by Captain J. N. Isaksen, who has visited Spitzbergen for many successive years, and lately reached Novaya Zemlya itself. The expedition was to proceed straight to the southern coast of Novaya Zemlya, where it was hoped that Samoyeds would be found, and thence in an easterly direction to the mouths of the rivers Obi and Jenisei, where Professor Nordenskjöld would leave the ship and continue his voyage in boats.

AN official account of the Turkish colony of Aradis, or Road Island, recently printed, presents some features of interest. The community resembles rather a small republic than a portion of the Imperial dominions, though nominally governed by an officer of the rank of Mudir with the munificent monthly salary of 6l. 10s. There are 2,000 inhabitants, all of whom, with the exception of three families, are Moslems. They are mostly well to do, and a great air of comfort pervades their houses. Their occupation is derived entirely from the sea, the island itself being a mere rock, void of soil, three-quarters of a mile round, and incapable of production. They still preserve the skill in seafaring pursuits which made them so distinguished in past ages, and are in much request on the Syrian coast as navigators and sailors. Sponge and other fisheries are extensively practised. The comparative wealth among the islanders enables them to lay in large stores of provisions in time of plenty. Food is, therefore, always in abundance at a moderate price, while the presence of many articles of comfort and luxury in the houses shows the intercourse kept up with foreign lands.

SELECTED BOOKS.

General Literature and Art.

- ARCONATI-VISCONTI, G. *Diario di un Viaggio in Arabia Petrea*, 1865. Torino: Bocca. L. 10.
 AUDLEY, G. A. and J. L. BOWEN. *Keramic Art of Japan*. Part I. Sotheran. 21s.
 BUCKLAND, F. *Log-Book of a Fisherman and Zoologist*. Chapman & Hall. 12s.
 DESNOIRETTERES, G. *Voltaire et la Société française au XVIII^e Siècle*. Voltaire et Genève. Paris: Didier. 7 fr. 50 c.
 LEWES, G. H. *On Actors and the Art of Acting*. Smith, Elder & Co.
 MAGNUSON, EIRIK, and WILLIAM MORRIS. *Three Northern Love Stories, and other Tales, translated from the Icelandic*. Ellis & White. 10s. 6d.
 TENNYSON, Alfred. *Queen Mary: a Drama*. Henry S. King & Co. 6s.
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History.

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NEW GUINEA.

DURING the discussion of Captain Lawson's Paper at the meeting of the Anthropological Institute last Tuesday, Professor Rolleston, after expressing in the strongest terms his conviction of the fictitious nature of Captain Lawson's narrative, read the following letter from a member of the London Missionary Society, at present resident in New Guinea, and at the time of writing the letter entirely ignorant of Captain Lawson's book:—

"Port Moresby, New Guinea: March 18, 1875.

"We arrived here on December 1, and have been living among the people ever since. No other white residents are here, and we seem to be quite isolated from civilisation, for no vessels call or pass within sight of us. It is early yet for me to say much about the place or people, but I have not forgotten my promise to give you information.

"I hope before long to send you a box of such things as are most likely to interest you, but I have not much of a collection yet. In the meantime if you are in London and near our Mission House in Blomfield Street, Finsbury, you could see there a small collection from here, comprising pottery, bows and arrows, drums, hatchets, &c., sent by the Rev. Mr. Murray from Cape York.

"We were somewhat disappointed with both place and people after reading Captain Moresby's glowing description of them.

"The place is barren and unfruitful. Everything seems burnt up by the sun. The fauna, too, seems to be poor. There are no birds of paradise at all in this part of New Guinea. There are but few birds at all. I have skinned a few, which I will send you some day. The only quadrupeds are kangaroos, dogs, and pigs. The kangaroos are the same as Australian. Two kangaroos are unknown here. The dogs are said to be indigenous, and I believe they are. They are domesticated and used by the natives for kangaroo hunting. They do not know how to bark, but they howl in chorus most hideously. Pigs look like some of the English kinds, are wild in the bush, but some are tamed and domesticated. There is also a native rat, the same as the Savage Island rat, smaller than the European.

"There are several varieties of snakes, one (a black) only of which is fatally poisonous; lizards of various kinds, and an iguana.

"I can give you a little authentic information about the people. The inhabitants of this part of New Guinea are of small physique, smaller in every way than the average South Sea Islander. The men are naked, with the exception of a piece of string with which the penis is tied up. The women wear girdles reaching to the knees. Both are tattooed, the women profusely.

"The men and boys all wear a polished stone through the septum of the nose. The women's noses are pierced, but they rarely wear anything through it. The ears of all are pierced in two, and sometimes three places, one at top and another at bottom. The men wear their hair long, the women (when married) short. Neither polygamy nor polyandry is practised, except in a few exceptional cases where a man has two wives. In colour, this people are a shade darker, perhaps, than our South Sea Islanders, but their greater exposure to the sun and no clothes will account, I think, for that. From their countenances and some of their customs I should think they belong to the same race, and that both are of Malayan origin. There are, however, several distinct races inhabiting this part of New Guinea. The race to which the Port Moresbyites belong is called Motu; there is another race, speaking a different language and differing in their customs, called Koitapu. These are a little darker in colour than the Motu, and have been driven out from the coast villages by them, so this people say, and we have other reasons for think-

ing it to be so. Inland, some forty miles at the back of the mountains are a tribe called Koeali, speaking the same language or nearly so as Koitapu. These are probably the indigenes of this part of the land. The Motu make pottery and are great fishermen, Koitapu are hunters but have no canoes and never go to the sea. Both wear nose-stones, Koitapu cook their food, as South Sea Islanders, with hot stones, but Motu boil all their food and never use the hot stones.

"To the west of this about thirty miles is another tribe or race similar in appearance to these, but speaking a different language. These are called Maiva. Beyond this are those called Elema, these are darker in colour and their language is more like Papuan than Malayan. To the east are other races, speaking different languages, but of which I can't speak positively though I have seen them. I hope to know more about the above races by-and-by, but now I must confine myself to the people of this place. Their houses are all built on the beach, below high water mark, on piles nine or twelve feet high. The weapons of war are: bows and arrows (not poisoned); spears, all in one piece and rudely carved; clubs of heavy wood, flat shaped, and also stone clubs—the latter are just like some that I saw in the Museum at Oxford, and said to be hatchets, with a handle about four feet long. They use stones, but not ground or polished ones. Their hatchets are stone like those I gave you from Savage Island, and handled in the same way, only more roughly. The men make good nets, and very large ones both for catching fish and kangaroos. Their canoes are large but very roughly made—no carving at all about them. They do not know the use of fish-hooks at all.

"The women make pottery consisting of large basins, urns and such like. The knowledge of this art seems confined to Motu, the other tribes or races bartering yams, cocoa-nuts, &c., for them. The women are the workers; they carry all the burdens, carry them as the Australian natives at Cape York do, suspended behind by a band across the top of the head. I have seen some of the women's heads quite indented where the band goes. Our knowledge of the language is as yet necessarily imperfect. There are many words in common with the dialects of Eastern Polynesia, but the construction of the language is different. I have no Malayan Dictionary, but in the list given by Mr. Wallace of Malayan words there are but few, very few, of those spoken here.

"The climate is very hot and a good deal of fever and ague is here, but Mrs. Lawes and I have been well hitherto. Mrs. Lawes was the first white lady to land on New Guinea, she and our little boy were great lions for a time. N. G. LAWES."

BOSTON LETTER.

Boston: June 4, 1875.

I have just had the pleasure of looking over an advance copy of the third volume of Mr. Bancroft's *Native Races of the Pacific States*. It treats with great fulness of the mythology and languages of the people described in the previous volumes, whose ways and manners, diverse as they were, read like the record of the most monotonous civilisation, in comparison with the variety of myths set forth by Mr. Bancroft. Almost every tribe has its own way of accounting for the origin of man; many believe that they are descended from animals; the Ahts of Vancouver Island held that men existed at first as birds, animals, or fishes; the Koniags boast of their descent from dogs; the Californians in most cases describe themselves as originating from the coyote. Further south are to be found more coherent myths relating to the creation of the world and of man. The Quiché account is the fullest, as given in the Popol Vuh. Traditions of the destruction of mankind by a flood are very common: they existed among the Mexicans, who have a myth about the building of a tower of Babel; the Nicaraguans, and also among the Thlinkets in British Columbia, who explain the difference between their language and that of the rest of the world by asserting that the large floating vessel which contained the survivors of the flood grounded on a rock, and was broken into two pieces, on one of which were left the ancestors of those who speak the Thlinket language, and on

the other the ancestors of those who speak other tongues.

With regard to physical myths, the worship of the sun, and of the other heavenly bodies to a greater or less extent, was widely spread throughout Mexico. Eclipses consequently caused much excitement, and men with white hair and faces were at once sacrificed to the sun; this was the habit of the Mexicans. The Tlascaltres, on the other hand, sacrificed the ruddiest victims that could be found when the sun was eclipsed, and the whitest only at eclipses of the moon. The usual device of averting evil by noise was also commonly employed, the reason being the belief that the moon was darkened by the dust of battle, and all the noise and shooting arrows up into the sky was for the purpose of distracting her adversary. Comets were considered messengers of evil, as they have been more recently and by more civilised peoples.

As to the gods or spirits worshipped there was great variety. The Tinneh, who inhabit the country north of the fifty-fifth parallel nearly to the Arctic and Pacific Oceans, seem to have no "single expressed idea with regard to a supreme power;" one branch, however, "recognise a certain personage, resident in the moon," to whom they pray for success in hunting. The Mexican religion is a "confused and clashing chaos of fragments." The most important of the Mexican gods Mr. Bancroft considers to have been Tezcatlipoca, and many of the prayers addressed to him are given, with a word of warning, however, as to their absolute authenticity. There is also to be found a full digest of the numerous myths, and their even more numerous explanations about Quetzalcoatl. Huitzilopochtli, more commonly known as Vitzliputzli, the god of war, and the especially national god of the Mexicans, is treated of at length, Mr. Bancroft giving the reader an abridged translation of Professor J. G. Müller's monograph about this god, for the sake, he says, "of the accurate and detailed handling, rehandling, and grouping them, by a master in this department of mythological learning, of almost all the data relating to the matter in hand."

As to the various doctrines about a future state, they are of all kinds. Some races believe in metempsychosis, indeed some go so far as to believe that they return to the primeval condition of animals, plants, and inanimate objects. The Pluto of the Ahts is Chayher, a figure of flesh without bones. In his kingdom there are no salmon, and the blankets are so thin and narrow as to be almost useless for either warmth or decoration. A few of the tribes believed in annihilation; the Nicaraguans held that the wicked alone were annihilated.

The chapters on Language are interesting. Mr. Bancroft mentions different classifications into seven, and into seven hundred families, and regards the dialects as countless. There are four great languages—the Eskimo, which, however, is not properly an American language; the Tinneh family at the northern end of the Rocky Mountain range; the Aztec, and the Maya. Traces of the Aztec appear in Texas, Arizona, Utah, Idaho, Montana, and Oregon, far to the north, as well as in Mexico and Central America. In the author's opinion no Asiatic or European tongue, excepting, of course, the Eskimo, has yet been found in America. All the efforts to detect traces of them he considers idle speculation, and to show how easy it would be to form useless hypotheses, he gives a brief list of words analogous both in meaning and sound, from unrelated languages.

"For the German *ja* we have the Shasta *ya*; for *komm*, the Comanche *kim*; . . . for *weinen*, the Cora *weine*; for *thun*, the Tepehuana *duni*. . . . For the Latin *hic*, *vae*, the Tepehuana *hic*, *vase*; for *lingua*, the Moqui *linga*; . . . for *toga*, *manus*, the Kenai *togaai*, *man*. . . . For the Sanskrit *da*, there is the Cora *ta* (give); for *eké*, the Miztec *ec* (one); for *má*, the Tepehuana *mai* (not) and the Maya *ma* (no); for *masé* (month), the Pima *mahsa* (moon); for *tschandra* (moon), the Kenai *tschane* (moon); for *pada* (foot), the Sekumne *podo* (leg); for *kamé* (love), the

Shoshone *kamakh* (to love); for *pa*, the Kizh *paa* (to drink)."

Every philologist ought to have this list in his mind to warn him from too ready explanation of linguistic problems. Mr. Bancroft has collected what he could about a great number of the dialects—to get even the names of between seven and eight hundred, as he has done, is no light task—with the declension of a noun, the conjugation of a verb, and the translation of the Lord's Prayer, when such could be found. The Mixtec language, one of great antiquity, seems to be one of the most difficult. The following word, meaning to conciliate a person's good graces, must have puzzled backward boys and foreigners, *yokuvuihuwiniyotuwishuatunindisahata*.

I have given a very incomplete account of this volume, which shows all the excellence of its predecessors. It will be found a very complete compendium of all that is known about the subjects treated.

Two volumes of poems have just appeared, one by Miss Phelps, the author of some well-known prose works, and the other, *An Idyl of Work*, by Miss Larcom, some of whose verses have a deserved reputation. In this volume Miss Larcom tries a more ambitious flight, but, it must be confessed, with less success. The story is a rather complicated one of three girls, who worked in mills at Lowell in the old days, before the invasion of the Irish had driven out the intellectual, pallid, New England girls who read metaphysics after work-hours. The poem labours under the disadvantage of being written in blank verse, although occasional rhymed interludes bring a pleasant change to the ear. The main trouble with the book is its super-refined tone of excessive culture, but it shows at times pretty veins of fancy, which seem almost out of place in this rather solemn discussion of serious problems. In her preface the author tells the reader that she herself once worked in the mills, and that in the *Lowell Offering*, and similar magazines, her first writings appeared, so that she has a right to be heard when she chooses this subject; but in the dusty volumes of English poetry of the last century there are to be found many very solemn warnings against religious discussion in blank verse.

Miss Phelps's little volume, which bears the modest title of *Poetic Studies*, deserves attention. The first poem in the volume, "That never was on Sea or Land," is, perhaps, the most striking; it is full of imagination. I would gladly quote a few lines but for the risk of doing the poem injustice. Its merit does not lie in separate phrases which can be safely detached and handed about for admiration, but in the originality and execution of the author's plan.

If any young women read the ACADEMY, and care to know how their cousins in New England disport themselves, let them read a little novel, *One Summer*, which has just been published by Osgood and Co., of this city. They will find it a bright and entertaining little story, which throws more light on the ways of young people over here than do many volumes like *Queechy*, *The Wide World*, *The Lamplighter*, &c. To be sure, one cannot help wishing that some discreet friend had pruned a little here and there.

The centennial celebrations of the beginning of the Revolutionary War are calling forth work from different writers. Mr. Lowell's Ode, read at Concord, April 19, appeared in the June *Atlantic*. Dr. Holmes has written a clever ballad, just published in a little pamphlet, about the battle of Bunker's Hill, of which the hundredth anniversary is celebrated on the 17th of this month. The ballad is very amusing; a grandmother tells to her grandchildren the story of the fight as she saw it from a church-tower in this city.

The Eighth Annual Report of the trustees of the Peabody Museum of American Archaeology and Ethnology contains an interesting account of a collection of earthen dishes and vases, stone and

bone implements, &c., from the state of Missouri, which has recently been added to the Museum. They are relics of the mound-builders. The report contains engravings of some of the jars, pipes, vessels, and instruments.

In vol. xvii. of the *Proceedings of the Boston Society of Natural History* may be found in full Mr. F. W. Putnam's report of his researches in Kentucky and Indiana, of which I made brief mention in a previous letter. Archaeologists should not fail to read it.

THOMAS SERGEANT PERRY.

ARCHAEOLOGICAL NEWS FROM GREECE.

Argos, June 10, 1875.

As this place is not frequently visited by archaeologists or classical scholars from England, a few notes on its objects of interest may be acceptable to you. By a law of recent date passed by the Greek Government, a museum of antiquities is established in each district, and objects of art or inscriptions, when discovered, must be kept there and not sent to any central museum. This is the reason why the museums of Athens strike the traveller as so very poor when he considers the rich country around. But when he takes the trouble to travel through the remotest parts of Greece, he finds in every little town—nay, at times in an isolated country church or in dark stable or shanty—some one or two objects of merit hidden in an almost hopeless obscurity. Where means and ways of travelling are so inadequate, it seems a pity that this policy has been adopted. The new Prime Minister of Greece, upon whom I urged these considerations the other day, argued with a good deal of force that local museums taught the country people the nature and value of antiquities, and would probably ensure the safety of many treasures which would be lost were they to await transportation to Athens. But still I am convinced that for students the present law is injurious, especially as there is no single organ at Athens for noticing each discovery, and for giving some sketch or drawing as a clue to its general value.

Thus at Argos, which is as yet almost virgin soil to the excavator, there are four objects in the museum, but all of interest. There is an inscription which has been published in the Greek *Athenaeum*, I believe. There is an excellent female head, of the best period of Greek art, about half life-size, and strange to say, with one eye a little larger than the other. There is an admirable small female statue, exquisitely draped, of a woman with one foot on a small aquatic bird, which looks like a duck. The head and arms are gone, but the rest is well preserved and valuable. The bird under the foot ought to afford a clue to identify the figure, though I cannot remember any representation like it. The fourth object has been found very lately, and is a relief larger than life size, of the head of Medusa on a large square block of white marble. The face is expressionless and rather archaic in style, though of good and clear workmanship. But the coiffure, which has been finished only at the right side, is very peculiar, and consists of large scales starting from the forehead, and separating into two plaits, which become serpents' bodies, and after sinking as low as the chin, bend upwards and outwards again, till at the height of the forehead they terminate in well-formed serpents' heads. The width between the serpents' heads at the end of the plaits is about double the width of the head. Thus the whole upper outline is something like a large U (W) with rounded angles. The left serpent is carved out perfectly in the relief, but not covered with scales. This type of Medusa is, I think, a very peculiar one, and unlike the specimens found in other museums.

To describe the other curiosities near and about Argos would be to repeat an oft-told tale. Tiryns and Mycenae are quite near, and always full of interest. But I may add that

excellent photographs of these splendid remains may be had from Mr. Constantine, proprietor of the New York Hotel at Athens, who is himself an accomplished photographer. The great theatre of Argos, the largest Greek theatre I have yet seen, was also being photographed (for the first time) while I was there, and will, no doubt, be accessible in the same way. The view from this theatre of the plain of Argos and of the Isonic mountains, would in itself repay a visit. It is the most beautiful prospect among all the varied coast scenery of Eastern Greece. I hope in a few days to send you some additional notes of little-known curiosities in the interior of the country.

J. P. MAHAFFY.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, June 26, 8 p.m.	Physical: Mr. W. J. Wilson on "The Electrical Conductivity of Liquids;" Dr. W. H. Stone on "Subjective Sensations of Taste."
3.45 p.m.	Royal Botanic.
MONDAY, June 28, 1 p.m.	Sale at Christie's of the Marlborough Gems.
"	Sale at Sotheby's of the Antiquities and Works of Art collected by the late John Williams, Esq., F.S.A.
3.30 p.m.	Musical Association: Soirée (Beethoven Rooms).
TUESDAY, June 29, 3 p.m.	Mozart Concert, Alexandra Palace.
WEDNESDAY, June 30, 4 p.m.	Society of Arts: Anniversary.
FRIDAY, July 2, 4 p.m.	Archaeological Institute.
8 p.m.	Geologists' Association.

SCIENCE.

The Physics and Philosophy of the Senses; or, the Mental and the Physical in their Mutual Relation. By R. S. Wyld, F.R.S.E. (London: Henry S. King & Co., 1875.)

THIS book may be taken as a sign of the growing interest that is felt in England in the question of the relation between the physical, and the more properly mental, elements of our experience. It seems fair to say the growing interest; for the discussion of the problem, what is the external world, and how do we come to perceive it, has received an impulse in late years which does not seem likely to exhaust itself wholly without result; however remote any definite result may as yet appear to be. Nor is it strange that this renewed interest should be felt: for apart from the speculative attractions of the enquiry which come fresh to every mind, and the dearer for prohibition as all prohibited pleasures are, it becomes more and more obvious that there is no question of real importance to human life that can be either pursued to its ultimate issues, or traced to its source, without in some form raising the enquiry, what is the external world; what does our perception of it mean? For this problem involves the meaning of human life; and the meaning of human life involves this problem. They cannot be separated; nor can any worthy or rational thought leave untouched the latter. It did not need the Positivist scheme, based avowedly upon a particular interpretation of our relation to the external world, to give us assurance that the practical issues of life are absolutely bound up with a question.

that might have seemed so remote from them. A consciousness of the connexion is felt by everyone who attempts from any point of view to probe the basis, or test the guides, of his daily life.

Now this more complete inlinking of the theory of our sensuous perception with all the practical questions which most intensely command the soul of man, is a fact of great significance. A guarantee is thus given for the expenditure upon that problem of man's utmost powers. It is placed in the fore-front of his necessities. No more a matter of curiosity, that might be relegated to the special predilections of a few, it stands as a matter of primary importance to every one; and it is certain that no effort man can put forth will be wanting to his final answer.

And it is surely a visibly good thing that this intensity of energy should be thus secured for the investigation of this particular question. For, inviting as it is as a purely intellectual study, one may almost see that its intellectual interest alone could hardly have sufficed for its adequate prosecution. If there is a natural interest in the subject, there is also a natural tendency, immensely strong, to treat it with superficiality; even with levity. Scarcely anywhere does the self-confidence of ignorance so unsuspectingly assume the place of knowledge; and when that spell is happily broken in its first form, and we discover that everything is not settled by knocking on the floor with a stick, where else does the very same feeling so easily and inaudibly re-enter, under an opposite form, the very mind that had expelled it; and the conviction that we knew all about the subject, and there was nothing more to enquire into, resume its sway under the thinly-disguised form that we cannot know anything—and there is nothing more to enquire into? Undermined by this treacherous impulse, on either hand, to treat the question as one settled and fixed—either as known, or as never to be known; but anyhow not to be enquired into—the intellect could never, perhaps, by its own impulses alone, have fairly and thoroughly addressed self to the question: What does our perception of the external world truly mean? At the soul cannot let it go; and thus the intellect cannot quit her task so lightly.

Mr. Wyld's book shows us this, in what we may, without offence, call almost a pathetic form. So glad man's jaded Thought could be to leave this barren and unhelpful round, explored over and over again, until that more is there to say? every conceivable thing that is to be said turning out to be as horridly inconceivable at last. But there she is, clutched once more by her departing vestments, and bidden still to tarry, ere is a solution yet: and we turn to ten; for if useful studies are hindered by delay, still he who bids us has a claim; for there is good scientific work in the drier portions of the volume. And what we find is, that if the world be considered God's power expressed in physical laws, setting our power as expressed in our own mental effort, and matter be no entity but merely the vehicle through which this divine power is transmitted, then we have

a clear, steadfast knowledge of the external fact. But these are the author's words:—

"Had our writers more carefully considered the materials found in Consciousness, and, instead of joining with the unthinking portion of mankind in assuming the existence of an unknown entity called Matter, which is quite inadequate to account for the operations of Nature, and which has for centuries barred all attempts at a rational explanation of natural phenomena—had they, we say, examined a little more carefully, they would have discovered that the physical properties of which we are conscious are but different modifications not of matter, but of force. The apprehension of such a fact as this is most important to philosophy, for when we properly see and believe it, the world at once opens out to us, not as a meaningless mass of matter, but as a magnificent exhibition of power—a system or economy in which the Supreme Being, the source of power and being, by subjecting his absolute power, *qua* the physical world, to fixity and law, fulfils his purposes of sustaining living and conscious beings under the peculiar conditions which we observe in the physical world. . . . By merely assuming those mysterious elements, the chemical atoms, which no man has seen or can see, to be centres of force, and presenting physical substance as an aggregation of such dynamical atoms, the whole theory is complete, without deranging a single fact or principle of science." (p. 541.)

That is, Boscovich's suggestion of the atom as a centre of force alone, without material substance, is the key to open the prison-door of scepticism, and make "the theory of perception at once simple and apparent; for our knowledge of the world is immediately seen to be the result of a connexion between the Supreme Mind and the mind of the creature. . . . He reveals His power by suffering our power to come into direct connexion and counterpoise with His (and also by making us recipients of those arbitrary signs which we call sensations)."

Now it is not because Mr. Wyld's mind is less acute than any other, that he overlooks the obvious reply that the proposal of centres of force as constituting physical things does but shift, and not at all remove, the intellectual difficulty. How force without matter? Does force occupy space, is it impenetrable, and has it weight? If so, it is matter. If not, how do unextended centres of force make up physical extension? Our author, when treating of the ether, p. 205, writes thus:—

"As this subtle, though powerful, medium penetrates all bodies, even the densest, it is thus, as it were, the cushion on which the ultimate atoms of all things rest. It surrounds every atom and keeps each one apart from its fellows, and by its movements, which never cease, it maintains them in constant though invisible vibration," &c.

If there are *only* centres of force, how is ether a medium, how does it keep these centres apart; above all, how keep them in constant vibration? What is a centre of force if it wants keeping in movement? Is it not evident that the ether here serves our author as matter serves other men? That the chemical atoms are conditions—even dynamic conditions—of the ether is a view which has much to commend it (if only the ether itself would but be a thing one could really believe in as existing); but assuredly it does not help us over the difficulty externally of "matter." In short, the external physical world will not be conceived. It insists on landing us in a contradiction; it

compels us to say: whatever exists it is not that; not that which answers either to our sense or to our thought. Mr. Wyld tries to persuade us to accept centres of force as the substance of things, only because so he can directly urge us to recognise "in all the energies of nature an epiphany of God's power;" not because his *thought*, any more than ours, is satisfied.

Does it follow, then, that we do not and cannot know anything about the cause of our perceptions, the real source of our experience? Or is there not a third possibility, namely, that we have yet to recognise the true method of treating the problem? It is remarkable that this view of the case has been so little considered, especially when we recall how full human history is of instances to the point; how full of cases in which persistent failure—leading men to despair—has been simply the precursor to the adoption of a truer method. Science itself is one great example. Men "could not know" the order and connexion of physical events (of phenomena themselves) until, after a long period of vain trying, they adopted a method they had overlooked. Socrates urged the impossibility of knowing the laws of the heavenly bodies in their motions, and quoted the astronomy of his day to prove it.* Failure to accomplish—if we are guided by experience, and that which the history of the past proves to be probable—should lead us to believe that we have yet to recognise the true method for our attempt. And this, we venture to suggest, is the proper inference from the failure man has hitherto encountered in his attempt to discover the true nature of the external world; or, as we should prefer to say, the true cause of his experience. He has not thought him of the true method. This would be the fitting opinion, even if it had to be held in mere vagueness, with no indications as to the direction, even, in which a truer method might be sought. But the case is not so. Quite definite suggestions for a truer method challenge our attention. One, for instance, is to try and gain guidance in the larger problem of perception as a whole, by carefully studying the phenomena of particular perceptions, which are more within our grasp. As, for instance, we find that, in very many perceptions at least, there is given us a knowledge of ourselves or of our relations, as well as of the object; and that we must take account of the former elements as well as of the latter in order to know rightly respecting the thing perceived. So all sight-perceptions, for example, challenge us to recognise our distance; all perceptions of touch, to remember the activity of our own muscles. And in general, in every act of ordinary perception we have to remember two things: one, that modified conditions of our own—as our being moved, our hands having been chilled or heated, &c.—affect the mode of our perceiving; and another, that our impression frequently differs from the truth by involving a non-perception on our part. Even such simple facts as these have not been called on yet to help us in the wider

* Mr. Wyld reminds us in this volume how Newton held chromatic aberration irremediable, though not having recognised the different refractive powers of various kinds of glass.

problem of our perception of the whole. Nor have we duly recalled to mind the fact that we learn to know particular objects by the study of them by more than one means; by uniting two senses, *e.g.*, or sense and thought; and that the imperfect apprehension of the object by one of these means is the very circumstance that renders this union of different means of investigation easy. And we have laid little weight also on a fact to which our author rightly attaches great importance, namely, "our consciousness of possessing mental and animal power," as a source of knowledge. For, simple as this fact may seem, upon the hypothesis that external nature is as it appears to us, or is conceived by us, it assumes a new significance when it is held that the world that exists (if any) is different from that which we can apprehend. For then we come straight upon this fact, that we *feel* things to exist that do not exist; we consciously live our life in a world that is not. Is there no significance, no suggestion as a guide to farther thought, in that?

We may well thank Mr. Wyld for reminding us again that the question of our perception of the external world is not yet closed. And to anyone who is interested in a careful, clear, scientific exposition of the functions of the senses, we can also recommend his volume. In ch. xviii., a suggestion of real value is made as to the method by which single vision is secured, by means of a possible arrangement of the fibres of the optic nerve in the central ganglion.

JAMES HINTON.

SCIENCE NOTES.

PHYSICS.

Phenomena produced in Liquids by Electric Currents of High Tension.—M. G. Planté (*Comptes Rendus*, lxxx., p. 1138) has produced some extraordinary effects with his secondary battery which are very interesting for other reasons and also because they seem to throw light on the origin of fire-balls, of which no rational explanation has hitherto been given. A secondary battery of forty elements, each formed of plates of lead in acidulated water, is charged by two Bunsen's cells. The current from this battery, though only temporary, has sufficient duration to exhibit in all their details the effects produced by the passage of the electricity through imperfect conductors, such as the liquids of voltmeters. Platinum wires connected with the two poles are dipped into acidulated water. In the circuit is introduced also a platinum wire eighty centimètres long and one-tenth of a millimètre in diameter. If the positive terminal be immersed first and then the negative, the latter is surrounded by an envelope of light, but there is no sensible disengagement of gas, nor does the platinum wire become visibly heated. At the end of two or three minutes the luminous envelope disappears, an abundant disengagement of gas takes place at the two electrodes, and the platinum wire at the same time becomes red throughout its whole length.

M. Planté employed also a secondary battery of 200 elements, the discharge current of which was equal to that of 300 Bunsens arranged in series. This battery may be charged in about an hour by two Bunsen's cells. When discharged through a voltmeter containing a saturated solution of common salt, the negative electrode being first immersed, the approach of the positive wire into contact with the liquid determines the formation around it, with a roaring noise, of a small luminous globule of perfect sphericity. On raising

the platinum wire the globule increases in size, attaining a diameter of 10 millimètres; when the wire is depressed the globule assumes a rapid gyratory motion, and having acquired a certain velocity becomes detached, as if attracted by the other electrode, and disappears with an explosion and flame at the negative electrode. This globule is not gaseous, for under these conditions the decomposition of the water takes place with great difficulty; it is a liquid globule in a peculiar spheroidal state, and since it is almost insulated, by reason of its spheroidal state, from the rest of the liquid, must naturally be charged with the same electricity as that of the wire at which it originated, *i.e.*, with positive electricity.

The author observes that cases of globular lightning have generally been observed at the end of a storm, when the electricity of the atmosphere flows freely to the earth through air saturated with aqueous vapour. He regards this portion of the atmosphere as a vast voltmeter, one electrode being formed by a cloud, the other by a point of the earth,—a voltmeter in which the water would be with difficulty decomposed and in which such luminous and calorific phenomena as are described above would play a prominent part. Although fire-balls are certainly not spheres of liquid, they may nevertheless be formed of a ponderable matter charged with electricity, and we may conceive that the high tension of atmospheric electricity may produce with humid air that which dynamical electricity produces with a saline liquid.

Acoustic Reversibility.—Professor Tyndall has shown that when a sensitive flame is placed immediately behind a cardboard screen 18 inches by 12, and a reed-pipe sounded at a distance of 6 feet from the screen, the flame is violently agitated. When the positions of the flame and reed are reversed, the latter being now close behind the screen, and the former at a distance of 6 feet from it, the sonorous vibrations are without sensible action on the flame. This experiment affords an explanation of a difficulty experienced by Arago and others when investigating the velocity of sound between Villejuif and Monthéry in 1822. It was noticed that while every report of the cannon fired at Monthéry was heard with the greatest distinctness at Villejuif, by far the greater number of reports from Villejuif failed to reach Monthéry. Villejuif is close to Paris, and over it (with the observed light wind) was slowly wafted the air from the city. Thousands of chimneys to windward of Villejuif were slowly discharging their heated currents, so that an atmosphere non-homogeneous in a high degree must have surrounded that station. At no great height in the atmosphere equilibrium of temperature would be established. The non-homogeneous air surrounding Villejuif is experimentally typified by the screen with the source of sound close behind it. As the sensitive flame at a distance failed to be affected by the sounding body placed close behind the cardboard screen, so did the observers at Monthéry fail to hear the sound of the Villejuif gun.

Quadrant Electrometer.—In the *Journal de Physique* (May, 1875), appears a short account by M. Terquem of a simple and inexpensive modification of Sir W. Thomson's quadrant electrometer, which has been employed by Dr. Angot and others in experimental researches in statical electricity. This modification, though similar in many respects to that devised by the late Mr. C. Becker, differs from it in one important particular. In Becker's form the aluminium needle is maintained at constant potential by means of a Leyden jar, with the inner coating of which it communicates; of the brass quadrants one pair is connected with the earth, the other with the body whose electrical condition is to be studied. In the form used by Dr. Angot there is no Leyden jar, and the aluminium needle is suspended by a metallic wire. The quadrants are connected in opposite pairs with the two poles of a battery (zinc, water, copper)

of 100 elements, and thus always exhibit a constant difference of potential. The conductor whose electrical capacity or potential is to be investigated is connected with the wire carrying the needle, and the deflections of the needle observed and measured by means of a telescope and scale. The instrument so used gives constant and satisfactory results.

Changes Produced in Iron and Steel by the Action of Hydrogen and Acids.—Mr. W. H. Johnson has communicated the results of his experiments on this subject to the Royal Society (*Proc.* xxiii. No. 158). A piece of iron wire which has been immersed for a few minutes in strong hydrochloric or dilute sulphuric acid becomes more brittle; a piece breaking after being bent once on itself, while before immersion it could be bent backwards and forwards several times without breaking. If the fractured part, while still hot from the effort of breaking, be wetted, it froths, bubbles of gas being given off from the whole surface of the fracture for thirty or forty seconds, making the water on the fractured surface appear to boil violently. It is remarkable that steel when treated in the same manner does not froth, though the action of acids on steel is more rapid and more marked than on iron. The toughness of steel, however, is greatly diminished by a short immersion in hydrochloric or sulphuric acid; so much so that ten minutes' immersion in dilute sulphuric acid will sometimes cause a coil of highly carbonised tempered steel to break of itself into several pieces while in the liquid. The apparent absence of frothing in the case of steel was ascertained by the author to arise from the bubbles of gas being so small as to be invisible to the naked eye. On microscopic examination, numbers of minute bubbles were seen to arise from the moistened fracture. The frothing is not due to oxidation, for the bubbles are still seen if oil be employed instead of water, and no matter how numerous the bubbles, the closest examination fails to show any formation of oxide. That hydrogen is the sole cause of these changes produced in iron, or inseparably connected therewith, is shown by the fact that only those acids which evolve hydrogen by their action on iron produce any change in iron or steel, nitric acid having no effect. Again, if acids be dispensed with altogether, and pieces of iron be subjected to the action of nascent hydrogen (produced by the electrolysis of water or caustic soda), the same results are obtained. A trial was made to ascertain whether similar effects could be obtained in iron by leaving it in an atmosphere of hydrogen gas. The result, however, showed that hydrogen is only occluded by iron when in the nascent state. Experiments were conducted with the view of determining the change produced in the breaking strain and ultimate elongation of iron and steel wires by hydrogen occluded in them after immersion in hydrochloric and sulphuric acids; the experiments show that the tensile strain both of iron and steel is diminished under these circumstances, but that the elasticity of steel wire is increased up to a certain limit. The electrical conductivity of iron wire is slightly diminished when it contains occluded hydrogen, as Graham also found in the case of palladium.

Superposition of Magnetic Layers in Steel.—In a recent number of the *Comptes Rendus* (lxxx., p. 417) is a notice by M. Jamin of experiments on the depth of magnetic layers and their superposition in steel. A steel rod was introduced into a steel tube, and the system magnetised in a helix, in which passed a galvanic current of gradually increasing strength. So long as the current was feeble it acted only on the tube, leaving the core in its natural state. When the current attained a certain strength magnetism began to be imparted to the steel core, and increased in intensity with the current strength, until it finally became what it would have been had the tube been absent.

It thus appears that the magnetism penetrates to a limited depth, which increases with the strength of the magnetising current. In another experiment the steel core was magnetised to saturation before insertion in the tube, and the combination magnetised in the opposite direction by a current of gradually increasing strength. So long as the current was feeble the original magnetism of the core was preserved; after a time, however, it was enfeebled and finally reversed. There is a time during this process when the combination of tube and core does not possess any apparent magnetism; it is not, however, in its natural state, for on separating the two parts of the system they are found to be oppositely magnetised. Neutrality is produced by their superposition. If a steel lamina which has been magnetised be put into dilute sulphuric acid, and withdrawn every half-hour in order to measure its thickness and the magnetism which it has retained, it is found that the latter diminishes, as of course it should, for the acid in dissolving the metal dissolves also the magnetism which it contained. If the lamina were uniformly magnetised throughout its mass, the ratio of the quantity of magnetisation to the thickness would remain constant; but it is not so. It is found that the magnetism diminishes to zero. It follows that the intensity of the magnetic layer on the two faces of the lamina decreases from the surface where it is a maximum, to a certain depth where it is zero. For a given kind of steel the magnetic layer has a maximum thickness, which cannot be exceeded whatever be the strength of the magnetising source.

Position of the Poles of a Magnet.—M. C. G. Müller (*Pogg. Ann. cliv.*, p. 474) investigates the position of the poles of a long steel magnet of small cross-section in the following manner:—The magnet (a magnetised knitting-needle, for example) is attached to two pieces of cork, so as to be perfectly horizontal and place itself in the magnetic meridian when floated in water. A fine-pointed iron wire is then approached vertically from above over one of the ends of the needle, which moves until the resultant of all the acting magnetic forces coincides with the direction of the iron wire. If now the wire be cautiously depressed it will touch the needle at the point of maximum attraction, i.e. at the pole. M. Müller's experiments show that for such magnetic needles, of given length, the poles approach the extremities as the thickness diminishes; that for needles of constant diameter, but varying length, the poles are nearer the extremities as the needle is shorter, but that the ratio of the distance of a pole from the extremity of the length of the needle is not constant.

Polariscope.—In the June number of the *Phil. Mag.* Mr. Spottiswoode describes a new revolving polariscope. The instrument consists of a Nicol's prism, or other ordinary polariser, and a double image prism as analyser. The latter is so cut as to show one image in the centre of the field of view, the other excentric; and the peculiarity of the arrangement consists in giving to the analyser a rapid motion of rotation. If the speed attains eight or ten revolutions per second, the image will remain persistently on the retina during an entire revolution, and all the phenomena which are usually seen in succession will appear displayed simultaneously in a ring by the excentric image. The principle of the revolving analyser is applicable alike to a table polariscope for eye-observations and to one constructed for projection.

Zinc Electrodes.—It was shown by Du Bois-Reymond, in 1859, that amalgamated zinc plates in solutions of zinc salts exhibit no phenomena of polarisation. Patry afterwards showed that the solutions must be neutral. M. A. Overbeck (*Pogg. Ann. cliv.*, p. 445) has made some experiments on the subject, employing currents of gradually increasing strength, the result of which is to show that amalgamated zinc electrodes are not susceptible to polarisation only when the electrolysing

current is weak, but that with a battery of five or six Grove's cells the zinc plates become polarised exactly as if they were platinum. M. Overbeck supposed that when the current is feeble the salt only is decomposed and not the water in which it is dissolved, but that with a more intense current the water itself suffers decomposition.

BOTANY.

Commelynaceae et Cyrtandraceae Bengalenses (paucis aliis ex terris adjacentibus additis).—Mr. O. B. Clarke, M.A., the author of a big folio volume of plates and letterpress, bearing the preceding title, contributed a paper on the Commelynaceae of Bengal to the *Journal of the Linnean Society* (vol. xi. p. 438), in which he did something to clear up the complicated and perplexing synonymy of this group, from the study of living plants. Like most monocotyledonous plants, the Commelynaceae are difficult of discrimination and identification from dried specimens; but Mr. Clarke has drawn his distinctions from the number of cells and manner of dehiscence of the capsules, and from the number, form, and sculpture of the seeds; and if these characters are tolerably constant, the determination of species will be considerably facilitated by their elucidation. In the volume before us, which was published at Calcutta, the author reviews and figures the genera and species of this family found in Bengal. The plates represent ten genera and forty-two species, and were, with the exception of most of the dissections and magnified figures, executed by native artists. As might be expected, they leave much to be desired from an artistic point of view, but they appear to be tolerably faithful outlines, and compare favourably with Wight's *Icones Plantarum*—also by native artists. Their chief value, however, is in the figures of the seeds and capsules of the different species. The attachment of the ovules and their structure is very remarkable; and the position and shape of the embryo and its cap-like covering are characteristic. The surface of the testa of different species presents a great variety of reticulations and markings, and the shape of the seed itself is equally variable. Nothing but the examination of a large number of specimens, both living and dried, can determine the constancy of the characters employed by the writer, but seeds as a rule furnish very trustworthy differences, and garden varieties of many things are readily distinguished by their seeds. Hasskarl's "Genera Commelynacearum" (Regensburg *Flora*, 1866) here rank, that is the new ones proposed by him, mostly as sections. *Pollia Achina* and *Achina indica* were confounded by Mr. Clarke in the paper mentioned above, but he now recognises them as being abundantly distinct. A new monotypic genus, *Amelina Wallichii*, is described and figured. It is founded mainly upon the *capitula regulariter bilocularia, bivalvis, oblonga, apice lata, truncata, fere bicornuta*, and the *semina in quoque loculo unica serie superimposita*. The Cyrtandraceae illustrated number forty-nine species, belonging to twelve genera, one of which *Baeica*, Anders. MSS., is new. It differs from *Baea* in having a four-valved capsule. As a whole, the figures of this family are not so satisfactory as those of the Commelynaceae, but, as the author observes, it rested between such as he is able to give us and none at all, and they will doubtless be of some service in working up the family.

Flore Bryologique de Belgique.—The *Bulletin de la Société Royale de Botanique de Belgique* for May, 1875, contains the first part of a descriptive enumeration of all the mosses hitherto observed growing in Belgium, by M. Gravet. Although that country has not been thoroughly explored, nearly 400 species have already been discovered, and doubtless this number will be considerably increased by future discoveries. In the *Flore Cryptogamique des Flandres* of Kickx, published in 1866, only

164 mosses are described; therefore this contribution to Muscology will be specially welcome to those who interest themselves in the distribution of plants.

Economic Botany.—A new edition of the Official Guide or Handbook to the Museums of Economic Botany of the Royal Gardens, Kew, gives us an opportunity of referring to the rich collection of vegetable substances, both in the raw and manufactured states, to be seen at Kew. The first edition was compiled by Professor D. Oliver, and the additions and corrections to subsequent editions have been done by Mr. J. R. Jackson, the Curator of the Museums; and therefore, although by no means a complete catalogue of the objects exhibited, it is perfectly trustworthy, and contains most of the latest discoveries relating to the sources of valuable drugs, oils, fibres, &c. Thus: *Trachylobium Hornemannianum* is now known to be the tree that produces the copal of East Africa, *Rheum officinale* the source of some of the medicinal rhubarb, *Euryangium Sumbul* of sumbul, *Broussonetia Kaempferi* of the best quality of the paper mulberry fibres employed by the Japanese in an infinite variety of manufactures, and the true Esparto grass is said to be a species of *Macrochloa*, &c. An interesting scrap of information, too, is that canary-seed (*Phalaris canariensis* and other species) is now extensively used for feeding race-horses, as it contains a large percentage of nutritive matter unmixed with less desirable properties. A complete work on applied botany is, however, one of the greatest desiderata in this class of literature.

The Potato Disease.—Mr. Eccles Haigh has published a small pamphlet on the cause and prevention of this dreadful malady, as well as of the now almost extinct "curl." Although this essay appears to be based upon some sound notions respecting the economy of plant-life, yet we regret, for the sake of the community at large, that we cannot join with the author in his sanguine belief that he has discovered the solution of a problem which has baffled all the scientific and practical men of our day. Mr. Haigh lays no claim to practical knowledge, and assuredly his scientific attainments have not stood him in good stead. He has full faith and confidence in a pet theory of the functions of nitrogenous matters in the economy of plant-life, and upon this hinges the utter fallacy, or otherwise, of his presumed cause and prevention. His assumptions and misconceptions fit in together admirably, nevertheless we shall be well pleased if experience show that we have misjudged his essay.

The Alliums.—Dr. Regel, Director of the St. Petersburg Botanic Garden, has recently filled up a very important gap in systematic botany, in a monograph of the large genus *Allium*, which he has just published. A very large number of the 256 species he describes are indigenous in Russian territory, or in countries bordering thereon, which have been very little explored except by Russian travellers. Hence Dr. Regel had far more complete materials at his disposal than could be found in any other establishment, and as compared with some other monographs from the same pen, the present is much more carefully and exhaustively worked out; and it is certainly a most welcome addition to the literature used by those employed in determination of species. But the author betrays some inconsistencies, which those who are acquainted with his previous writings will not be surprised at. His views regarding species and genera seem to undergo a change with each work he publishes, when we consider his monographs of *Vitis*, *Tulipa*, and other genera. *Nothoscordium*, regarded by some as a well-defined genus, he refers to *Allium*, not even according it the status of a section, for he says that although the majority of *Alliums* have only two ovules in each cell, in *A. nigrum* and its allies they are numerous.

ANTHROPOLOGY.

Natives of Western Australia.—Mr. John Forrest, on Tuesday last, brought before the Anthropological Institute an account of the natives of Western Australia, whom he visited. They are divided into two great tribes, called the Jornderuss and the Ballavook, which are again divided into innumerable sub-tribes. These great tribes are exogamous; a Jornderuss may not marry a Jornderuss, but must take a Ballavook. Wife stealing is a constant source of quarrelling among them, and the women are frequently speared or killed. If a husband dies, his wife belongs to the oldest man of his family, who either marries her or gives her to some one else. The children always belong to the mother's tribe. These natives do not wash, but grease themselves with ochre to keep away the flies. Tattooing and marking on the shoulder and breast is almost universal among them, and the rite of circumcision is practised by all the tribes that Mr. Forrest met with, except those of the south-west corner of Australia. It is a religious ceremony, and the men and women part for a fortnight upon the occasion of it.

The natives of the interior are entirely without clothing and suffer much from the cold. They sleep in the open, except in wet weather, when they build small huts. Mr. Forrest believes that they have a sort of belief in a Supreme Being, but can give very little information about him. In the south-west corner of Australia the name for father and mother is the same as for god and sun. They do not believe in natural death, but always assume that some other native has been the cause of it, and frequently kill him for it. Cannibalism is common among the natives of the interior; their weapons are identical with those used in other parts of Australia.

Ethnological Papers for the Arctic Expedition.—Mr. Clements Markham, F.R.S., has contributed to the papers reprinted for the use of the Arctic Expedition, and published by the Geographical Society immediately previous to the departure of the Expedition, several notes on the origin and condition of the Greenland Esquimaux. Although the whole of the Esquimaux race may be regarded as one people, having its origin in Northern Asia, Mr. Markham believes the Greenland Esquimaux to have started from the banks of the Indigirka and Kolyma in Eastern Siberia, at a later period than their brethren who now inhabit the northern coast of America and Labrador. Between the eleventh and fourteenth century there was a great movement among the people of Central Asia. Shaibani Khan, a grandson of Jingiz Khan, led 15,000 families into the northern wilds, and their descendants, the Jakhuts, pressed on until they are now found at the mouth of the rivers falling into the Polar Ocean. But these regions were formerly inhabited by numerous tribes, which were driven away further north over the frozen sea. Mr. Markham gives evidence to show that between Cape Chelagaskoy and Melville Island there is a bridge of islands, the existence of which is proved by the accounts of the natives, by the flight of birds, and by the position of the pack ice in this region. Across this chain of islands the aborigines of northern Siberia fled from their southern invaders, and traces of their subsequent migrations are to be seen in the ruins of Yourts, similar to those still existing in the neighbourhood of Cape Chelagaskoy, on Melville Island, Byam Martin Island, Bathurst Island, Cornwallis Island, on the shores of Wellington Channel, and in North Devon. The whole of this chain of islands having been proved by recent explorers to be unfit for permanent habitation, the fugitives pressed on towards the east and passed over to Greenland by Smith's Sound. Here a portion may have turned northward into the region to be explored by the expedition. Others, known as the Arctic highlanders, are now found on the eastern shore of Smith's Sound, between the Humboldt and Mel-

ville Glaciers, and others pass southward into southern Greenland. This part of Greenland, lying between Cape Farewell and Disko Island on the west coast, was colonised by the Norsemen under Erik the Red in the end of the tenth century. This colony continued to flourish for three centuries and a half, upwards of 300 small farms and villages were built along the sea-shore, and Greenland became the see of a bishop. During the whole of this period no indigenous race was seen in the land, and no one appeared to dispute possession with the Norman colony. But in the middle of the fourteenth century a horde of small men resembling those known to inhabit the coast of Labrador, whom the Normans called Skroellings, appeared on the extreme northern point of the settlement at a place called Kindelfjord, and eighteen Norsemen were killed in an encounter with them. News of the invasion having been sent to the eastern settlement of Norsemen, one Ivar Bardsen came to the rescue in the year 1349, but found that the whole of the western Norsemen had disappeared, and that the Skroellings were in possession. This Mr. Markham believes to be the final achievement of the Greenland Esquimaux in their wanderings from the northern shores of Siberia. The Arctic highlanders who constitute the remaining portion of this horde are found between latitudes 76° and 79°, on the verge of the unknown polar region. They are described as a good-humoured race, of small stature, with scanty beard and coarse black hair. They possess great strength and endurance, and are on the whole intelligent. They have no canoes, nor have they bows and arrows, but their habitations are built of stone, and resemble those found along the belt of islands through which they are supposed to have migrated, and are different from those of the Esquimaux of America, who live in snow huts. A considerable number of words in the language of the Greenland Esquimaux are identical with those of the Siberian tribes near the Gulf of Anadyr, such as the words for sun, earth, water, fire, father, eye, head, and the numerals as far as five. The ethnological portion of the volume concludes by a series of questions drawn up by a committee of the Anthropological Institute for the use of the expedition.

Excavations in Cissbury Camp, near Worthing, Sussex.—During the past week excavations have been carried on in this camp by a committee of the Anthropological Institute, with the view of ascertaining the relative age of the entrenchment, and the pits sunk for the purpose of obtaining flints for implements. These pits occupy the slope of the hill in the interior of the fort on the west side, and also extend in a belt for about 200 yards on the outside. As none of the rings which mark the mouths of these pits cut into the line of the rampart, it was evident that if the pits were in existence before the rampart, all trace of them must have been obliterated by the latter, and it was therefore determined to excavate a portion of the ditch at the point of intersection of the rampart and the belt of pits above mentioned. The result has been the discovery of a pit in the bottom of the ditch, no trace of which was observable on the surface. This pit, or rather shaft, cuts into a portion of the escarp of the ditch in such a manner as to prove that it was constructed previously to the formation of the ditch, and it extends to about 6 feet beneath the latter. At the bottom several galleries were found branching in different directions by means of which the flints had been obtained from the chalk. The result of these excavations, although it has proved satisfactorily that this hill was the site of an extensive flint factory before it was occupied by the ancient Britons for the purposes of defence, has not as yet brought to light any satisfactory evidence of the date of either of these works. The discovery of a large collection of flint flakes about half way down in the silting of the ditch leads to the supposition that the entrenchment, although later than the camp, may still be of the neolithic

age, inasmuch as these flint flakes must have been deposited in their present position after the ditch had been partly filled up by the debris from the rampart. The excavations have been conducted under the superintendence of the president of the Institute, assisted by a committee of members, and will be renewed in July, when it is hoped that further evidence will be forthcoming.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY (Monday, June 7).

SIR S. S. SAUNDERS, C.M.G., President, in the Chair. Mr. Briggs exhibited some bred specimens of *Zygæna mehloti*, bearing a strong resemblance to *Z. trifolii*, and mentioned several instances in which the offspring of *Z. mehloti* exhibited a taint of *trifolii* blood; he suggested that *Z. mehloti* might be only a stunted variety. Mr. McLachlan remarked that the insects of the genus hybridised very freely and alluded to their pairing several times. Mr. W. A. Lewis had noticed that *Z. mehloti* was by far the most common insect in the New Forest and as it appeared to have been only discovered of late years, it seemed to support the idea that it was only a stunted variety which had been recently developed there. Mr. Weir said that he had taken the insect twenty years ago in Tilgate Forest.

Mr. McLachlan exhibited a portion of a vine leaf on which were galls of *Phylloxera vastatrix*, the leaf having been recently plucked in a greenhouse near London.

The Rev. A. E. Eaton exhibited the insects which he had recently captured in Kerguelen's Island. There were about a dozen species belonging to the *Coleoptera*, *Lepidoptera* and *Diptera*, beside some specimens of bird-lice and fleas. They were all either apterous or the wings were more or less rudimentary. One of the *Diptera* possessed neither wings nor halteres.

Mr. Briggs exhibited specimens of *Habia prasinana* which, when taken, was heard to squeak several times distinctly, and at the same time, a slender filament, projected from beneath the abdomen, was observed to be in rapid motion, and two small spiracles close to the filament were distinctly dilated.

The President called attention to a larva which he had recently discovered at Reigate in the body of a stylipised female of *Andrena trimmerana*, this larva having a long telescopic process at the anterior extremity, and two reniform processes behind, similar to *Conops*, an insect which had frequently been reared from *Pompilus*, *Sphex* and *Odynerus*, and had also been met with in *Bombus*, although he had never before heard of its being found in *Andrena*.

The Secretary exhibited some specimens of a minute *Podura*, forwarded to him by the Secretary of the Royal Microscopical Society, having been found on the snow of the Sierra Nevada in California.

Mr. F. H. Ward exhibited some microscopic slides showing specimens of a flea attached to the skin of the neck of a fowl.

Professor Westwood communicated a description of a new genus of Clerideous *Coleoptera* from the Malayan Archipelago.

Mr. McLachlan read a paper entitled "A Sketch of our present knowledge of the Neuropterous Fauna of Japan (excluding *Odonata* and *Trichoptera*)."

Part I. of the *Transactions of the Society* for 1875 was on the table.

ZOOLOGICAL SOCIETY OF LONDON (Thursday, June 10).

PROFESSOR MIVART, F.R.S., in the eighth lecture at the Society's Gardens, treated of *Kangaroos*. He drew attention to the minute size and absolute helplessness of the young at the time of birth, and to the manner in which the mother's milk is

forced into its mouth, describing the mechanism by which the windpipe communicates directly with the nostrils, by which all danger of choking is obviated. The family Macropodidae consists of four genera, the species of which are all natives of Australia and the adjacent islands. They all agree in having the hind-limbs longer than the fore, they have no inner metatarsal bone, all the toes of the fore-feet are provided with claws, and they have only two lower incisor teeth. It is now 105 years since kangaroos were discovered by Europeans, they having been first seen by Captain Cook on his return from the Transit of Venus Expedition of 1769. The kangaroos along with six other families constitute the order Marsupialia, the other members being the bandicoots, the phalangers, the wombats, the dasyures, and the opossums. The order is remarkable for the great diversity of structure observed among its members, but is distinguished by several important characteristics, as the inflection of the angle of the lower jaw, the presence of "marsupial bones" and the peculiarities of their reproductive system. In recent times they are confined to the Australian region, excepting some opossums which are found in America; but in the Triassic and Oolitic Ages they ranged over the Northern hemisphere, and one genus fingered in Europe up to the Eocene period.

ROYAL GEOGRAPHICAL SOCIETY (Monday,
June 14).

THE paper read before the Society was the deferred one by Sir Leopold M'Clintock on "Arctic Sledge Travelling." Sir Henry Rawlinson, the president, occupied the Chair, and in the course of his opening remarks announced the intention of the Sultan of Zanzibar to be present at a special meeting of the Society on the 28th instant.

Sir L. M'Clintock commenced by giving a sketch of the rise of sledge travelling in the second and third voyage of Parry and the second of Sir John Ross, between the years 1821 and 1834. The object was then nothing more than how to exist in the Arctic Regions, and all appliances were copied from those of the Esquimaux. It was not till the time of Admiral Sir James Ross that the most important modifications were made, and his designs for sledging are substantially those in use now. Sir Leopold described the nature of the ground to be traversed during the spring months, and then furnished statistics showing the gradual increase of work achieved by a systematic economy and diminution of the weights carried. A rate of twenty miles per diem had thus at last been attained. Dogs were an important auxiliary, as they could drag more than a man, could stand more exposure and only required half as much food. The perfection to which sledge-travelling had been brought would enable a crew to escape from any known position in the Arctic regions. He had the satisfaction of hearing from Lieutenant Payer that the successful retreat of the Austrian Expedition was due greatly to the encouragement derived from this formerly expressed dictum of his. There was so little room for improvement in the equipment of sledging parties, that it would be unfair to expect the results of 1853 and 1854 to be surpassed in 1875. There was only one condition which barred progress, and that was ice too thin to sledge over. It was to be hoped that the expedition would not encounter this obstacle. To sledging they owed the actual survey of many thousand miles of coast line and the discovery of the record of Franklin's expedition, and to it they would also owe the principal share of whatever work might be accomplished by the brave men who had recently left them. The lecturer concluded with a warm expression of confidence in the resolute efforts of the Expedition to attain complete success. A discussion followed in which Admiral Sir R. Collinson, Dr. Rae and Admiral Richards took part.

ZOOLOGICAL SOCIETY OF LONDON (Tuesday,
June 15).

PROFESSOR NEWTON, F.R.S., in the Chair. Among the communications of general interest were two papers by the Rev. S. J. Whitmee, of Samoa, in the first of which he described a remarkable change in the habits of *Didunculus strigirostris*, which has lately become much more arboreal, roosting and breeding in trees instead of on the ground: the probable reason is the introduction of cats and rats into the island. In the second paper a very interesting account was given of *Palola viridis*, a marine worm which appears on the coasts invariably during the last quarter of the moon in the months of October and November, observing lunar time with wonderful regularity. It is also remarkable for its mode of reproduction, both sexes break up simultaneously into sections, and the ova and malt are thus liberated in the water. Professor Owen, F.R.S., described the bones of the huge extinct bird of prey of New Zealand, *Harpagornis moorei*. Sir Victor Brooke, Bart., gave an interesting account of the various races or species of wild sheep which are peculiar to the different mountain ranges of Central Asia, and exhibited several specimens, among them a magnificent skull of the gigantic *Ovis polii*. Other papers were read by Messrs. Sclater, Meyer, Dawson, Rowley, Dobson, Gulliver, and Bowerbank. This was the last scientific meeting of the present session.

METEOROLOGICAL SOCIETY (Wednesday, June 16).

DR. R. J. MANN, President, in the Chair. The following papers were read:—"On a White Rain or Fog Bow," by G. J. Symons, F.M.S.; "On a proposed form of Thermograph," by Wildman Whitehouse, F.R.A.S.; "On the Rainfall at Athens," by Professor W. Raulin (translated by R. Strachan, F.M.S.). These observations were made by M. Julius Schmidt, director of the Greek Observatory, and embrace a period of twelve years and a half, viz., from August 1859 to December 1871. The average yearly fall is 15.83 inches, and the average number of wet days ninety-three. The wettest year was 1864, when 28.30 inches fell, and the driest 1862, with 9.63 inches.

"On the Barometric Fluctuations in Squalls and Thunderstorms," by the Hon. Ralph Abercromby, F.M.S. There are two classes of storms in this country: in one the barometer rises, in the other it falls. The author in the present paper only refers to the former. After mentioning some of the phenomena which accompany storms of this class, he proceeds to give two instances as typical of their general character. In conclusion, he makes the following remarks on their origin: Though in this country squall-storms are almost always associated with primary or secondary cyclones, those in India and Africa are not connected with cyclones, and hence the source of the barometric rise cannot be due to any special phenomenon of cyclone motion. Since the rise is always under the visible storm, it is propagated at the same rate, and in the same manner as thunderstorms. Enough is known of the course of the latter to be certain that they are not propagated like waves or ripples, and hence these small barometric rises are not due to aerial waves, as has sometimes been suggested. Since the general character of the rise is the same whether there is thunder or not, it is evident that electricity, even of that intensity which is discharged disruptively, is not the cause of the rise. If we look at a squall from a distance, we always see above it cumulus, which is harder and more intense in the front than in the rear of the squall. Since cumulus is the condensed summit of an ascensional column of air, it is evident that the barometric rise takes place under an uptake of air. If we consider further that a light ascensional current would give rise simply to an overcast sky, a stronger one to rain, while a still more violent one would project the air suddenly into a region so cold and dry that

the resulting electricity would be discharged disruptively as lightning, the foregoing observations show that the greatest rise is under the greatest uptake. Some meteorologists attribute the low pressure at the equator to the ascending current formed at the junction of the trades, while others attribute the 10 A.M. maximum of the diurnal range of the barometer to the reaction of an ascending column of air due to the increasing heat of the day. The above observations tend to strengthen the view that an ascending column of air gives rise to a reactionary pressure downwards, and more generally to the idea that though the total pressure shown by the barometer is principally statical, or due to the weight of a definite column of air, a small portion is dynamical, or due to the reaction of air motion in that column.

"Notes on Solar Radiation in its relation to Cloud and Vapour," by J. Park Harrison, M.A., F.M.S.

Mr. Scott also exhibited and described Lowe's Graphic Hygrometer.

PHILOLOGICAL SOCIETY (Friday, June 18).

DR. J. A. H. MURRAY in the Chair. Mr. Henry Jenner, of the British Museum, read a paper on the Manx language, in which he gave a short sketch of its grammar, comparing it with the Gaelic of Ireland and Scotland, and an account of the scanty literature of ballads and carols (with a list of all printed Manx books, amounting to about twenty-five), and of the translations of the Bible and Prayer-book. He then traced the gradual decline of the language from the seventeenth century to the present time, chiefly by quotations from Camden, Speed, Challoner, Bishop Wilson, and others, and ended with an account of the present state of the language, including the result of a paper of statistical questions sent by him to the clergy of the Isle of Man last autumn, from which it appeared that the Manx speakers now amount to nearly one-third of the present population, and those who know no English to about 200. Mr. Fennell read a paper on the "Triple Gradation of A in Gothic."

FINE ART.

Memoir of the Life of William Müller. By H. Neal Solly. (London: Chapman & Hall, 1875.)

THE common saying about the unhappiness of the man who has a biographer may be repeated with very special emphasis in the case of the artist. And English artists have, for the most part, fared even worse than their brethren in the matter of biographers. There are, of course, exceptions, but in the main the business of recording an English artist's life and work has fallen either into the hands of a mere book-maker, who has probably failed to be picturesque, and has certainly failed to be critical, or of some gushing friend, who, starting on the assumption that the artist's work was supreme work, has withheld from us no trivial circumstance, and so, instead of presenting us with an ordered essay, in which the man's life and achievement was estimated in relation to his time, has merely emptied into a gaudy volume the ill-digested contents of a memorandum book. These things—and the last especially—are not literature, for literature is not that which is written, but that which is written on high impulse or with a fine carefulness. And who is there that has done for a great English artist what Mr. Brooke has done for a great English preacher?

Mr. Neal Solly is not new to the task of

biography. He gave us David Cox's life, some couple of years ago. He wrote that with the enthusiasm of an ardent admirer, telling in much detail the very simple story of David Cox's career and broadly extolling his work. He tells us William Müller's story, with what seems something less of personal enthusiasm. Nor is this to be wondered at; for though the life-work of Müller and of Cox have certain resemblances in energy, rapidity, decisiveness, that of Cox has an individuality, perhaps in truth greater, certainly more easily noted and loved, and the charm too, of work devoted for the most part (as in a more restricted field the not less noble work of De Wint) to bringing to us vividly the value of everyday scenes and of common hours.

But what was lacking to the memoir of Cox is lacking also to the memoir of Müller. The record is an outward one: telling in full what a biographical dictionary might tell in brief, but giving us not much fresh insight into the work: scarcely much, indeed, into the character. The deficiency is due to no want of pains; but rather to a want of continuity of thought. The book is not fruitful in suggestions. There is some little technical criticism; but of aesthetic criticism, next to none. It is a fairly interesting chronicle of outward life.

Müller—since I am here in the same way to tell his story—was born in Bristol on June 28, 1812, so that there is nothing but the accident of an early death to remove his art from the side of that of men now living; for when he began to paint, in 1830, Constable's work was done, and the greatest of Turner's, Cotman's and De Wint's; and David Cox, who developed slowly, was approaching his later manner. Müller's associates in travel and study were entirely modern men. He went to Germany and Italy with Mr. George Fripp: to Lycia with Mr. Harry Johnson for a pupil. He was the child of a German, settled in Bristol, and of an Englishwoman whom the elder Müller had married, and his first work was done under the eye of J. B. Pyne—then living in Bristol, at St. Michael's Hill. The connexion with Pyne did not, however, last long, though its influence may probably be traced in many of the younger artist's works. It was the earliest of many influences by which Müller was to be in some degree swayed. In 1831 he went visiting in Norfolk, and copied drawings of John Sell Cotman, being "delighted," as Mr. Solly tells us, "with their breadth, simplicity, and sacrifice of details to the general effect." Some few years afterwards Müller met Cotman at dinner in London, and Mr. George Fripp, who was present, remembers his telling the Norfolk painter how much he felt he owed to him. Müller fell next under the influence of Constable, or, rather, of his work; and Constable's influence, tending after all in the same direction as Cotman's, is to be traced more or less to the end of the younger artist's career. First in landscape, and then in interiors with figure subjects, in both oil and water-colour, did Müller display something of that command of *chiaroscuro* which Constable himself, as his often-quoted words declare, reckoned the greatest of his possessions. "Though my pictures should

have nothing else," he said, "they shall have *chiaroscuro*."

Supported, then, and confirmed, rather than started, in methods of treatment congenial to him, Müller at length settled definitely to his work, subject from the first to the usual bad treatment at the hands of the Royal Academy. He had early moved to London, for the sake of the opportunities it offered for his progress, but the landscapes of the Bristol district—many of his favourite village of Whitchurch—were painted for the most part during flying visits made subsequently to his friends in the West. His work, it may be noted here, was always rapid. In three days he could finish an important picture: in an hour he could finish, so far as finish was ever intended, a sketch in water-colour: and, broadly speaking, he may be said to have been almost our last pure sketcher. It is no result of the mere rapidity of his work—for Cox would sometimes work as rapidly, and De Wint was often content with a treatment more simple—that his pictures and drawings speak more to the eye than the mind. That they do so is the consequence of his temperament and character. What he saw in nature we see in his pictures: aspects striking or brilliant, rather than enduringly suggestive.

He had been, in his early manhood, to Switzerland and Italy, and later (charged with a commission from Mr. Graves, the printseller) to the towns and castles which were the cradle of the Renaissance in France: Amboise and Blois, Chambord and Chenonceaux. From this second foreign journey resulted *The Age of Francis the First*: a reproduction of many water-colours made by him at the places named: water-colours now scattered about various private collections. A third foreign journey, undertaken within a year or two of his death, just before middle-age, was fruitful in sketches made in the maturity of his power; and these sketches—the series made when he accompanied the expedition to Lycia—are for the most part in the hands of one collector—Mr. John Henderson, of Montagu Street, Bloomsbury. Had Müller's life been prolonged, many of them would doubtless have served as preparations for pictures of greater individual importance, but executed as they were to his own satisfaction, and at a time when he had the fullest command of his means, they are now of singular value, and will probably always be accepted as more characteristic than those earlier ones produced in the neighbourhood of his birthplace, though these, says his biographer, "have a quiet peaceful charm of their own—silvery, low in tone, and broad—different in truth from any others."

An artist great in sentiment and imagination Müller probably was not, but he was great in virtue of executive power and of unique devotion to his art. His idea of a holiday was a week's absence sketching in North Wales, when that country, the favourite summer-ground of so many painters, was desolate with winter; and there can be little doubt that he shortened his life by his excessive persistence in work. The Lycian journey, with its strange experiences and adventures, fatigued him, and soon after his return he began visibly to fail. The most

interesting chapter in the volume of his memoir is that contributed by Mr. John Harrison, a Bristol surgeon of repute and amateur artist of much enthusiasm; and it is Mr. Harrison's good fortune to be able to relate from personal knowledge much about Müller's method of work and much about his temperament, impulsive, impatient and generous, and, finally, a touching story of his last days. When health had begun to fail him, commissions flowed in. Happily, he did not urgently require the money their execution would have brought: he had always enough for his simple needs as a bachelor. But, nevertheless, if he had not been to the last high-spirited and courageous, he must have felt when success was coming, and health and life going, something of what Constable had bitterly expressed—"Of what use is recognition now? It has come too late. There is no one to share it." Let us hear Mr. Harrison:—

"He continued gradually to fail: two attacks of hæmorrhage induced alarming prostration: still he painted. A few days before he died I was with him. He had received some flowers from a friend that morning—red and white carnations, fuchsias, yellow St. John's wort, and purple and blue flowers made up the bouquet. He separated them with his long thin fingers, and said to me, 'Let us arrange a chord of colour.' He placed them in his sketching water-bottle, and we moved each flower so as to arrange an harmonious whole. 'We must have some carmine,' he exclaimed. It was sent for from a neighbouring shop. All the while, though really tremblingly weak, he was as usual full of spirits. He said, 'when the carmine comes, we will have a stunning effect.' The colour came, and we arranged the little picture exactly as we wished; he made a rapid outline and began to paint, much as he did out of doors, with a common camel-hair pencil, putting in at once each separate leaf and flower, and, when dry enough, sharpening out in the old way. I stayed till it was done: perhaps an hour. It was a lovely thing, and differed from ordinary flower-painting in its subdued colour, thoughtful pictorial effect, and in its power. This small water-colour drawing, about ten inches by seven, was his last. The next day or two he painted in oil on a small millboard the well-known flower picture: still one more day, and an unfinished fruit piece. While his palette was being set for him, he fell back and died."

The circumstance narrated and Mr. Harrison's personal experience give to this passage a kind of interest one could hardly expect in the work of Mr. Solly. But in his work one might reasonably expect something of better arrangement, as well as of higher criticism. The volume, in outward appearance, is sumptuous, not tasteful, and the text is accompanied by illustrations which, like those in the *Life of David Cox*, will not encourage the beholder to know more of the artist. They are undeniably bad.

FREDERICK WEDMORE.

THE BLACK AND WHITE EXHIBITION.

THE third of this series of exhibitions opened at the Dudley Gallery on June 14. It contains a considerable number of very skilful works, sent by artists of repute. In especial, those which have served as illustrations to *The Graphic* have a force and *aplomb* not a little surprising; the artists seem to conceive their subjects, and to set them before their eyes, and then put them into shape executively, with the most entire directness, and unflinching competence. We may cite as ex-

amples the *Ploughing Match* by Mr. Small; and various specimens by Mr. Herkomer—the guillotine-subject from Victor Hugo's *Quatre-vingt Treize*; the *Salt-Mine, Bavaria, Going down*; *A Wirthaus*, &c. The *Stained-Wood Decorations* by the last-named artist, painted in brown on a light-tinted wood, are also talented works. Each of the two panels represents a herdsman, with sentiment that might be appropriate to the parable of the Prodigal Son.

Of severe preparatory study—the sort of material which would in the long run be the most fitting for an exhibition of this sort—there is not much here; and of ideal or exalted subject-matter scarcely anything. *Prometheus bringing Mortals a Light*, by Mr. H. A. Kennedy, seems to promise something in this line; but, when we note that it is “designed to surround a tobacco-jar,” we perceive that the Grecian mythology is less concerned in this invention than the practices and jocosities of smokers. The loftiest subject in the collection is that of Mr. Cave Thomas, *The Fate of Benefactors*—a drawing in red chalk, for the name of “black-and-white” is not absolutely or without exception accurate. This represents allegorically the persecutions, obstructions, and taunts, to which a reformer, or “messenger of truth” is subjected: two of his opponents are laying a cord to trip up his advancing feet; but he steps upon it, and passes on unfalteringly. The reformer is a young man, with a countenance not much unlike Shelley's, but of stronger mould: a star is above his head: he holds a pair of compasses, and a roll of paper. There is much matter in this composition, and many various actions. The most ideal of subjects, however, would be not incompatible with naturalism in feature and action, and of this quality Mr. Thomas has not given us much.

Three of the leading exhibitors are Frenchmen—Lhermitte, Legros, and Bida. Lhermitte is extremely prolific in subjects of peasant-life, old streets, time-scarred buildings, and the like: a tone of sadness or of life-weariness mingles with picturesque perception in his work, which is always on a high level technically. *A Corner of a Market-place, Brittany*; *A Brittany Beggar*; *A Street in Dauphiné*, may be particularly cited. *Un Mendiante de Bruges* is a fine specimen of Legros; the expression of the elderly man in the corner, and the sway in the forms of the two cloaked women kneeling, being given with simple mastery. The etching, *Portrait of Thomas Carlyle*, is a different likeness from the one (wearing a hat) which we noticed lately in the Bond Street Gallery; less striking, but also very good. Bida is a finished and exact executant in chalk, and he gets up his biblical scenes with considerable propriety, but falls a longish way short of inspiration. *Paix à cette Maison*, representing a Christian disciple or missionary entering a house, and saluting its inmates, is of his best quality. Other foreign artists represented on these walls are—Jules Jacquemart, *The Holy Family, after Jordans*, and *Le Liseur, after Meissonier*, etching; Huiber, *Encore sans Lunettes*, and other study-heads of old persons of both sexes, done for the sake of being funny, and with the effect of being ignoble, yet not unsuccessful in their way; Mongin, *La Partie Inégale, after Vibert*, etching; Rajon, *Portrait of the Rev. James Martineau, after Watts*, etching; Emile Lévy, *Venus à la Ceinture*, a pretty enough pencil-drawing; Bauerle, *Dear Baby*, charcoal; Flameng, *La Ronde de Nuit, after Rembrandt*, etching; Wolf, *The Duel*—two male swans combating, as claimants for a female, which appears further off; a fine design full of knowledge, though some of the animal-draughtsmen who have come forward of late years may have gone further in strength of hand, as especially Mr. Heywood Hardy and Mr. Briton Rivière. By the first of these artists is *The Poisoned Arrow*, wherewith a leopard has been struck. The raging beast, his face and limbs contracted with pain, is tugging at the missile with his teeth. *Midnight Assassins*, by Mr. Rivière, has a singularly strange

outlandish aspect. Two lionesses, with a lion close in their wake, are attacking a giraffe—three other giraffes, safe as yet, scud away in the background. Another animal-designer who shows to advantage is Mr. Elwes, author of a pen-and-ink drawing named *Members of a Royal Family, Lion-cubs born in the Zoological Gardens in 1872*. *Nemesis*, by the same artist, represents an ancient lion, at his last gasp, still prowling, and encountering a vulture: he looks at the vulture, and the vulture at him, each with a grim forecast of the immediate future. Mrs. Blackburn portrays *The Raven*: the bird has issued from Noah's ark, and is flying along over the victims of the deluge—a man, a hyaena, a horse hideously swollen.

An exhibition of this kind does not greatly lend itself to detailed criticism: it lacks prime importance in subject-matter, and special novelty or seriousness in artistic form. When we have commended the skill of one exhibitor, or the tact of another, we have said the most of what needs saying. We shall therefore run rapidly through the remaining works.

Brewtnall, *Quavers*, an old man playing the flute. F. G. Walker, *Deuteronomy*, ch. xxiv., v. 19—an old woman and girl gleaning; a somewhat large work, made as forcible as the artist can manage. Mrs. Edward Hopkins, *Après le Dîner*, and other subjects of infants performing the acts of adults; this is at best a cheap sort of humour, but Mrs. Hopkins excels in it, and hits the taste of good-natured papas and mamas in a marked manner. R. W. Macbeth, *Old Friends*, a milkmaid and her cow, good in tone. George McCulloch, *Pencil Sketches of models, draped and undraped*, drawn on a small scale with taste and nicety. James Macbeth, *Leaving the Salon, Paris, 1875*, a true representation of a mob of people hurrying off in a fierce shower of rain; *Arranging the Sculpture-Gallery at the Salon*. Hayllar, *All the Year Round*, and *Once a Week*; these punning titles indicate designs of an elderly mechanic working at his grindstone, and on Sunday dozing in a pew; very clever and well-completed sepia drawings, termed “mezzotint” in the catalogue. F. W. Lawson, *Jane Eyre's Flight*—she is lying exhausted in a swamp. Leslie, *The Ferryman's Daughter*, rather a silly affair, hardly vindicating the initials “A. R. A.” appended to Mr. Leslie's name. W. Britten, *Sketch in the Hayfield*, two women in the costume of the opening years of the present century. Westlake, *Cartoon after a Painting in the Church of St. Francis, Notting Hill*—Christ carrying his cross, and encountering the Maries; a moderately good design in the accepted “religious” style—better, at any rate, than another drawing by the same gentleman of the Assumption of the Virgin. Clausen, *At the Altar of our Lady*. Sandys, *Breydon Water, Norfolk*, one of the really fine things in the gallery; a simple and beautiful drawing of a flat shore and its buildings. Ditchfield, *Study of Rocks*, also a truly able performance. Raven, *The Monk's Walk*, large and striking. Arthur Severn, *Moonlight near Mitcham*. T. R. Macquoid and Percy Macquoid, various studies of trees, leafy and leafless, and other rural material; the one by Mr. Percy Macquoid named *Watching* is more particularly elegant and complete. Colin Hunter, *Shrimping*—a sheeny sea-shore, with the waves advancing and receding; the sound and the hush of them are almost made perceptible to the ear through the eye. Aumonier, *The Thames at Great Marlow, Evening*, large and effective, the white river twisting its way amid the dark stretch of land: this view has been executed in colours. Alfred Parsons, “*Preserved*,” *Longleat Park*, a good pen-and-ink study of tree-trunks. R. Farren, *A Pastoral, Fen Cattle*, a sepia drawing, of orange-brown tinge.

THE INTERNATIONAL EXHIBITION.

A PERSON who has not seen this exhibition in the Royal Albert Hall and adjacent galleries could with difficulty be convinced by words how utterly

worthless it is. Upwards of a thousand works of one class and another are displayed, yet there is next to nothing to look at. Only one picture—and that an uncatalogued one—comes near to being remarkable; the *Margaret in Walpurgis Night* by Gabriel Max. To this work a gold medal was awarded at the Vienna Exhibition of 1873. Max is evidently (as our readers may have gathered when we lately described his *Head of Christ*) one of those painters who work for effect, and who, having determined to do some particular thing, care very little whether the means are “legitimate” or otherwise, but only about making their intention strongly felt. The *Margaret* arrests you at once by its deathly still dreadfulness, and the impression intensifies as long as you remain before it. Besides the wraith of the deserted girl, with the mark of the knife across her throat, the eye has little to rest on, save the dark dim background, three ominous ravens, and the vast shadow of a hand along a hill, presumably the hand of Mephistopheles.

Here we might leave off, for there is really nothing else of a prominent kind. We will however mention as comparatively noticeable—Schaeffels, *Sinking of the Vengeur at the Battle of Aboukir*; Jundt, *Young Mother surprised by a Storm*; Oswald Achenbach, *View between Ceprano and Sara, on the Roman Neapolitan Coast*; O. H. Léon, *The Conversion of St. Hubert*; *The Invasion*, representing cattle and goods driven from a burning village; Oleyhens, *An Inn in the Sixteenth Century*; Junck, *The Travelling Tinman*; Beinke, *Gathering Wild-flowers*; Charles Gussow, *Spectators awaiting the Return of the German Army, 1871*, forcible, real, but low in its realism; Emile Lévy, *L'Amour et la Folie*; W. J. R. Bond, *The Fishing Flat, Schevening*; Weisshaus, *Italian Peasant Women going to Market (water-colour)*; Thomas Pritchard, *Valley of Rocks, Ross-shire (ditto)*; Teyssonnière, *St. Bruno refusing the Presents of Roger*, an able etching; J. de Brackeleer, *A Happy Family*, a pretty terra-cotta group of a mother and two children; E. Trombetta, *The First Steps*, a boy and a chicken, marble statuette. One of the most unsightly of modern sculptures, yet not wanting in a certain sort of cleverness, is a group of two newspaper-boys which stands thus described in the catalogue—apparently with a well-grounded conviction that low art may be made a paying concern: “Focardi, J., Italy. Plaster Group, *I'm first, Sir*. Reproduced in marble, same size, price 2,000*l.*; ditto, half-size, price 1,000*l.*, copyright reserved.”

We quit the International Exhibition with a hearty hope that its managers may be persuaded that by this time they have reached the lowest depth to which even their endeavours can attain; that the art of sinking is therefore exhausted; and that the next thing to be compassed is either a very greatly improved collection, or else (and this would perhaps be now the better alternative) the relinquishment of their project. The “London Annual International Exhibition of Fine Arts” has become an annual exposure of incapacity; and will hereafter, if repeated on the like footing as in the year 1875, be a mere fatuity, a trifling with the public patience.

W. M. ROSSETTI.

ETRUSCAN ANTIQUITIES—TARQUINII AND CAERE.

Rome: May 31.

The Necropolis of Tarquinii (or Tarquinia), near Corneto, and that of Caere (the Pelasgic Agrylla), near Cervetri, may be easily visited from Rome, both being approached by railway. Corneto and Cervetri lie in a region of hills and vales, picturesque though mournful and wild-looking, which bounds the solitary Maremma north-westward from the metropolis. On a recent visit to those sites I ascertained that research and discovery have not ceased; that present authorities, amid the many archaeological claims on their attention, have not forgotten the arts and monuments of Etruscan

antiquity, that much has been accomplished, at Tarquinii more than anywhere else within late years, to excavate and preserve the precious contents of tombs from decay or oblivion. A museum has been formed within the last six months at Corneto, in which all minor objects of value discovered in tombs since then have been placed; and though it is more interesting to see such things *in situ*, it is much easier to study and estimate them in the halls where, as ordered by the Corneto magistracy, they are now well kept and classified. An easy walk from the mediaeval city now decayed and thinly peopled, but itself worthy of a visit, brings us to the regions of unenclosed uplands, divided by a wide, desolate, and uninhabited valley, through which flow two torrents, from the still higher plateaus once occupied by the Etruscan city; and here we may now descend into seventeen subterranean tombs of that vanished race, into all which the custode admits us by the keys of modern doors properly provided for security. All are more or less enriched with artistic adornments—wall-paintings of banquets, funerals, games, the dance, the chariot-race, &c.; and, in a few instances, life-size figures of the dead, reclining on massive sarcophagi as at a feast, with garlands round their necks and tazze for wine in their hands. Of these sepulchral chambers, several celebrated for their wall-paintings have been opened in, or since, the year 1873, and therefore were beyond the range described in the otherwise exhaustive and admirable book by Mr. Dennis. I was sorry to find, however, that not a few of these lately discovered tombs have been again filled with earth in consequence of the want of means or inclination for immediately prosecuting labours on the spot; and it is tantalizing to look down on the freshly turned soil without being able to see what others have so lately inspected. From one of these now closed tombs has been extracted a large sarcophagus, now to be seen at Corneto, with some ornamental reliefs, and an epitaph in the ancient language still so little intelligible even to the most learned enquirers. Only a small portion of the Tarquinian tombs are now to be visited from among the many which have either disappeared or are now closed and filled up because containing no noticeable works of art. Signor Avvalta, a great discoverer, who began his researches about 1823 in the neighbourhood of Corneto, reports of 2,000 tombs, and conjectures that the entire cemetery may have contained in ancient times about two million sepulchres. I need not follow in the steps of the learned author, whose *Cities and Cemeteries of Etruria* may be cited as an authority; but those hypogæa, the ingress to which has been discovered since he wrote, are yet comparatively unknown, save to archaeological circles at Rome, and may therefore be considered as a new subject to most readers. The first discovered among the Tarquinian tombs was that now called "Grotta del Cardinale," penetrated by chance in the year 1699, reopened by our countryman, Mr. Byres, about 1760; again explored and made accessible by a cardinal, Garraupi (hence its popular name) in 1780, and reported of by Micali in 1808. Interesting in the highest degree among those latest reopened is a spacious tomb, one of the largest in the Tarquinian necropolis, called from a conspicuous painting on its rocky walls, Tomba (or Grotta) del Polifemo. On first entering we might fancy ourselves in an immense dark cavern, but the torchlight soon enables us to perceive details like architecture—two massive square pilasters supporting a rock-hewn vault, and numerous paintings, large figures and groups, on the walls; also a few busts and other remnants of sculpture, laid on a ledge, in the dark-hued *venfro* stone. The picture whence this tomb has had the name now arbitrarily given to it, is by no means the finest among the many here before us, and represents Ulysses putting out the eyes of the hideous Polyphemus,

whose distorted face and huge figure are distinctly seen; of the Ulysses little remains except the arms and the long pole which he wields against the disabled Cyclops. More striking and imaginative is another picture of a colossal demon with serpents coiling around his head, the terrific face seen in profile—an example of the ideal of infernal agents in which the ancient Etruscans anticipated the mediaeval Christian notion. As if with intentional contrast to this, the figure of a young woman is painted on the wall, at an angle with the demoniac subject; her face, also shown in profile, is most beautiful, her graceful head adorned with a garland and with long curls flowing down the cheeks—her loveliness such as indeed is rarely seen in the range of Etruscan art; so calm, so pure and placid! Near another angle is a mysterious and also finely-conceived group of a young warrior seated, mournful in mien and attitude, and a terrific demon standing before him, while brandishing against him a huge serpent. Above the former figure, which has a certain heroic nobleness, an expression of stern resignation, is the name in Etruscan form and characters of Theseus—the subject, therefore, may be explained as the punishment of that legendary hero in the lower world for his attempt, with Pirithous, to carry off Persephone. The inscribed name is here easily recognised from its resemblance to the Greek, as in the case of the Polyphemus and Ulysses, both with their Etruscan names above the figures. Not far from this we see a contrasted and pleasing group of two figures: a winged Genius, ferocious in type, conducting, we may suppose, to the Elysian realm a young man who calmly follows, holding a vase in his right hand; this latter is a nude figure with downcast head and graceful pose, resembling the Antinous in the Capitoline Museum, and not only through analogies of form and attitude, but with expression like that marked by pensive sadness in the statue of this Bithynian youth, the favourite of an Emperor. Among the busts found in this tomb are some (in *venfro*) of expressive character, though but rudely executed. The other recently-opened sepulchres in the Tarquinii Necropolis have received names (now popular) from certain subjects occurring among the many paintings on their walls. I may mention them in the order in which they are now shown. The "Tomb of the Dying," in which we see a picture of a woman on her deathbed, attended by mourners, and another more strikingly natural scene of an aged man laid out in death by a youth and a maiden, who are clothing the corpse in a garb like that of a Franciscan friar, with cowl over the head. The "Tomb of the Chase" is so called from a picture with small figures of horsemen, some racing, others chasing wild animals. The "Tomb of the Trigæ" contains, among other pictures, one of a chariot-race in which two chariots, drawn each by three horses, appear, the style and execution somewhat similar to that of the preceding tomb. The "Tomb of the Polcinello" is so called from the figure of a person whose office might have been like that of the Court fools of later ages, in a sort of harlequin costume, with high peaked cap like the mumming figures seen in Italian carnivals, this hero of absurdity having his place among dancers and others engaged in various games—perhaps at a state funeral attended with such gay celebrations.

The "Tomb of the Old Man" (*del Vecchio*) contains a picture of a banquet, at which a loving couple are regaling themselves, reclining at table *vis-à-vis*, the aged husband receiving the caresses of his very young wife, who strokes him under the chin—the accessories and service of the feast indicating luxury. In the "Tomb of the Vases" we find another banquet scene, more spirited and better preserved than the former, in which, also, a married pair are reclining at table, with such display of festal pomp, plate, viands, &c., as indicate affluence and good cheer in high life. On the wall at an angle with that where this group is seen, is

the object from which the tomb is now named; a stand in different compartments on which are placed several vases, the larger painted with red and black figures, such as adorn the terra-cotta vessels of the Etruscans, often with characteristics of superior art—the domestic use of these precious vases being here illustrated. In the museum at Corneto the following objects struck me most, and may be particularised from among others of more or less intrinsic value:—*Bronze*: An embossed shield with an ox-head vigorously wrought in high relief at the centre of the disk, the type of that animal partaking somewhat of the human, but whether this be indicative of any mythological fantasy, or a whim of the artist, I cannot say. *Terra cottas*: A large vase, with figure, red on black ground, of a Genius (or warrior) conducting to Hades (or rescuing from it) perhaps Hercules and Alcestis; a veiled woman who follows has evidently more than human guides. A group of Bacchus and Sylvanus, black on a red ground, adorning a smaller vase. A vase, the largest and finest here (found in June, 1874), is adorned with red figures on a black ground—in the centre of the inner side a single figure of a warrior (the Etruscan Mars?) with a shield, the device on which is a lion; on the outside, a finely conceived and well designed procession of Deities with their respective attributes and the names written above in Etruscan mixed with Greek letters—i.e., Zeus (enthroned, his eagle beside him), Athena, Hermes, Hebe, Dionysos, a Satyr, Thetis, Ares, Aphrodite, Hestia, Ganymede: all these standing, the figure of Zeus alone seated. A certain dignity, at least individuality, distinguishes all in this Olympian group. The Aphrodite is fully draped, as she appears in earlier Greek art before Praxiteles. Near the figure of Hestia is inscribed the name of him who designed, and near to this that of the practitioner who painted from the artist's original, this large and beautiful vase, the gem of the Corneto collection, and unquestionably one of the most precious in the whole countless series of such Etruscan objects. The Greek influence appears most distinctly in this example, and leaves (I think) no doubt as to the source from which this finest Etruscan art received its inspiration. Among mirrors with graffiti in this museum, the two most noticeable are adorned with well-designed groups of the Judgment of Paris, and a youth serving a shepherd, before whom stands a winged Goddess—some version, or episode, probably, of the competition for the prize of beauty. The cabinet of jewels and gold ornaments in this museum contains many small but precious objects; the engraved gems, of minute scale, being indeed treasures of their kind.

In the wildly romantic, rock-bound glen below the little town of Cervetri, a multitude of tombs have their openings, regularly formed doorways with flat lintels, on the rocky surfaces hewn (in many instances) into some architectural form, or at least with the plain ornamentation of cornices and mouldings cut in the native tufa-stone. Here we find ourselves in the Necropolis of Caere, where the first researches, rewarded by valuable treasure-trove, were made in 1829 by the arch-priest of the town (Regolini) and a general named Galassi, and where were opened several important tomb-chambers between 1836 and 1846. I was disappointed at my last visit to this place, in that nothing new to me had been added to the range of accessible antiquities; but was nevertheless glad to learn that research has been pursued, and certain results obtained during late years in this necropolis, as well as at Tarquinii. The Caere tombs are less numerous, so far as hitherto made known; but the ground has been far less worked than that near Corneto. The richest ornamental objects, gold, jewellery, &c., found near the former place, are now in the Vatican Museum. A number of tumuli, almost like natural mounds, grass-grown and shaded by forest trees, add a picturesque feature to the glen below Cervetri.

these yet await the *scavi* that might reveal their funeral recesses, and their perhaps precious contents. The tombs recently opened near Cervetri have been (so far as I could ascertain) again closed, or left neglected, after the removal of their precious contents. At Corneto I secured the services of an intelligent cicerone, acquainted with and able to explain all that is of salient character in the adjacent Necropolis. But in the impoverished town (little more than a village) of Cervetri, I had only the guidance of a peasant, who just knew what doors were to be opened with the keys in his charge, and whose report as to all recently discovered sepulchres on that site was summed up in two words: *aperto, riturato*, "opened, stopped up again." I found one among the most famous and memorable of those Caere sepulchres, the so-called "Tomb of the Bassi Rilievi," which the Marchese Campana discovered in 1850, to such extent inundated that I could only enter it barefooted, and explore it wading almost knee-deep in very cold stagnant water. The sculptured adornments of this spacious tomb consisted of numerous reliefs (all originally coloured) representing weapons, shields, greaves, implements of war and sacrifice, besides things for domestic and culinary use and certain emblems of deities—e.g., the goose of Persephone—also other animals, as the dog, the cat, the lizard, and ox-heads with wreaths between their horns. Over a sepulchral couch for two bodies is a more remarkable subject, representing a seated demon (or Pluto) holding a serpent in one hand, an implement like a steering oar in the other, with the Etruscan Cerberus crouching before him. The other sepulchral recesses are provided each with a double stone cushion for the body, which must have been laid unconfined on the rocky bed. This extraordinary tomb has the architectural forms of a regularly constructed chamber, with two massive pilasters (or piers) supporting a roof divided into compartments and terminating like a Gothic vault. It is reached by a deep-descending staircase between high walls built of tufa blocks, and guarded by couchant lions chiselled in the same volcanic stone, one only of these figures being complete. The picturesque glen, silent and solitary, seems a suitable approach to such dark subterranean resting-places, sanctuaries of the long-forgotten dead—mysterious monuments of a long-vanished nationality, a once opulent civilisation, which has left so little to record its existence except the tomb.

C. I. HEMANS.

ART SALES.

MR. ALBERT WAY'S collection of engravings and etchings was sold by Sotheby, Wilkinson and Hodge, last week. The best of the few engravings by Albert Dürer were bought by Mrs. Noseda. *The Virgin holding a Sceptre, with the Child in her arms, surrounded by a Glory*, sold for 14l. 15s.; the print known as *The Holy Family, with a Butterfly*, for 12l. 5s. There were about a hundred of the etchings of Rembrandt included in the sale, but comparatively few were impressions of a high class. An impression of *The Flight into Egypt, in the style of Elsheimer*, fell to Heuser and Lauser for 8l. 10s.; and to the same buyers *The Great Jewish Bride* fell for 18l. 2s. 6d. For 15l. a good impression of the subject known as *Rembrandt's Mill* passed into the hands of Messrs. Goupil.

On Monday Messrs. Christie, Manson and Woods sold many things in oil and water-colour from different private collections. One of David McKewan's effective interiors, *The Poet's Parlour, Knote*, passed into the hands of Mr. Garrett for 19l. 10s. A water-colour of Mr. Dante Rossetti's was sold for 47l. 5s., the purchaser being Mr. Agnew. A good Copley Fielding, *Ben Lomond*, was bought by the same dealer for 252l. There were two important water-colours of Turner's: one of them a subject engraved in the England and Wales series. This was the *Lyme Regis*, which

fell to Mr. Harrison for 409l. 10s. The second, *Brummen and the Schweitz Mountains; Lake of Lucerne*, a fine example of Turner's later time, fell to Mr. Agnew's bid of 504l.

The oil pictures sold that day included a good example of Israels, *The Lonely Shepherd*; it realised 283l. 10s. *Falstaff's Own*, by Mr. Marks, the Academician, fetched 210l. A picture of Paul Falconer Poole's, *The Conspirators*, realised 241l. 10s. A work by J. Holland, *The Grand Canal, Venice*, was fortunate enough to reach the price of 346l. 10s. And, lastly, a Frederick Goodall, *Gateway at Cairo*, was sold for 174l. 6s.

Of the sale of Mr. Gladstone's collection, which began on Wednesday, and continues till this afternoon (Saturday), we shall give some notice in our next issue.

NOTES AND NEWS.

WE understand that the South Kensington Museum has recently received a valuable collection of Persian porcelain, consisting of water bottles, bowls, vases, &c., from Teheran, and that a still larger collection is now on its way to England.

A LOAN exhibition of works of art is now on view at Southampton. The pictures are principally from the collections of the Earl of Portsmouth and Mr. Cowper Temple, and include examples of Rubens, Rembrandt, Vandyke, Vandervelde, and other Dutch masters.

AN INTERESTING archaeological catalogue has just been published by Mr. John Brent, F.S.A., of the Egyptian, Grecian, and Anglo-Saxon antiquities preserved in the Museum at Canterbury.

HERR KÜSTHARDT, the German sculptor who executed the excellent copy of the Hildesheim Corona for the South Kensington Museum (see ACADEMY, Feb. 27, 1875), has recently published in the Hildesheim *Sonntagsblatt* an interesting account of that remarkable work. The Corona, it appears, was restored in 1818, a time when knowledge and taste in art matters were alike deficient, and many alterations, it is found, were then introduced marring the original effect. After minute examination, however, Herr Küsthardt has succeeded in distinguishing every portion of modern workmanship, and has arrived by this means at the meaning of much that has puzzled antiquarians in its peculiar arrangement of lights. He considers, moreover, that the niches in the open towers that have been supposed to have formerly held silver statues never really did so, for such an arrangement would have destroyed the effect of the perforated *à jour* ornamentation of the towers, though it is difficult to understand why, if the statues were never there, the names of certain characters should have been inscribed beneath the niches. But the great French architect, M. Viollet le Duc, agrees with Herr Küsthardt in thinking that these towers must originally have been intended for lanterns rather than temples, and certainly the effect of light streaming through their open spaces into the dim cathedral would have been far more beautiful than any other mode of lighting. The seventy-two sockets for candles, barbarously fastened with wooden screws right into the beautiful ornaments of the "battlements of the heavenly Jerusalem," supposed to be symbolised by these pinnacles, evidently never formed part of the intention of the original artist.

THE Bavarian Assembly in a recent sitting was occupied with several questions relating to art education, and in particular with the desirability of placing the art treasures in the national collections more within the reach of students by means of models, copies, and photographs. The Minister of the Interior has accordingly decreed—(1) that the casts and other reproductions taken from the statues and pictures in the Bavarian Museum, and educational establishments, shall be offered at a much lower price than formerly; and (2) that a comprehensive descriptive catalogue

shall be prepared as soon as possible of all the art objects in the Museum. Both chambers of the Assembly also made it their request that glass painting should be included among the other subjects of education in the programme of the Academy of Fine Arts.

WE have received a catalogue of "Works by George Cruikshank, produced from 1799 to 1875, consisting of upwards of eleven hundred examples, including oil paintings, water-colour drawings, and proof etchings." This is printed by "The Executive Committee for securing the Collection to the Nation," and is preceded by list of said committee, and a circular issued by them. We quote from this circular:—

"With a view to do honour to Mr. Cruikshank two committees were lately formed. By one it was proposed to offer him a testimonial in recognition of his services as an artist, and as a social reformer; while the other contemplated the purchase of his works for the country. To secure combined action, the promoters of the two movements met and coalesced; and on conferring with Mr. Cruikshank, found that the only form in which he would accept a testimonial was in the purchase of his collection for the nation. It was accordingly resolved to adopt measures for purchasing the collection, and for that purpose the executive committee was formed.

"The committee find that the collection, which embraces upwards of eleven hundred specimens, may be procured for 3,000l. To raise this amount, and so to preserve the more esteemed productions of Mr. Cruikshank's genius, the committee invite the co-operation of all lovers of art, and the public generally. The collection has been produced during the long period of seventy-six years—obtaining for the artist a celebrity almost unrivalled. Mr. Cruikshank has refined his art. By his satirical sketches he has exposed pretext, and swept from society and the statute-book many revolting abuses. While promoting humour he has strongly rebuked vice. His pencil has been the handmaid of morality, and his most playful designs have imparted wisdom. His illustrated publications have cheered the old and amused the young; while his cartoons have found admission where less attractive monitors had been repelled. His *One Pound Bank-Note*, his *Bottle*, and his *Worship of Bacchus*, stamp him as the most philanthropic artist of his age."

Admitting the full force of this praise of the veteran's labours in the cause of temperance, and agreeing quite as fully with the justice of rewarding the artist after a long and unrequited career by purchasing his collection for the nation, we will abstain from criticising the remaining portion of the circular, which speaks of Cruikshank being only second as an artist to Rembrandt! The interest of his works is the interest of contemporary delineation of manners, costumes, and passing events, these latter not always carefully depicted in his case, we fear—and the power of Cruikshank we acknowledge is the power of an acute observer and of an able satirist and humorist. The moral aspect of London life for fifty years is indelibly stamped on the woodcuts and etchings of Cruikshank. All honour to George Cruikshank!

Contributions to the Art Collection Fund should be made payable to the treasurer, George William Reid, Esq., of the British Museum, at the London and County Bank, Oxford Street, and addressed to him or to the Acting Secretary, Mr. W. E. Poole, at the Committee Rooms, 11 Chandos Street, Cavendish Square, W.

With regard to the works to be purchased, they include a number, especially at the early period of the life of the artist, of sketches and other original works; but the selection of mature etchings and woodcuts is not of course complete at all, even in respect to his best things. The illustrations to *Jack Shepherd* (Sheppard?) we have always thought, on the whole, the best series of works of that kind done by Cruikshank, and these we do not find among the proofs. Ordinary impressions of these may be easily added, however, and also all those for Ilone's works on the Prince Regent and George IV. and the later *Omnibus* and other comic publications.

THE Prix de Salon seems again to have produced great dissatisfaction. French artists are almost unanimously of opinion that it was due to M. Georges Becker for his remarkable work representing Rizpah driving the birds of prey from the dead bodies of her sons (described in *ACADEMY*, June 5), but the jury have not so awarded it. In a letter addressed to M. Becker in *L'Art* of last week, M. Paul Leroi, however, congratulates that young artist on not having attained the Prix and been sent to Rome. "Que seriez-vous allé y faire? Vous y cristalliser dans vos défauts et n'acquérir rien de ce qui vous manque pour compléter vos remarquables qualités appuyées sur le savoir le plus sérieux." On the other hand the proprietors of *L'Art* have had the "happy thought" of placing every year at the disposal of any artist, who, like M. Becker, shall distinguish himself by exceptional artistic talents at the Salon, a sum of 1,000 fr. to assist him in foreign travel and study in Italy, or any other country that he may desire. This sum *L'Art* now offers to M. Becker.

THE Künstlerhaus at Vienna has awarded its gold medal, as expected, to Hans Makart, not for his great subject of Anthony and Cleopatra on the Nile, but for a smaller work, *A Siesta in the Court of the Medici*. The other medals have been awarded to Victor Tilgner for his bust of Mdle. Wolter, and to Franz Lenbach for a portrait of the Baron Lephart.

A FINE picture by Domenichino, representing David with the head of Goliath, was stolen in March, 1871, from the little town of Fano, near Pesaro, on the Adriatic, of which it had been for more than two centuries the chief ornament. The Syndic of Fano, after an indefatigable search, has at last succeeded in recovering this treasure for his town, in a lamentable state it is true, but still not so far damaged as to be beyond hope of restoration. Several persons supposed to have been implicated in the theft have been examined, but have been acquitted. It will, no doubt, be extremely difficult to lay hands on the real originators of the robbery.

ON June 7 the Exhibition of industrial art products at Dresden was opened in the Curland-Palace with great éclat. The variety and excellence of the collection generally has apparently exceeded the expectations of the people of Dresden, who have shown a great interest in the preparation for and inauguration of the exhibition. The most celebrated schools of art from the ninth century downwards, and nearly all the best-known names in the domain of creative plastic and textile art are represented in the collection, which bids fair to prove one of the most interesting features of attraction at Dresden during the present year.

THE managing committee of the Chilean International Exhibition of 1875 has announced that among many other proposed prizes, a first-class medal and a sum of 250 pesos will be awarded for the best oil-painting exhibited by a foreigner, and a similar medal and 500 pesos for the best piece of statuary by a foreigner. In addition to these official awards the Intendente of Santiago, el Señor Vicuña Markaña, offers various prizes at his own expense for the best models, plans, and descriptions of foundling, orphan, and other public asylums.

THE results of the excavations made at Pompeii on June 14 in the presence of the Dowager Queen of Sweden were unusually brilliant. In the first chamber that was opened, a number of women's ornaments were found, including a gold bracelet, a pair of silver earrings, besides a few coins and various objects which had probably belonged to the toilette, as small glass, alabaster, and other vases. Near them lay the bronze lock, hasps and setting of a casket, in which they had probably been deposited. In another chamber, apparently adapted for a triclinium, a bedstead was found similar to the one now in the National Museum at

Naples which excited so much attention at the time of its discovery; and in the same apartment two bronze vases were recovered in a very perfect condition.

THE French papers announce the discovery of a quarry of excellent lithographic stones in the forest of Montréal, near Nantua, which bid fair to rival those of Munich.

A MONUMENT to Théophile Gautier was inaugurated in the Montmartre cemetery on Thursday last. It is by M. Godebski, of the Academy of St. Petersburg, who gave his services gratuitously, and consists of a base of free-stone supporting a sarcophagus in Carrara marble, on which is seated a Muse of the purest Renaissance character, resting her arm on a medallion of the poet, which is said to be a striking likeness.

THE King of Bavaria has granted a sum of 56,400 florins for the purchase of works of art, to be divided as follows:—10,000 florins for an historical painting representing a deed of arms of a Bavarian regiment in the war against France, painted by Frank Adam; 10,000 florins for a war monument, executed by the sculptor Zambusch, to be set up in Augusta, to which sum the town of Augusta will add 30,000 florins; 24,000 florins for the completion of the paintings in the Catholic Church at Ohiemair; 6,000 florins for a monument recording the union of Lutherans and Reformers, to be placed in the Protestant Church of Kaiserslautern; 6,000 florins for the restoration of the old paintings in the Catholic Church of Kerrieden; 4,000 florins for those in the Protestant Church at Nordlingen; and 18,000 florins for a monumental fountain to be erected in the Maximilian-Platz at Bamberg.

A VERY important collection of works of art and art-industry belonging to the Freiherr von Minutoli, is to be sold at the end of this month in Germany. The collection formerly formed the chief part of the Museum at Liegnitz, but owing to various difficulties in its management that institution has been broken up, and Herr Minutoli now offers its contents to the public. A large number of interesting glass paintings, specimens of German and Venetian goldsmith's work, plastic works in marble, terra cotta, and bronze, antique glass, specimens of old pottery, in particular the celebrated Erfurt jug, and Oriental and other porcelain, besides many valuable paintings, are included in this sale.

THE Salon closed on Sunday last. During the forty-eight days it was open 139,070 persons were admitted by payment, and 371,361 gratuitously. The receipts showed a considerable falling off from last year.

THE STAGE.

The Ticket of Leave Man re-appeared on the Olympic stage, last Monday, after several years' absence, and it will probably be found that the piece retains a share of its old popularity. It is brought forward at the right time when London society, which delights in the class of entertainment given at the Court and the Prince of Wales's, is inclined to desist from playgoing, or at all events when the country visitors and others may be reckoned upon to support a drama which London society can hardly be expected to find amusing. The popularity of *The Ticket of Leave Man* is due to a wholesome moral and abundant surprises. It is, therefore, especially adapted to country tastes. There is little to say that has not been said before about the play itself. The cast has always been a strong one, and is strong now as on the first production of the piece. Mr. Henry Neville, as everybody knows, was the original hero; Mr. Horace Wigan, the original detective; and Miss Kate Saville—a niece of Miss Faucit's, then prominently before the public—was the original heroine. She gave place pretty quickly to Miss Lydia Foote, who came from the East or

from over the water, and made a reputation at once by her performance of her part, which she played, if our memory serves us, for a couple of hundred nights. That was about eleven years ago. Miss Foote is elsewhere; Mr. Wigan still, and permanently, a detective, but also in another place; and Mr. Neville alone is true to the Olympic and his part of Bob Brierly. All this, most people know, but few know that within a few months of the production of *The Ticket of Leave Man* in London it was produced at a provincial theatre—the Bristol Theatre—with a cast perhaps even stronger as a whole than the London cast, and, as was more the custom in those days, entirely different. Mr. William Rignold, whose rendering of the ruffianly brother in the *Two Orphans* only a little while since, at the Olympic, will not be forgotten, was Bob Brierly; he gave it an uncouthness that fitted the part though it was less pleasant than the hearty manliness of Mr. Neville. Mr. George Rignold—now, in his own line, a celebrity—played the detective. Miss Henrietta Hodson, whom since then London playgoers have seen much, was the Bristol Sam Willoughby—played then as now, in London, by Miss Farren; Mr. Coghlan was Green Jones, played in town by Mr. Soutar; and the Bristol May Edwards, the heroine of the piece, was Miss Kate Terry. Not a bad cast—that—it will be admitted, for any theatre in town or country. It is true that the actors were not just then as famous as they were clever. But they managed, sooner or later, to become so.

THE benefit of Miss Guillon le Thière, who lent excellent service in the *New Magdalen* and other pieces, was to take place on Thursday at the Gaiety, when the *New Magdalen* was to be acted, and, after it, *Awaking* (from the French of *Marcel*), with Mr. Clayton in the part played at the Royalty by Mr. Lin Rayne, and Miss Roselle in that played at the Royalty by Miss Hollingshead.

A STRONG programme, thoroughly in accordance with Adelphi tastes, has been prepared for Monday at that theatre, when Mr. J. Clarke will take his benefit.

SIGNOR SALVINI's last nights are announced at Drury Lane. It is possible that he may appear at the Gaiety next season, along with Signor Rossi and Mdme. Ristori.

MDLLE. DELAPORTE will, we hear, give her *comédies de salon* at Marlborough House this evening.

MISS LYDIA THOMPSON will play both in comedy and burlesque on Friday next, on the occasion of her benefit, at the Globe.

THE first morning performance at the Prince of Wales's Theatre was highly successful. *Sweethearts* was played, of course, by Mr. Coghlan and Mrs. Bancroft. It was followed by *A Happy Pair*—a light piece, which Miss Ellen Terry filled with pathetic expression. The performance, though in some sense an experiment and a *tour de force*, tended to confirm the reputation which Miss Ellen Terry has recently been at pains to preserve.

Round the World in Eighty Days will this evening close its career at the Princess's.

Le Procès de Voradieu, by M. Hennequin, has been given successfully at the Paris Vaudeville. It is played by a stronger group of actors than the Vaudeville has often been able to muster, and is said to be bright and witty.

MDLLE. BLANCHE BARETTA's *début* at the Français gave old playgoers nothing new to criticise. She appeared as Henriette in *Les Femmes Savantes*, a part in which she had previously been seen at the Odéon. Her performance at the Français was perhaps hardly as good as those she had given on the other side of the river. She will shortly appear in pieces which will be new to her, and it is then only that her qualifications for the Français can be properly judged, though the surroundings of a beginner at the Théâtre Fran-

çais are such that they sometimes have much such an effect on the aspect of his performance as that of the assembled pictures in the Academy upon a work previously glorious in the safe solitude of the studio.

Les Cinq Francs d'un Bourgeois de Paris is the name of the last light thing at the Théâtre des Folies Dramatiques.

M. CHARLES MONSELET is something of a scholar, more of a wit, most of a *bon vivant*; and we see him, to some extent, as all three in his new little piece *L'Ilote*, at the Théâtre Français. There is some good fooling in it. The scene is in Sparta, where one Ohremès, a good follower of Lycurgus, is anxious for the fate of his young nephew, who has already perceived the excellence of a woman, and may at any moment discover the excellence of wine.

... "Fait grave et capital!
Chez Léandre a parlé la voix de la nature,
Hélas! Et je vais voir, pour peu que ceci dure,
En lui l'austérité fléchir sensiblement.
De plus, il me paraît incliner par moment
Vers l'attrait des festins. O Lycurgue! ô Lycurgue!
L'intéressant neveu que jour et nuit j'objurgue
Tourne à l'ivrognerie. A son dernier repas
Il but trois verres d'eau, c'est là le premier pas.
D'abord l'eau pure, et puis le vin pur. Il s'expose
A de réels dangers. ...
Pour en faire un sujet exemplaire, il faudrait
Le tableau d'un ilota abruti par l'orgie.
Mais, oui! c'est bien cela. ... Face immonde et
rougie.

Un ilota complet, bien à point, odieux,
D'une horreur salubre éclairerait ses yeux.
Il le faudrait aussi montrer à Fleur-de-Sauge."

Fleur-de-Sauge is the young woman of whose excellence Léandre has become aware. "Il le faudrait," donc, "aussi montrer à Fleur-de-Sauge,"—

"Afin qu'à cet aspect la petite restât
Dans la timidité conforme à son état.
C'est justement le jour qu'à Sparte nos éphores
Ont en grande appareil débouché les amphores
Et fait griser, ainsi que l'ordonnent nos lois,
Abominablement vingt ilotes de choix.
Vingt ivrognes gonflés des vins des côtes grecques,
Trébuchans et roulans, ronds comme des pastèques."

The *Ilote* arrives, or rather he is a false one, who does as well for M. Monselet. He is from Athens, and by no means of opinion that wine is only good to excess now and then as a warning to the prudent. Léandre is given something to drink; so is Fleur-de-Sauge; after which that young woman dances a dance with Gnathon; and what use, then, is the following lesson which *L'Ilote* had conveyed?

... "Il faut hâir encore
Tout ce qui charme Athènes et ce que Sparte ignore;
Tout ce qu'un peuple ardent, né sous les oliviers,
Voit naître et glorifie, et partout enviés,
Les arts triomphateurs, les beaux vers, les statues,
L'immortelle Vénus, les grâces peu vêtues,
La danse ionienne et les douces chansons."

The fooling is good, as far as it is M. Monselet's; and so is the acting, as far as it is Got's and Mdle. Reichemberg's.

MUSIC.

AUBER'S "HAYDÉE."

Of some forty operas which Auber composed, it would be remarkable that so very few are known in this country were it not for the well-known fact that the patrons of our opera houses care much less what than whom they hear, and it consequently answers the purpose of managers better to produce such threadbare works as *Norma*, *Son-nambula*, *Lucrezia Borgia*, *Lucia di Lammermoor* or *La Traviata*, than to go in search of novelties. By confining their repertoire chiefly to works in which opportunities are given for display to the popular soprano or tenor, and which at the same time every member of the orchestra knows nearly

by heart, both expense and trouble are saved in rehearsal; and, however much we may regret it, it would be unreasonable to expect that Mr. Gye or Mr. Mapleson would for the sake of art be at the trouble and expense of bringing out works which, however interesting to the musician, would fail in all probability to attract their fashionable supporters, and would most likely result in a loss. Of all Auber's works there are only four or five which are ever to be heard at our opera houses, and even these—with the exception of *Masaniello*, which is what the French call a "grand opera"—that is to say, sung throughout—are spoiled by the substitution of recitative for the spoken dialogue of the original, to say nothing of the inevitable damage to the works by the translation of the original French text into Italian. The best thanks of all who really love music for its own sake are therefore due to the managers of the Gaiety Theatre for the opportunities at present being afforded of hearing some of these charming and sparkling works not only in their original form, but, as has been previously said in these columns, presented with a completeness and perfection of *ensemble* that leave absolutely nothing to desire. No apology is necessary to our readers for recurring to this subject week after week, because each week presents some fresh novelty, and there is certainly no entertainment at present in London which has such claims upon the attention of musicians as these truly admirable performances.

Two of Auber's most charming comic operas—*Les Diamans de la Couronne* and *Le Domino Noir*—had been previously produced at the Gaiety, and, beside the *Haydée* which was brought out last Saturday, *Fra Diavolo*, *Sirène*, and *La Part du Diable* are announced as in preparation. Such an opportunity will therefore be afforded of making acquaintance with the genius of one of the greatest French composers as has seldom before offered itself in this country.

Haydée is Auber's thirty-first opera. It was first performed at the Opéra Comique, Paris, on December 21, 1847, having been preceded by *La Barcarolle* and followed by *L'Enfant Prodigue*. The libretto, as with many of its composer's works, is from the pen of M. Scribe, and though perhaps on the whole hardly one of his best, contains good situations, and is by no means devoid of interest. Lorédan, the Venetian admiral, had in early life by cheating at dice ruined a companion of his, Andrea Donato, who in consequence committed suicide. Remorse preys upon Lorédan, who, as a partial reparation for the wrong he has done, has adopted Rafaela, the niece of Donato, and intends to marry her, and to leave her half his property, and the other half to the son of Donato if he can be found. Rafaela herself, however, loves a young man, Andrea, who, to be near her, enlists in Lorédan's ship, and when asked his other name, simply replies that he is going to make one. Lorédan himself is beloved by Haydée, a Greek slave whom he has bought to ensure her safety. One of his officers, Malipieri, who is jealous of him, finds him in a state of somnambulism, to which he is subject, and from his disjointed words, and from a written confession intended for young Donato, which, while still asleep he gives to Malipieri, the latter obtains possession of his secret. The young Andrea greatly distinguishes himself in a naval engagement, and being appointed by Lorédan as commander of a ship, confesses his second name to be Donato; and Lorédan discovers in him the youth whom he was seeking. Being made aware of his passion for Rafaela, he consents to their union the more readily as his intention of marrying Rafaela himself was not the result of affection, but simply of a desire to make reparation for the wrong he had done. On their arrival at Venice, Malipieri demands the hand of Rafaela for himself, and on Lorédan's refusal threatens him with exposure and shows him his own confession. Lorédan is still firm, and defies him to do his

worst. Haydée has overheard their conversation, and, confessing her love to her master, undertakes to save him. Meanwhile news has come that the supposed slave is a princess of Cyprus, and as Cyprus is now a part of the Venetian Republic, she is consequently a Venetian and free. She, however, refuses to leave him, and meeting Malipieri she tells him she knows his secret, and asks him to name the price of it. He offers to give her the paper if she will be his wife, and to save Lorédan. She consents. Having obtained the paper, she gives it to Lorédan, who has meanwhile been chosen as Doge; and Andrea meeting Malipieri kills him in a duel, thus releasing Haydée, to whom Lorédan (as may be anticipated) offers his hand.

The music of this work, though containing some charming numbers, is not as a whole in Auber's best vein. The opera can hardly be called "comic," except in the French sense of "opéra comique," that is, an opera with spoken dialogue. There is only one humorous part in *Haydée*—that of Domenico, the old servant of Lorédan; on the other hand, the whole part of Malipieri, and such portions as the sleep-walking scene in the first act, are serious rather than comic in their tone. Auber's unflinching stream of melody and piquancy of rhythm do not forsake him; but the sparkling vivacity of the *Diamans* or the *Domino Noir* is seldom to be found here. The opera nevertheless contains a few musical gems of the first water. Foremost among these is Haydée's song with chorus, in the second act "C'est la corvette," in which the effect of the *bouche fermée* for the chorus, so often abused in modern French music, is admirably employed. Very beautiful, too, are Andrea's song "Glisse, glisse, ô ma gondole," the duet for Haydée and Lorédan in the third act "Je t'aime, ô mon maître, je t'aime," and some other numbers which might be named; but on the whole the charm of the performance at the Gaiety arises from the excellence of the acting rather than of the music.

To speak first of the new tenor, M. Tournié, whose first appearance (as Zampa) was briefly recorded last week. This gentleman possesses a very good and powerful tenor voice, and though, like most of his countrymen, somewhat addicted to the *tremolo*, he sings like an artist. His great success, however, is as an actor. The finale of the first act, in which Lorédan in a state of somnambulism goes through the whole of the gambling scene in which he had ruined Donato, makes great demands upon the performer. It is not too much to say that M. Tournié was fully equal to the requirements of the part. Throughout the whole opera, however, his acting was so uniformly good that it is difficult to select any portion for special notice. No less excellent was M. Dauphin, as Malipieri, the villain of the piece. His singing of the song "A toi seul la puissance," in which he expresses his jealousy and hatred to Lorédan, was given with much power, and with an intense malignity of expression which showed M. Dauphin as an actor of great ability. M. Barbet was thoroughly satisfactory as Andrea, and M. Sujol has hardly been better suited with any part (unless perhaps that of Hortensius in the *Fille du Régiment*) than with that of Domenico, in which he was at times exceedingly droll. Mdme. Naddi as Haydée was most charming. Like nearly all the company, she unfortunately indulges too much in the *vibrato*, but with this qualification, she can be unreservedly praised. She was irresistibly encoored in the song "C'est la corvette," already referred to: but perhaps her greatest effect was made in the duet with Lorédan. She sang with great brilliancy her air in the third act "Pour punir pareille offense;" but this movement is musically by no means one of the best pieces in the work. The part of Rafaela was sustained by Mdle. Mary Albert, a young lady pleasing though not remarkable as a singer, but a most excellent and versatile actress. The finished *ensemble* of the whole performance was

quite as noticeable as on previous occasions; and the orchestra, under the able and careful direction of M. Hasselmans, has much improved in finish and refinement since the commencement of the season. EBENEZER PROUT.

A GRAND concert was given last Saturday at the Crystal Palace, in honour of the visit of the Sultan of Zanzibar. Handel's *Acis and Galatea* and a miscellaneous selection of music were performed on the large orchestra by the Handel Festival choir. Concerts given on special occasions such as this present few features of artistic interest, and call for no detailed comment. It will suffice to say that the solo parts in Handel's work were sustained by Miss Edith Wynne, Mr. Edward Lloyd, Mr. Montem Smith, and Signor Foli.

THE seventh Philharmonic Concert, on Monday evening, brought forward Mendelssohn's "Italian" symphony, a selection from Sullivan's "Tempest" music—one of his best, if not his best work—the overture to *Die Braut von Messina* (Schumann), and *Tannhäuser*, and Beethoven's concerto in G, in which Signor Lodovico Breitner confirmed the favourable impression he had produced in his first appearance at a previous concert of the season. The vocalist was Mdlle. Varese.

At last Saturday's New Philharmonic Concert the specialty was Brahms's very interesting Piano-forte Concerto, brilliantly played by Herr Alfred Jaell. The orchestral pieces given were Mendelssohn's "Reformation" symphony, the overtures to the *Freischütz* and *Guillaume Tell*, and Gounod's *Entr'acte* from *La Colombe* and "Funeral March of a Marionnette." Mr. Santley was the vocalist.

THE fourth and last of the excellent chamber concerts given by Messrs. Ludwig and Daubert took place at the Langham Hall on Wednesday evening. The most important feature was Beethoven's great quartett in C sharp minor, Op. 131, played by Messrs. Ludwig, Jung, Zerbini, and Daubert. The programme also included Mendelssohn's sonata in B flat for piano and violoncello, performed by Messrs. Franklin Taylor and Daubert, two movements from Bach's sixth sonata for violin solo (Herr Ludwig), and Beethoven's piano sonata in E minor, Op. 90 (Mr. Franklin Taylor).

LAST Tuesday afternoon the pupils of Mdme. Sainton-Dolby's Vocal Academy gave their first concert at Willis's Rooms. The programme was an excellent one, and the pupils who performed (Misses Wigan, Vernon, Courtney, Cunningham, Wallace and Meenan) were assisted by Miss Eva Leslie, a former pupil of the Academy, Mr. V. Fabrini and Signor Federici in the vocal, and by Mr. Beesley and M. Sainton in the instrumental department. Mdme. Sainton-Dolby is so well known as a successful teacher that it is almost needless to add that the performance of her pupils did great credit to her instructions.

THE National Academy for the Higher Development of Pianoforte Playing also gave an Invitation Concert of its students at the Beethoven Rooms, Harley Street, last Saturday. Without entering into detailed criticism (for, of course, students should not be judged from the same standpoint as professional musicians), it may be said that all the pupils acquitted themselves creditably, while some showed really remarkable talent, and that on the whole "higher development" came off with flying colours.

THE first concert for the present season of the Musical Artists' Society was announced for last evening. This society, which we have before had occasion to mention with praise in these columns, is founded with the laudable object of giving English composers the opportunity of producing new works. How well it carries out its purpose may be judged from last evening's programme, which consisted almost exclusively of compositions by its members, and included a piano

trio by Mr. J. F. Barnett, sonatas for piano and violin by Messrs. E. H. Thorne and J. Lea Summers, a piano duet by Mr. C. E. Stephens, piano solos by Messrs. H. C. Banister and Eaton Fanning, and vocal music by Mdme. R. O'Leary Fanning, Miss Oliveria Prescott, and Messrs. A. Gilbert, C. Gardner, Louis N. Parker, H. Baumer, and Arthur O'Leary.

A GRAND concert is announced for next Tuesday at the Alexandra Palace, in aid of the funds of the International Mozart Institution at Salzburg. The programme is to include the "Jupiter" symphony; the pianoforte concerto in D, to be played by Mr. Charles Hallé; the double concerto for violin and viola, by Mdme. Norman-Néruda and Herr Straus. The vocalists are to be Mdlles. Singelli and Pernini, Mdme. Déméric-Lablache, Miss Rose Hersee, Mdlle. Georgina Schubert, Mr. Edward Lloyd, and Mr. Santley. The conductors will be Sir Julius Benedict, Mr. Dannreuther, and Mr. Weist Hill. The concert, we are informed, has been arranged by Mr. Sigmund Menkes, the agent of the Mozart Institution in London.

THE first session of the Musical Association will terminate on Monday evening with a *conversazione* to be held in the Beethoven Rooms, Harley Street.

HERR SUCHER, the conductor of the Comic Opera at Vienna, has been invited to succeed Hans Richter in a similar capacity at the National Theatre in Pesth.

VERDI is the hero of the day in Vienna, and the local press supplies the public with all the information possible regarding his history. The most curious of the particulars related of him is certainly the fact that he was dismissed from the Conservatorio at Milan on account of—a total want of musical talent. Verdi had been sent to this establishment by a lawyer in his native village, who took an interest in him when he was a lad working in his father's mill, and picking up some notion of the science of music from the organist of the place. The same generous patron came to his assistance six years later at the turning-point of his career. The Scala at Milan then required a new opera; the libretto by Solera was ready, the subject was *Nabucco*, and two or three composers had in vain attempted to draw inspiration from this text. Verdi's kind friend now bent all his energies towards obtaining the task for his *protégé*; but though the latter willingly undertook the composition, the *improvisario* was not so easily induced to risk the production on the great Milanese stage of a work by a composer dismissed from the Conservatorio for lack of talent. His patron had, therefore, to spend large sums in caution-money under various forms; but at length the decisive moment came. Verdi's *Nabucco* was produced, and was triumphantly successful. It was regarded as nothing less than a musical revelation. The composer was called upon the stage some thirty times, and stood there in a threadbare coat and questionable boots gazing at one particular box in which sat a happy old miller from the country. To revert to the present, the great success of the *Requiem* has induced Verdi to promise to visit Vienna during the next winter-season in order to direct the performance of his *Don Carlos*, which has been accepted at the Court Opera House.

THE list of prizes and certificates in music granted by Mr. John Hullah at the Society of Arts Examinations has just been published. The first prize is taken by Mr. D. McGhie, and the second by Mr. W. Millar, both of Glasgow. The ladies' prize is awarded to Miss Louisa Dickes, of London. The total number of certificates granted is 131, as against 102 last year. The two prizemen are both Tonic Sol-fa-ists, as are also 75 out of the 131 who receive certificates. During the past nine years Tonic Sol-fa-ists have taken eight first prizes at these examinations. The total number of certificates granted during that period is 707, and 438 of these have been taken by Tonic

Sol-fa-ists. The examination is, of course, conducted strictly in the old nomenclature and notation. A large proportion of the Tonic Sol-fa students who have obtained certificates have been trained at Anderson's University, Glasgow.

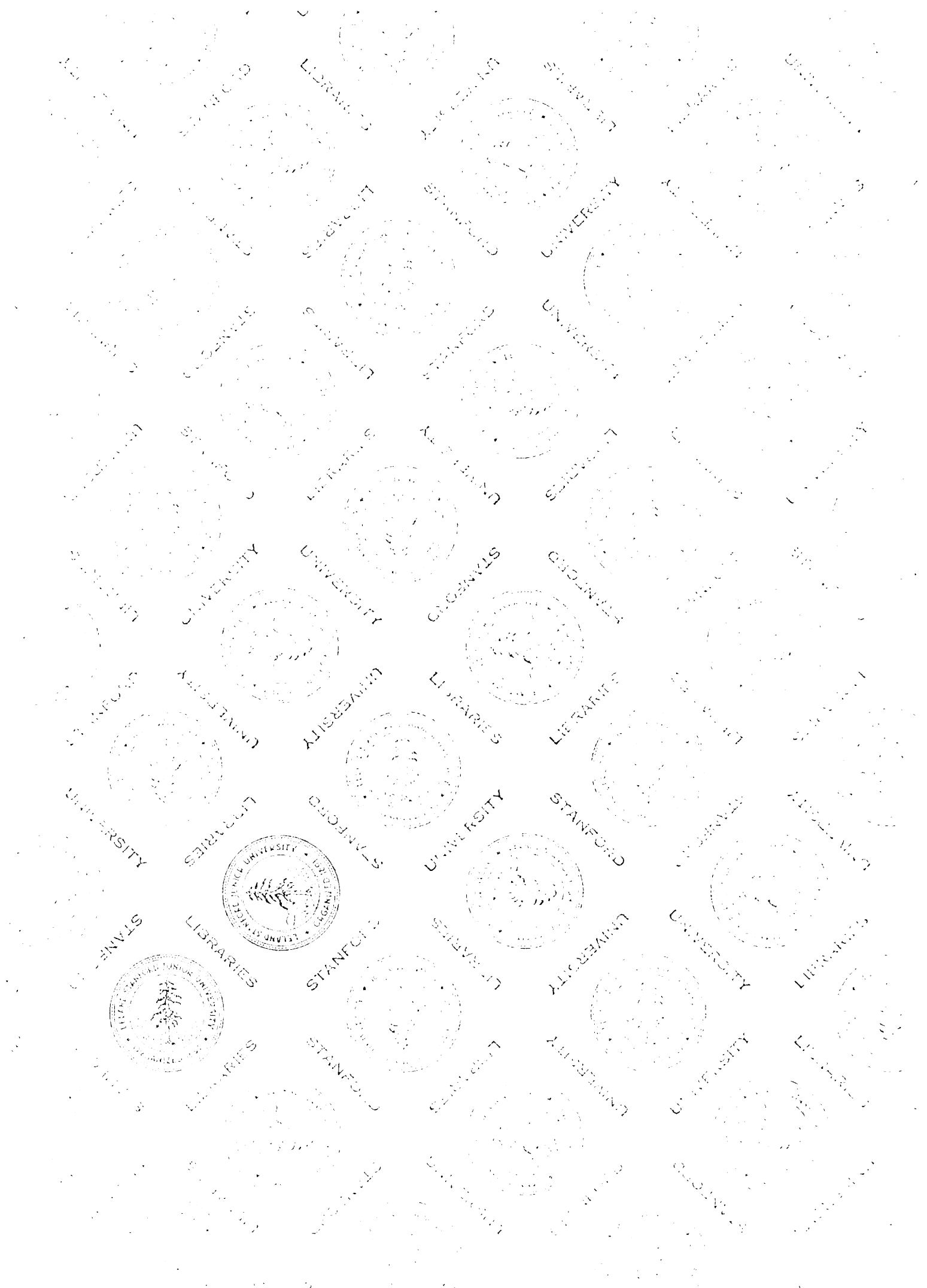
A CORRESPONDENT at Milan of the *New Free Presse* denies the correctness of the *Figaro's* information regarding the condition of the work of Donizetti lately found at Bergamo, and supplies the following particulars regarding this composition. The first act of the opera in four acts *Le Duc d'Alba*, is indeed quite finished: it certainly forms, however, only a prologue to the following acts, and hence its brevity presented an opportunity to the composer of producing a conspicuous piece of music. A few numbers of the second act are finished; but not a single piece of music in the larger half of this act, in the whole of the third and fourth acts, is complete. The vocal music is jotted down without accompaniment in the most cursory manner, only indicated, and only some notes here and there permits the intended harmonisation and instrumentation to be at the same time divined. It was intended at Bergamo to produce the first act of *Le Duc d'Alba*, and the fragments of the second, at the great memorial festival to be held there next September in honour of Donizetti, but the *maestri* entrusted with the arrangement of these works, Bertuletti and Zanetti, gave their opinion strongly against this, and the proposed performance was given up. The correspondent who evidently cannot forgive the *Figaro* for having announced the work found at Bergamo as a great artistic novelty, which interested France next to Italy, observes that the veneration for Donizetti suddenly developed by this journal seems very absurd when it is remembered that the Grand Opera in Paris possesses, but has never produced, one of the finest works of the composer *Don Sebastian*, written expressly for that stage.

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